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MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

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TION PICTURE HERALD

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96 RELEASE DATES ARE SET BEYOND JANUARY 1st, A NEW RECORD OVER THREE YEARS

COMPLAINTS REQUIRE LARGER DEPARTMENT, SAYS ARNOLD

LEGISLATIVE 'OFF YEAR' BRINGS HOPE OF TAX BATTLE HOLIDAY

NEBRASKA'S ANTI-ASCAP LAW ILLEGAL, U. S. COURT RULES

VOL. 138, NO. 1 JANUARY 6, 1940

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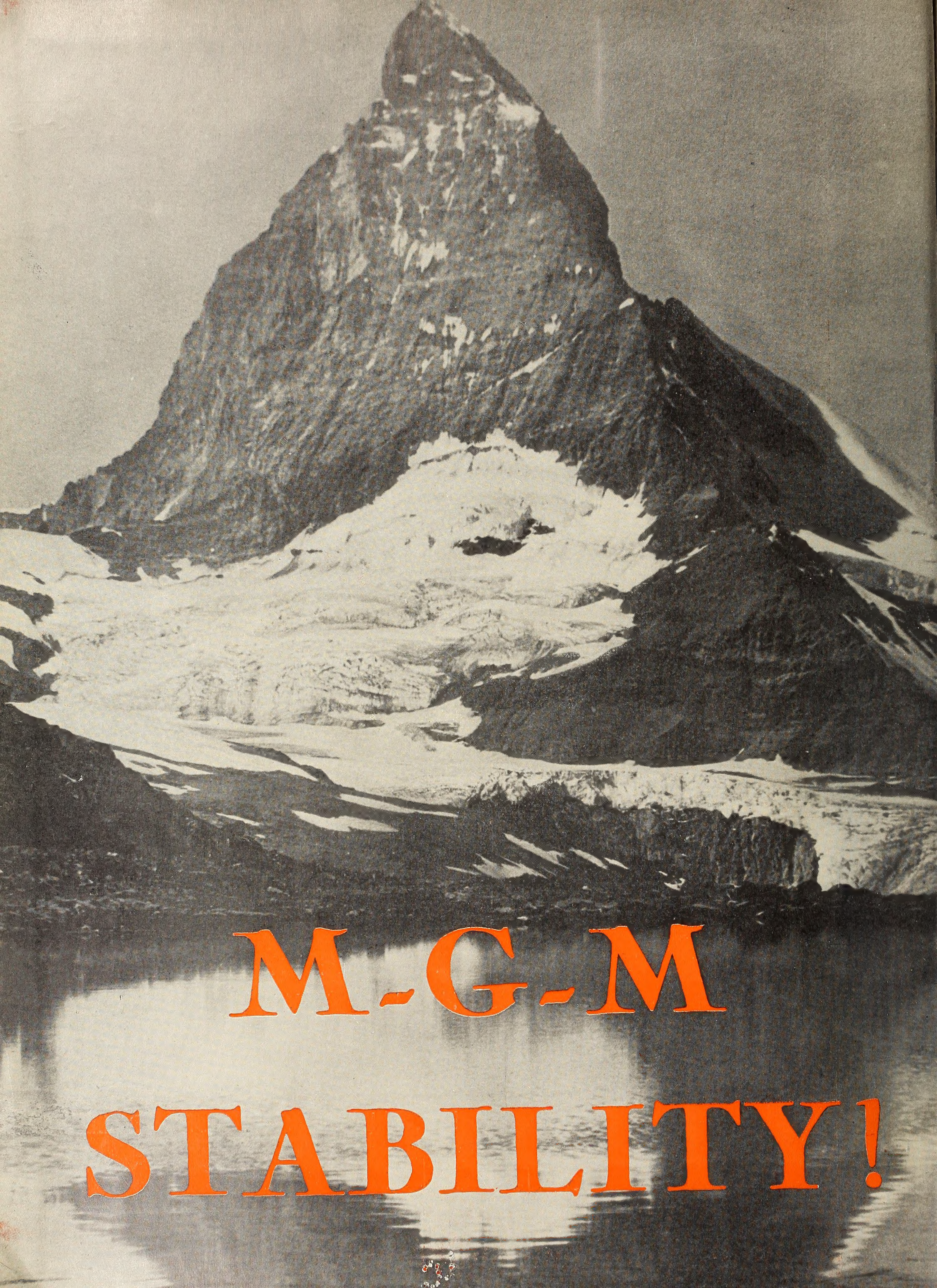
M-G-M
STABILITY!

THE MOUNTAIN WILL BE THERE TOMORROW!

It is a comforting thought in these uncertain times to find the leader of the motion picture industry serenely stable, solidly strong, thankfully capable of assuring continued security and prosperity to its thousands of friendly customers.

With justifiable pride M-G-M points to these year-end surveys of the trade publications, the accumulated vote of exhibitors from coast to coast. Watch for more surveys.

FIRST IN HITS!

Thirty percent of all the industry's Box-Office Champions in the last 10 years are M-G-M. *(Quigley Publications' Annual Poll.)* M-G-M was the Box-Office leader again in the past year. *(Box-Office Magazine's Report, Quigley Publications' Poll and others.)*

FIRST IN STARS!

M-G-M leads all companies in Box-Office Stars *(Box-Office Magazine's Report.)* M-G-M gets 1st place and leads with 3 out of the first 4 top-money stars. *(Quigley Publications' Annual Poll.)*

The current season has set a new hit record, even for M-G-M. Completed productions and others in the making assure continued happiness at your box-office. Your security is our responsibility and to that we pledge ourselves anew. **THE FRIENDLY COMPANY.**

THE WARNER LIN
THAT ENDED 1939 W
TO T

STRAND
THE LANE SISTERS AND GALE PAGE
IN "FOUR WIVES" WITH CLAUDE RAINS
JEFFREY LYNN EDDIE ALBERT
IN PERSON ABE LYMAN AND CALIFORNIA REVUE

Actual photo 8th morning of N. Y. Strand engagement, one of the 28 holdovers already recorded.

For January!

Holdover!
Holdover! Holdover!
Holdover!
Holdover! Holdover!

"FOUR WIVES"

'Four Daughters'' super sequel—the whole 'Four Daughters' cast

"TI

"BROTHER RAT AND A BABY"

Another 'Brother Rat' with an even bigger family appeal!

Entire 'Brother Rat' cast; Priscilla Lane · Jane Bryan · Jane Wyman
Wayne Morris · Eddie Albert · Ronald Reagan & the baby, Peter B. Good

"INVISIBLE STRIPES"

Four strong names— One solid hit

George Raft · Jane Bryan · Wm. Holden · Humphrey Bogart
Flora Robson · Paul Kelly

LL REACH
E END OF 1940

FIGHTING 69th"

James Cagney · Pat O'Brien · George Brent · Jeffrey Lynn
Alan Hale · Frank McHugh · Dennis Morgan · Dick Foran
William Lundigan · Guinn 'Big Boy' Williams

Biggest money show from Warners in 10 years!

A CHILD IS BORN"

Geraldine Fitzgerald · Gladys George · Jeffrey Lynn
Gale Page · Spring Byington

Pre-releases prove it a woman-appeal sensation!

"BRITISH INTELLIGENCE"

Boris Karloff and Margaret Lindsay

This one's news! And a different Karloff

JACK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

"Swanee River" broke every week-end record in the history of the Roxy . . . but that's only the starter from 20th Century-Fox!

See Pages 35-40 . . .

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 1 January 6, 1940

PERCENTAGE

THE dawn of 1940 finds this desk littered with the reports of assays and autopsies on the pictures of '39, by several and many critics, critical organizations, experts variously competent and incompetent.

By the sharp clear January light that floods into the upper peaks along Rockefeller canyon it is to be discovered that all the opinions and lists of "bests" pertain to the art of the motion picture, not the business.

In the whole lot of them there is not one report on the most profitable motion picture, or pictures.

Such a report most likely would be found to coincide in several instances with the critical opinion as to pictures and probably more closely with the judgment of personalities recorded in the "Moneymakers of 1939" poll. But to arrive at the most profitable pictures would require more combined accounting than the motion picture industry is likely ever to do.

It would be illuminating, indeed, if we could know, across the whole field of production, the answer to "what price success?"

WERE that kind of accounting possible, it might be that Mickey Mouse would be high among the box-office bargains, on a calculation of dollars spent and paid against admission dollars drawn. No such analysis is possible. It would in retrospect seem probable that in the days of 1916-7 a series of shorts, the two-reel Chaplins of Lone Star, sold first run at fifty dollars, and no protection, came near to delivering the maximum in profits, the widest spread between studio costs and box-office receipts. It was just that which took Mr. Chaplin out of shorts into feature-length production, with much gain to his pocket and none for his art.

We could now be entertained and probably considerably informed if there could be had a column of figures reduced to percentages by an impersonal calculating machine responsive to nothing but the dollar facts.

Just for a guess, the winning picture, with the highest return per dollar invested, might turn out to be about the third of the Hardy family series—a piece of homespun not to be found in any of the catalogues of glory issued at year's end. There was an item with film rental returns in the region of ten or twelve times negative cost, and box office in proportion. To dally with tablecloth figures a moment, an equivalent investment success for the contemporary "biggest" picture would call for a return of about fifty millions of dollars, rental, not box-office gross.

The citations, Oscars and medals go always to glory and fame, not efficiency. Emotions make spendthrifts.

It is futile to dispute the way of the multitudes or the inevitable exultations, fireworks and euphemisms of showmanship, so essential to the merchandising of tinted shadows and fleeting sounds. But it would be nice if somewhere at intermission backstage, or maybe in a deep-carpeted board room, there could be each year a modest lapel button for the picture maker, be he producer, director, writer or actor, whose efforts transmuted the production dollar into the most profits. That would be about the business.

RISING peak costs, and swelling inventories, accompanying hectic pursuit of the bigger and bigger, remind one of the fervours of the old steamboat races on the Mississippi when in the fury of rivalry they sat a darky on the safety valve and tore up the decks for fuel. To be sure someone always won the race, and glory. Maybe the kudos brought fares and freights to pay off—but not for the boat that lost.

Speaking of steamboats, there's always to be remembered that one that Lincoln liked to tell about. It had a ten-horse boiler and a twenty-horse whistle. Every time they blew the whistle they had to stop the boat. That allegorically reminds one of the time when the "Ten Commandments" got so big that they shut down the studio to get their financial breath. However, they got it.

Now we have a picture so big that it took three directors and two corporations to make it.

Maybe there's important progress in the fact that, apparently, Mr. David Selznick had less trouble getting those millions for "The Wind" than Mr. David Wark Griffith had raising a hundred thousand dollars for "The Birth".

It chanced that Mr. Griffith's effort gave extraordinary returns to his madly daring investors, but the larger returns were to the whole industry, by the creation of a new motion-picture public, enriching all box offices. If basic accounting could be done, it would be found that Mr. Adolph Zukor's Famous Players, the Jesse Lasky Feature Play Company, Triangle Pictures Corporation, V.L.S.E., and in lesser degree many another, were important beneficiaries of "The Birth of a Nation".

No equivalent opportunity of exploration of audience appears for Mr. Selznick's opus, but service of the same nature can be rendered.

As every showman knows, and never admits for publication, to put it in the words of an able circuit operator: "It has been amazing through '39 what a significant capacity the customers have had for going away from us, and staying away."

If, now, the potential consumer can be convinced of the continued, or renewed, ascendancy of the screen by a hurricane approach of "The Wind", there will be a blowing of good to the whole of the business, as a business.

There is no speculation in the assumption that "Gone With the Wind" has brought the motion picture into a degree of public attention rarely attained before, and probably never before to so large a public in sheer numbers. This can smooth the path of box-office merchandising for many another product of no relevancy whatever save that it is on the screen.

— — —

FOR sheer sweep of attention an inevitable coincidence of titles of show product comes to mind: "Uncle Tom's Cabin", "The Birth of a Nation" and now "Gone With the Wind". As to their basic materials, the three novels are somewhat of a piece, and curiously close together as third-class fiction by the canons of the art of writing. Clearly enough

[*Continued on following page, bottom of column one*]

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This Week
in the News

Brewing

A BATTLE, in court, and probably in public statements, loomed this week, between United Artists on the one side, and Samuel Goldwyn, and possibly Warner Brothers on the other.

Warner Brothers Monday announced in Hollywood they would distribute Mr. Goldwyn's new "The Westerner." This arrangement has been consummated despite Mr. Goldwyn's contract with UA, now under dispute, which calls for exclusive distribution by them of his pictures. Neither Warner Brothers, nor Mr. Goldwyn, nor his attorney, Max Steuer, would comment, which was to be expected. However, UA did, through its attorney, Charles Schwartz, in New York, who said the firm would battle in the courts to prevent Mr. Goldwyn releasing pictures through any company other than UA.

The Warner-Goldwyn "deal" came as a general surprise. It had been rumored Mr. Goldwyn was negotiating with other distribution companies; but Warner had not been mentioned.

Mr. Goldwyn's suit to break his contract with UA, on the grounds that it had been violated by arrangements and by company formations by other UA partners, was thrown out of court in Wilmington, Delaware, last week, on the grounds that the action failed to properly join defendants.

UA officials are reputed to be willing to release Mr. Goldwyn from his contract, if he will give up his shares of stock in the company.

Warner sales officials, including Gradwell Sears, H. M. and Jack Warner, and H. B. Wallis, were conferring in Hollywood this week on future plans, not necessarily on Mr. Goldwyn.

Mr. Goldwyn was scheduled in New York this Sunday, to receive the award of the New York Film Critics for his picture, "Wuthering Heights."

United Artists late Wednesday quite unexpectedly announced from Hollywood the signing of James Roosevelt to its roster of independent producers on a long term sales and distribution contract.

Mr. Roosevelt recently organized his own Globe Productions Company, and he will first produce "The Bat," for UA release.

In the past year he had been vice-president of Samuel Goldwyn Productions and he recently became president of Goldwyn Studios. His pictures will be produced at the Goldwyn studio.

PERCENTAGE

[*Continued from preceding page*]

the maximum emotional impact, and that at the box office, too, is to be had by expression—not too much refined by sharp discriminating skills, not too much controlled by tastes sharpened by the cultures of scholarship and experience.

Assuming acutely competent readership, or audience, any of the three stories could be told in ten thousand words, narrated on the screen in four reels, or less—but there would be no profit in seeking to serve that small and diffused public, through any cinema channel existing today.

THE New York Film Critics, reaching their decision after thirteen ballots over "The Wind," "Mr. Smith" and "Wuthering Heights," Samuel Goldwyn production, came to a tenable critics' decision on a picture for critics. There will be little debate, either, over the critics' "best actress" decision for Miss Vivien Leigh in the role of "Scarlett O'Hara." Her vehicle was tremendous opportunity, tremendous support, against which any faltering would have been magnified into failure.

Incidentally, Mr. Frank Nugent of the New York *Times* keeps insisting that "The Wind" is a vast mural, whereas examination of its antecedents will reveal that it is in fact a cyclorama, being thereby ever so much more dynamic than ever a mural can be. Murals hold the eyes, but this kinetic cyclorama takes them along with it.

—*Terry Ramsaye*

Echoes

"SAM" KAPLAN has "come back."

"Sam," who has been a New York motion picture supply dealer for several years—but who was deposed in 1932 from stewardship of the country's strongest projectionists' union, the New York Local 306—last week was elected to that unit's executive board, after a bitter campaign, and despite newspaper articles which reopened old dossiers and hinted a renewed attack upon him.

Mr. Kaplan appears to control Local 306 again because a majority of the ten board members elected last Wednesday, are regarded as "Kaplan men."

James Petrillo, head of the Chicago Federation of Musicians, who says he doesn't like John L. Lewis, nor his CIO, and who forced elision of the Lewis name from several Chicago theatres two weeks ago, this week visited New York, and explained himself. He was no "censor," he said; he "just won't stand for any publicity for Lewis."

Neely Arrives!

SENATOR MATTHEW NEELY, sponsoring federal anti-block film selling legislation, arrived bright and early Wednesday at Washington for the opening of the new Congress with a public statement expressing the hope that the House would act quickly on his bill, passed by the Senate last July. Within a few days, the Senator said, he expects to receive definite information as to the action to be taken by the House Interstate and Foreign Commerce Committee, which did not act on the measure at the last session.

On the House side of the Capitol, members pointed out at Wednesday's opening that its Committee has not yet had an opportunity to meet to develop its program for the session, and belief was expressed that the block booking bill would be taken up when reached in due time rather than be put at the head of the Committee's agenda.

The subject meanwhile was the topic of much discussion during the week, among distributor and exhibitor leaders, at a Hotel Astor "mass meeting" in New York, at the Associated Motion Picture Advertisers, and elsewhere. See page 20.

Imposition of new taxes to finance the national defense program was asked of Congress at the opening of the session Wednesday by President Roosevelt.

Discussing "the paramount necessity" of an adequate military and economic defense, the President, in his annual message, disclosed that the budget for the coming fiscal year will show reductions in expenditures planned for practically all other activities of the government. Expressing the hope that improving the economic prosperity will permit a reduction of the federal deficit, Mr. Roosevelt asked Congress for only "sufficient additional taxes to meet the emergency spending for national defense." He did not make any recommendations as to the form the new taxes should take.

President Roosevelt also asked Congress for extension of his authority to negotiate reciprocal trade agreements with foreign governments, due to expire this year, calling such pacts "an indispensable part of the foundation of any stable and enduring peace." Motion picture provisions may be included in the reciprocal trade agreements that would be made or extended with several European and South American Governments.

Devoted almost exclusively to a discussion of the national defense program, the message touched only briefly upon other parts of the administration program, such as relief for the unemployed, the improvement of health and education and the extension of social security to larger groups.

To the Audience

GORDON GREENE, manager of the Minnesota Theatre in Minneapolis, is "propagandizing"; but only to his patrons. Mr. Greene uses his screen, to tell them, at each performance, why they are able to see only the product of two "independents," Republic and Monogram. By special trailers, Mr. Greene has been telling his public that the Minnesota Amusement Company, controlled by Paramount, gets the other companies' product.

Mr. Greene's trailer statement blames his theatre competitors for the situation. It also details the cost of operating his theatre, a 4,300 seater, and the amount of money spent locally by the management.

Paramount home office executives commented that the Minnesota, formerly operated by the Minnesota Amusement Company, a Paramount partner, had been relinquished only after years of experimentation with all varieties of policies and with that product available which Mr. Greene now says would assure the theatre's success.

"The Minnesota always has been a problem child," one Paramount theatre official said. "We abandoned it only after trying every policy known to first run operators. It had its pick of all the product under contract to Minnesota Amusement and lost money. It had good stage shows added and couldn't be made to pay for them. It had stage shows made up of local talent and it didn't draw. It was closed for long periods at a time before our lease expired and when we were unable to negotiate more favorable lease terms, we did not renew."

Radio 95% Pure

LESS THAN five per cent of the radio-advertising continuities submitted to the Federal Trade Commission by broadcasting stations, networks and transcription companies during the year contained questionable representations, it was to be disclosed by the Commission Friday, in its annual report to Congress, which convenes next Wednesday.

The Commission read and marked 643,796 continuities, from which 29,143 were marked for further study as containing representations that might be false or misleading, not in compliance with actions, stipulations and orders of the Commission, or a basis for prospective cases which may not previously have been set aside for investigation.

An analysis of all advertising on the air studied by the Commission during the year shows that 42.4 per cent involved drugs and remedies, 10.4 per cent cosmetics and toiletries, 7.8 per cent food products and beverages, 6.8 per cent promotion plans and 5.3 per cent automobiles.

Product

WHETHER because of an extra heavy inventory of productions completed and "in the can," or because of the international situation's economic "pressures" making liquidation advisable, deponents sayeth not, but the fact remains that the ten large distributors this week had advance release dates pegged for 96 features, the largest number to be set beyond January 1st in many a year, running well into early summer in some instances, and comparing with the 60 advance dates in 1938, and 73 the year before.

A guide for showmen seeking advance dating information starts on page 13.

Eastward Ho!

THE PROGRESS of Mayor Fiorello La Guardia's "campaign" to take production from Hollywood for "his New York," has been chronicled from week to week. The Mayor of New York has seen many individuals who hold various positions in or related to the industry. The new Commissioner of Commerce or head of the New York Chamber of Commerce, Clendenin J. Ryan, Jr., has been quietly pushing the campaign. Florida and Arizona have lodged protests that if any moving is done it should be to their states and not to New York. But still LaGuardia continues to push his own production program. As yet it is not quite clear if everyone is serious in the matter, for no reasons other than the Broadway stage is handy and the production center used to be in New York, have been advanced in favor of eastern filming. A number of reasons, both good and bad, that might be suggested have not even been advanced.

Whether Mayor LaGuardia is serious or not, there is no doubt that the French are, for word reaches New York this week from Paris that the French industry regards the campaign to move the center of U. S. production from Hollywood to New York as one of the effects on the American industry resulting from the European War. It looks like the French are one up on the Mayor

Air Cartoon

THE MOTION PICTURE industry played Santa Claus to the radio again this year and was as bountiful as ever. One motion picture-radio holiday program that helped to keep America at the fireside—and out of the theatres—over the holiday was a presentation of "Pinocchio" on Christmas night. A cartoon on the air presents special difficulties, if not contradictions. In fact the answer to when is Walt Disney not Walt Disney might be when his characters are on the radio. The screen voices played "Pinocchio" on the Cecil B. DeMille "Lux Radio Theatre" and the story was that of the film, and of the Collodi classic, but Disney pictures must be seen and not merely heard to be appreciated. By radio program standards, the show was a success; but it did not measure up to the standards Disney has created in the medium he has chosen, film.

The Latins would ask "Cui bono?"—which might be rendered here as "Who gets what out of motion pictures on the radio?"

Television, 1940

BIG SCREEN TELEVISION, improved and of a size adequate for the theatre, is promised for 1940 by David Sarnoff, president of the Radio Corporation of America, most active to date in regular daily telecasting, through its National Broadcasting Company.

This is the first definite promise of theatre-size television to come from any of the large telecasters, and was made by Mr. Sarnoff in a year end statement. He also promised television relay stations for 1940, using frequencies of 500 megacycles and upwards, described by Mr. Sarnoff as an important step towards a television network, and which has been the subject of discussion in connection with some recent RCA experiments with General Electric's telecasting in upstate New York.

The birthday of broadcasting in the U. S., he reminded, is generally regarded as Election Day, 1920, when the returns of the Harding-Cox election were broadcast.

FOR READY REFERENCE TO THE BUSY READER

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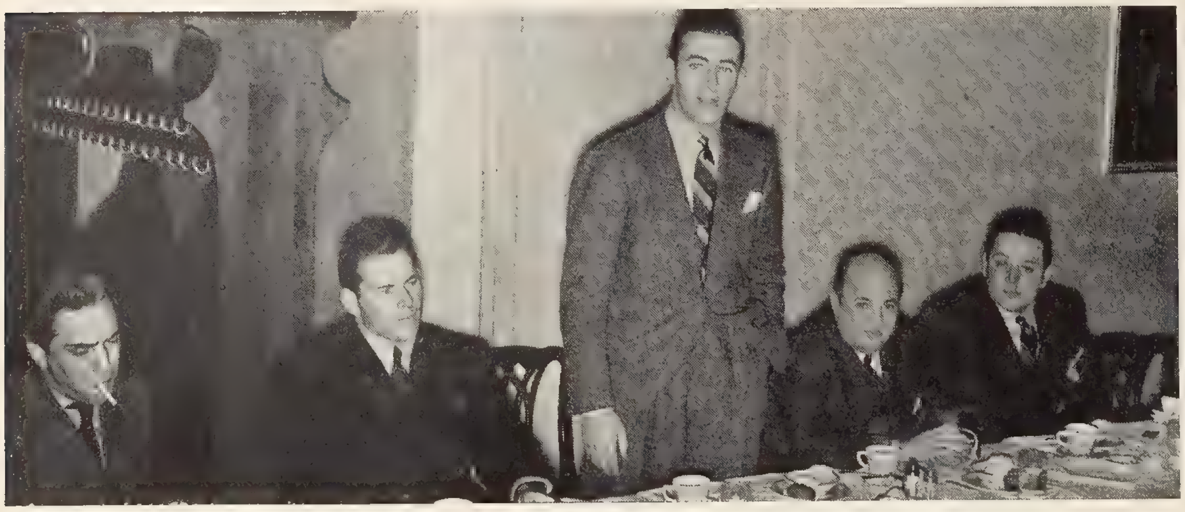
THIS WEEK IN PICTURES



Pictures by Staff Photographer

WARNING AND PREDICTION at the Associated Motion Picture Advertisers meeting in New York, above. Along the luncheon table are Edmund O'Brien and Fred Kohler, Jr., RKO stars; Paul Lazarus, Jr., president of the club; Harry Brandt, who repeated his call to arms against the Neely bill, and Marty Levine, Brandt circuit executive. At right above is A. Julian Brylawski, president of the District of Columbia MPTO and a guest at the luncheon, who said the bill would have little chance in Congress. See page 20.

By Staff Photographer

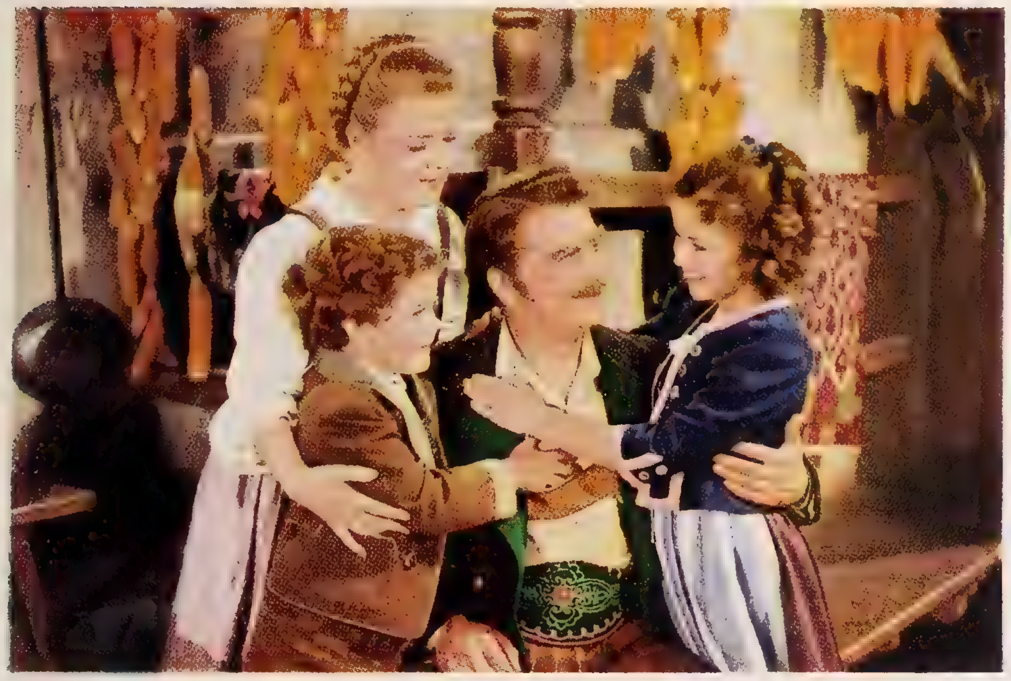
CHARLES RUGGLES, above, spent the holidays at his Setauket, L. I., home. He made radio appearances while in New York, and expects to resume work at the Paramount studios in mid-January.

By Staff Photographer

NEW YEAR'S PARTY for the trade, left. Joseph Bernhard and Herbert Yates, guests, and Nate Blumberg, host, at a year end cocktail party at the Astor in New York. The reception, an annual, was inaugurated by Mr. Blumberg two years ago when he became president of Universal.

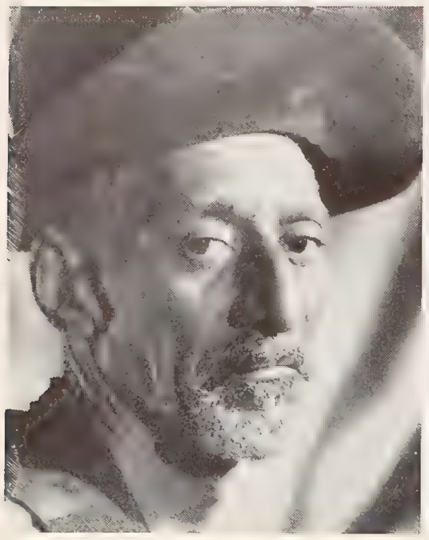
OFF TO THE WARS, or at least as much war as can be found in England, are Mr. and Mrs. Robert Montgomery and Ben Goetz, right, leaving New York this week for London to resume work on "Busman's Honeymoon" for MGM, Mr. Montgomery to star, Mr. Goetz to assume charge of production as managing director for MGM in England. The picture was interrupted in September.

"THE BLUE BIRD," Maurice Maeterlinck's classic fantasy, has been translated to the screen by Darryl Zanuck and 20th Century-Fox as the newest vehicle for Shirley Temple. In the scenes from the lavish Technicolor production at right and below Miss Temple as Mytyl and Russell Hicks as Tyltyl are shown being introduced to the wonders of easy living by Mr. and Mrs. Luxury, and with their family after their strange adventures in search of the Blue Bird. The picture will open January 19 at the Hollywood theatre, New York, on a two-a-day policy at advanced prices.



WALT DISNEY with the figurines of characters in "Pinocchio," his second full length feature cartoon which will be ready for RKO release in February. The picture was two years in the making.

HOLIDAY VISITORS, left. Mr. and Mrs. Ernest Lieberman of Pittsburgh drop in the Managers' Round Table offices for a Christmas visit with A-Mike Vogel.



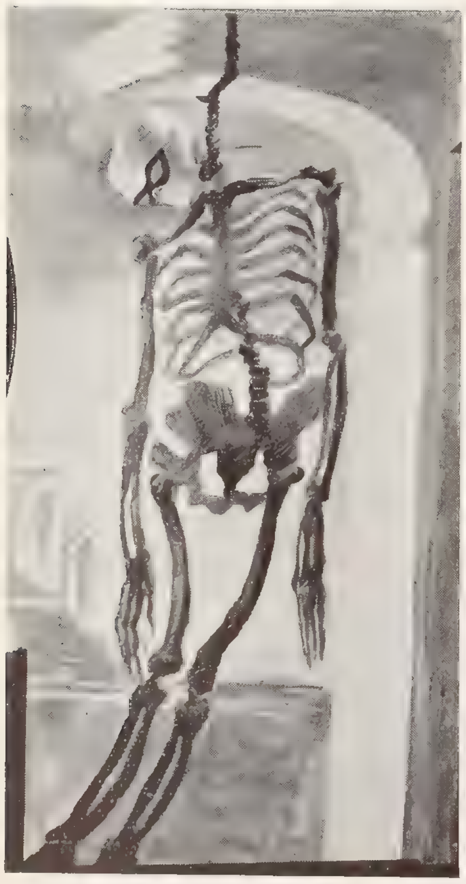
FIRST ESSAY by the screen at the translation of John Steinbeck's sociological novels to motion picture usage is Hal Roach's "Of Mice and Men," a study in degeneracy. Left to right, Leigh Whipper as Crooks; Oscar O'Shea as Jackson; Roman Bohnen as Candy and Burgess Meredith and Betty Field as George and Mae.

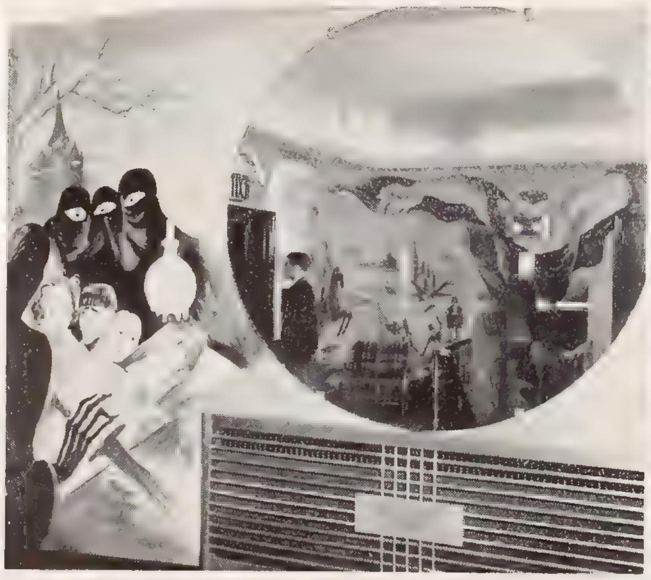
HARRY EDINGTON, left, has been named executive producer for RKO in charge of all high budget production at the studios in Hollywood. Mr. Edington, a former MGM producer, last year organized Famous Productions.

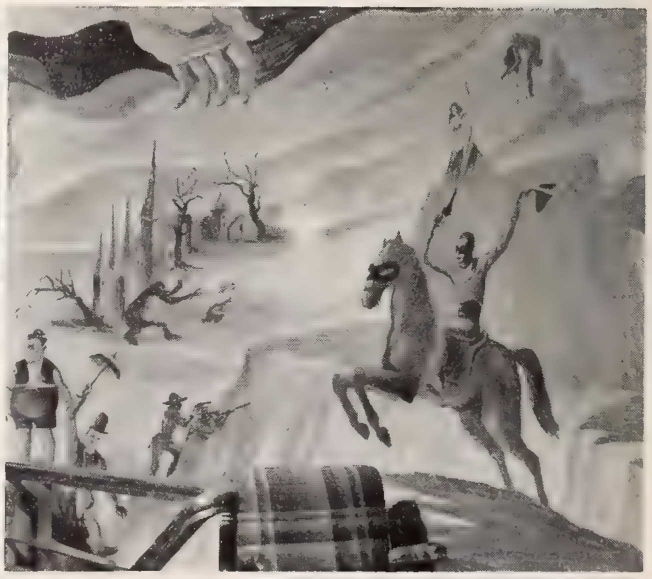
JAMES CAGNEY, right, enlists in the Gradwell Sears Drive, Warner Brothers' annual manifestation in the campaign to close all possible product contracts. In this publicity still Cagney is linked to the Drive costumed for "The Fighting 69th."

Headquarters
of
GENERAL
GRAD
SEARS

BLOOD AND THUNDER. The lobby of Arthur Mayer's Rialto theatre in New York is now fully equipped to scare the pants off the customers, even before they enter the theatre. Motifs for the surrealistic murals, executed by Nat Karson, are the Zombies, Boris Karloff, the Lone Ranger and the other heroes of Rialto audiences. Title for the murals is "Nightmare at the Rialto."







96 RELEASE DATES SET FOR NEXT SIX MONTHS

Inventories at New Highs, Giving Exhibitors Opporunity to Date New Product Far Into the New Year

Paramount, Fox, RKO Product Leads in Advance Release List

Release dates of feature pictures pegged beyond January 1*st for three years compare as follows:*

	1940	*1939*	*1938*
COLUMBIA	5	6	6
METRO-GOLDWYN-MAYER	8	7	12
MONOGRAM	6	14	4
PARAMOUNT	22	6	3
REPUBLIC	..	1	5
RKO RADIO	19	4	10
TWENTIETH CENTURY-FOX	21	12	13
UNIVERSAL	9	6	6
UNITED ARTISTS	2	1	7
WARNER BROTHERS	4	3	7
	96	60	73

With a film inventory running into new highs, the ten large companies entered the New Year, Monday, with an unprecedented number of feature release dates pegged beyond January 1st, giving exhibitors a long-range opportunity to date and plan new product unusually far ahead.

Exactly 96 feature release dates beyond January 1st, some of them running well into the summer, had been set as of New Year's Day, running well ahead of other years, as best shown by a comparison of the 60 release dates set beyond and as of January 1st, 1939, and the 73 set beyond and as of January 1st, 1938.

For buying, booking and advance planning and exploitation purposes, the record of advance release dates, as herein combined, company by company, can serve as a basic showman's guide.

Motion Picture Herald, on December 2nd, reported that 223 of the 500 1939-40 features promised were already "in the can." Almost 100 of that number were completed for release in 1940. Forty-four per cent of the production promised for 1939-40 was completed in the first four months of the year. Slightly less than a quarter was delivered.

22 for Paramount

Paramount leads the list of feature releases dated beyond January 1st, 22 dates having been set for every release up until June. The pictures have already been completed. Twentieth Century-Fox is a very close second, with a total of 21 dates listed. That schedule is complete through April and the release dates of one picture in May, two in June and two in July are definitely established. Third on the list, and also close behind the leaders, is RKO Radio with 19 feature release dates for the new year determined. These three companies are mainly responsible for the unusual number of features pegged for definite release so far in advance.

At the corresponding period in 1938 and 1939 on releases dated beyond January 1st for the respective years, Paramount had only announced release dates for one or two months. At present the dates for the next five months have been announced. A comparison with previous years shows that Twentieth Century-Fox had been accustomed to list release dates at the New Year's for about three months. This year the list is almost doubled in time. A year ago RKO had only the release dates for the current month; this year the dates are set for almost four months.

Some of the other companies are keeping their usual policy of announcing the release dates of features for one or two months in advance. Metro-Goldwyn-Mayer's release dates have been established for two months and Universal has set its schedule for a similar period. Columbia and Warner Brothers are keeping to the period of about a month to six weeks ahead in release dates. Monogram's and United Artists' dates cover the present month. Republic has not set any definite release dates in advance.

No Shortage Possible

The threat of a shortage is definitely not in the immediate future. The 1939 part of the 1939-40 season showed no indication of a production curtailment but, if anything, that production in that period was pitched at a high rate.

Following are the release dates, titles and stars of pictures pegged beyond January 1st, under 1939-40 contract commitments:

Columbia

January 4th—Two Fisted Rangers, with Charles Starrett, Iris Meredith

January 10th—Music in My Heart, Tony Martin, Rita Hayworth

January 18th—His Girl Friday, Cary Grant, Rosalind Russell

January 26th—The Lone Wolf Strikes, Warren William, Joan Perry

January 31st—Convicted Woman, Rochelle Hudson, Glenn Ford

In addition, Columbia has nine titles selected with no release date assigned. These include: "Blazing Six Shooters," "Blondie on a Budget," "Bullets for Rustlers," "Criminal Cargo," "Five Little Peppers at Home," "I Married Adventure," "Pioneer of the Frontier," "Texas Express" and "Too Many Husbands."

Metro-Goldwyn-Mayer

January 5th—The Earl of Chicago, Robert Montgomery, Edward Arnold, Reginald Owen

January 12th—The Shop Around the Corner, Margaret Sullavan, James Stewart, Frank Morgan

January 19th—Congo Maisie, Ann Sothern, John Carroll, Rita Johnson.

January 26th—The Lambeth Walk, Lupino Lane, Sally Gray, Seymour Hicks

February 2nd—Strange Cargo, Clark Gable, Joan Crawford, Peter Lorre, Ian Hunter

February 9th—Broadway Melody of 1940, Fred Astaire, Eleanor Powell, George Murphy, Frank Morgan

February 16th—Arouse and Beware, Wallace Beery, Dolores Del Rio, John Howard

February 23rd—Northwest Passage, Spencer Tracy, Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton

Four more, undated, Metro-Goldwyn-Mayer pictures are "Florian," "I Take This Woman," "New Moon" and "Young Tom Edison."

Monogram

January 10—Danger Ahead, James Newill, Dorothea Kent

January 15—The Secret Four, Frank Lawton, Anna Lee

January 15—The Fatal Hour, Boris Karloff, Marjorie Reynolds, Grant Withers

January 20—Front Page Lady, Warren Hull, Kay Linaker

January 25—Pioneer Days, Jack Randall

January 30—Chasing Trouble, Frankie Darro, Marjorie Reynolds, Milburn Stone

Paramount

January 5th—Emergency Squad, William Henry, Louise Campbell, Richard Denning,

(*Continued on following page*)

RELEASE DATES RUN THROUGH JULY

(*Continued from preceding page*)

Robert Paige, John Marston, Anthony Quinn, John Miljan

January 12th—GERONIMO, Preston Foster, Ellen Drew, Andy Devine, Gene Lockhart, William Henry, Chief Thundercloud, Ralph Morgan

January 19th—SANTA FE MARSHAL, William Boyd, Russell Hayden, Marjorie Rambeau, Bernadene Hayes, Earl Hodgins, Britt Wood

January 26th—REMEMBER THE NIGHT, Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson, Sterling Holloway

February 2nd—PAROLE FIXER, Robert Paige, William Henry, Virginia Dale, Marjorie Gateson, Jack Carson, Anthony Quinn.

February 9th—THE LIGHT THAT FAILED, Ronald Colman, Walter Huston, Muriel Angelus, Dudley Digges, Ida Lupino, Ernest Cossart

February 16th—SIDEWALKS OF LONDON, Charles Laughton, Vivien Leigh, Rex Harrison

February 23rd—KNIGHTS OF THE RANGE, Russell Hayden, Victor Jory, Jean Parker, J. Farrell MacDonald, Britt Wood

March 1st—SEVENTEEN, Jackie Cooper, Betty Field, Betty Moran, Otto Kruger, Ann Shoemaker, Norma Jean Nelson, Thomas Ross

March 8th—ADVENTURES IN DIAMONDS, George Brent, Isa Miranda, John Loder, Nigel Bruce, Elizabeth Patterson, Matthew Boulton

March 15th—WOMEN WITHOUT NAMES, Ellen Drew, Robert Paige, Judith Barrett, John McGuire, Thomas E. Jackson, Joseph Sawyer

March 22nd—THE ROAD TO SINGAPORE, Bing Crosby, Bob Hope, Dorothy Lamour, Charles Coburn, Judith Barrett, Anthony Quinn, Jerry Colonna

March 29th—THE FARMER'S DAUGHTER, Martha Raye, Charlie Ruggles, Richard Denning, William Frawley, Gertrude Michael, William Duncan

April 5th—DR. CYCLOPS, Albert Dekker, Janice Logan, Thomas Coley, Charles Halton, Victor Kilian, Allen Fox

April 12th—OPENED BY MISTAKE, Charlie Ruggles, Janice Logan, Robert Paige, William Frawley, Florence Shirley, Byron Foulger

April 19th—FRENCH WITHOUT TEARS, Ray Milland, Ellen Drew

April 26th—THE BISCUIT EATER, Billy Lee, Cordell Hickman, Helene Millard, Richard Lane, Lester Matthews

May 3rd—WAY OF ALL FLESH, Akim Tamiroff, Gladys George, William Henry, Muriel Angelus

May 10th—SHOWDOWN, William Boyd, Russell Hayden, Britt Wood, James Clayton

May 17th—TYPHOON, Dorothy Lamour, Robert Preston, Lynn Overman

May 24th—LIGHT OF THE WESTERN STARS, Victor Jory, Jo Ann Sayers, Russell Hayden, Noah Beery, Jr., Ruth Rogers

May 31st—BUCK BENNY RIDES AGAIN, Jack Benny, Ellen Drew, Phil Harris, Andy Devine, Eddie "Rochester" Anderson

In addition and undated, Paramount has seven titles selected including: "At Good Old Siwash," "Down Went McGinty," "Golden Gloves," "Gun Chores," "Hold Your Horses," "Man from Bar" and "Safari."

Republic

January—VILLAGE BARN DANCE, Richard Cromwell, Doris Day, Robert Baldwin, Lulu Belle, Scotty.

January—WOLF OF NEW YORK, Edmund Lowe, Rose Hobart, James Stephenson.

Late February or early March—THE DARK COMMAND, John Wayne, Claire Trevor, Walter Pidgeon.

In addition, Republic has seven Gene Autry pictures to come and five Roy Rogers and five "Three Mesquiteers" including "Heroes of the Saddle." Of the fifteen additional features on the 1939-40 schedule only "Money to Burn" and "Thou Shalt Not Kill" have been titled but no dates assigned.

REDS IMPOSE NEW NEWS CENSORSHIP

Censorship of all outgoing press dispatches was reimposed by Russia last Friday. After the revolution of 1917 a strict censorship was placed on foreign correspondents. The regulation was relaxed last May when correspondents were given permission to send messages freely being subject to immediate expulsion from the Soviet Union if the dispatches were "hostile."

The newsreel companies were not affected by the "relaxing" of the regulations eight months ago and the restoration of absolute censorship does not change the situation with the respect to motion pictures. Since the Reds went into power in Russia every bit of film for newsreels has been photographed by the Russian government. From time to time special U. S. expeditions have been given permission to photograph on their own but in these cases all film had to be developed and approved by the Red government. The newsreel companies get their material through the Soviet agency, Amkino, in New York. No material has been furnished since the war began.

President Getulio Vargas of Rio de Janeiro has established a Department of Press and Propaganda. Certain modifications are made in the rules governing outgoing dispatches and national propaganda is regulated. The new department also will act as censor for the theatre, motion picture, radio, literature of all kinds and travel promotion.

RKO Radio

January 5th—LEGION OF THE LAWLESS, George O'Brien.

January 12th—MEXICAN SPITFIRE, Lupe Velez. Leon Errol.

January 19th—MARRIED AND IN LOVE, Barbara Read, Alan Marshal.

January 26th—SWISS FAMILY ROBINSON, Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt, Bobby Quillan.

February 2nd—THE MARINES FLY HIGH, Richard Dix, Chester Morris, Lucille Ball.

February 9th—ISLE OF DESTINY, Wallace Ford, William Gargan, June Lang.

February 16th—VIGIL IN THE NIGHT, Carole Lombard, Brian Ahearne, Anne Shirley.

February 23rd—PINOCCHIO.

March 1st—LITTLE ORVIE, Johnny Sheffield, Ernest Truex.

March 8th—SAINT'S DOUBLE TROUBLE, George Sanders.

March 15th—MILLIONAIRE PLAYBOY, Joe Penner.

March 22nd—PRIMROSE PATH, Ginger Rogers, Joel McCrea.

March 29th—IRENE, Anna Neagle, Ray Milland.

April 5th—BULLET CODE, George O'Brien.

April 12th—MY FAVORITE WIFE, Irene Dunne, Cary Grant.

April 19th—ROMANTIC MR. HINKLE, Joe Penner.

April 26th—CURTAIN CALL, Barbara Read.

May 3rd—BILL OF DIVORCEMENT, Maureen O'Hara.

May 10th—TOM BROWN'S SCHOOLDAYS, Jimmy Lydon.

The following titles of RKO pictures are listed but as yet no release date has been chosen: "Enchanted Cottage," "Anne of Windy Poplars," "Father Damien," "Passport to Life," "The Saint Overboard," "The Smiler with a Knife," "Heart of Darkness," "And So Goodbye" and "Queen of Destiny." No general release date has been assigned to "Abe Lincoln in Illinois."

Twentieth Century-Fox

January 5th—SWANEE RIVER, Don Ameche, Andrea Leeds, Al Jolson, Felix Bressart, Chick Chandler, Russell Hicks, George Reed, Hall Johnson Choir.

January 12th—CITY OF CHANCE, Lynn Bari, C. Aubrey Smith, Donald Woods, Amanda Duff.

January 19th—HE MARRIED HIS WIFE, Joel McCrea, Nancy Kelly, Roland Young, Mary Boland, Cesar Romero, Mary Healy, Lyle Talbot.

January 26th—HIGH SCHOOL, Jane Withers, Joe Brown, Jr., Lloyd Corrigan, Claire Du Brey, Lynn Roberts, Paul Harvey, Cliff Edwards.

February 2rd—THE MAN WHO WOULDN'T TALK, Lloyd Nolan, Jean Rogers, Richard Clarke, Onslow Stevens, Eric Blore.

February 9th—LITTLE OLD NEW YORK, Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce, Andy Devine, Henry Stephenson, Fritz Feld.

February 16th—YOUNG AS YOU FEEL, Jed Prouty, Spring Byington, Joan Valerie, Russel Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Helen Ericson, George Givot.

February 23rd—THEY CAME BY NIGHT, Will Fyffe, Anthony Hulme, Phyllis Calvert, Wally Patch.

March 1st—EARTHBOUND, Warner Baxter.

March 8th—CHARLIE CHAN IN PANAMA, Sidney Toler, Jean Rogers, Lionel Atwill, Mary Nash, Sen Yung, Kane Richmond, Chris-Pin Martin, Lionel Royce, Helen Ericson, Jack La Rue.

March 22nd—THE BLUE BIRD, Shirley Temple, Spring Byington, Nigel Bruce, Gale Sondergaard, Eddie Collins, Sybil Jason, Jessie Ralph, Helen Ericson, Johnny Russell, Laura Hope Crews, Russell Hicks, Cecilia Loftus, Al Shean, Gene Reynolds.

March 29—FOR WOMEN ONLY (tentative title), Lynn Bari, Joan Davis, Henry Wilcoxon, Elise Knox, Mary Beth Hughes, Joan Valerie, Robert Lowery.

April 5th—I WAS AN ADVENTURESS, Vera Zorina, Richard Greene, Erich Von Stroheim, Peter Lorre.

April 12th—THE CISCO KID IN CHICAGO, Cesar Romero, Jean Rogers, Chris-Pin Martin.

April 19th—THE GRAPES OF WRATH, Henry Fonda, Jane Darwell, John Carradine, Charley Grapewin, Dorris Bowdon, Russell Simp-

(*Continued on page* 31)

NATIONAL SCREEN SETS CENTRALIZED ACCESSORY SELLING, SIGNING THREE

RKO Pathe, Universal and Paramount Contract with Advertising Accessories, Inc., for Manufacture, Sale, Handling

Motion picture distribution-exhibition this week finally saw the beginning of the "streamlining" of the manufacturing and merchandising of advertising materials and accessories used by exhibitors to sell their programs to the public.

National Screen Starts Service

It came through the establishment of a national system of centralized selling and distribution of ad items by Advertising Accessories, Inc., as set up by Herman Robbins' National Screen Service, after many attempts had been made for a similar structure down through the years, the most notable of which was made by Elmer Pearson, a decade ago.

Contracts to cover the exclusive manufacture, sale and physical handling of both accessories and trailers for RKO Pathe and Universal were announced Tuesday in New York by Charles Casanave, vice-president of Advertising Accessories, following last week's signing of a similar contract with Paramount Pictures, the deals making National's new affiliate the sole future source of accessory supply for the 9,000 to 10,000 theatre customers, overlapping and otherwise, serviced with film by the three distributors.

The new project is cited as being the first specialization of this branch of merchandising in distribution-exhibition as now constituted, the first authorized sale and distribution of ad accessories by any organization other than the distributor's own, and declared by its sponsors to be "the beginning of a new phase in advertising a picture by an exhibitor."

Other Deals Awaited

From indications of either pending or contemplated negotiations, it appears likely that similar arrangements will soon be made with other distributors. National Screen Service for years has produced and distributed the film trailers of Columbia, Monogram, Republic and Twentieth Century-Fox, besides the three distributors just signed to the combination trailer-accessory arrangement. National also provides trailers for most independent and imported product. It does not, however, distribute the trailers of either Metro-Goldwyn-Mayer or Warner Brothers, which handle their own, but whether this would preclude their consummating a deal for the centralization of their accessories remains to be seen.

The field centralization will be effected, first, through the present National Screen branches in Atlanta, Boston, Charlotte, Chicago, Cleveland, Dallas, Denver, Des Moines, Detroit, Kansas City, Los Angeles, Memphis, Minneapolis, New Orleans, New York, Philadelphia, St. Louis, San Francisco, Seattle, Washington, D. C. In the remaining key cities, where no National branch exists, space will be rented in the branches of Paramount Pictures: in Albany, at 1044 Broadway; Buffalo, 464 Franklin Street; Cincinnati, 1214 Central Parkway; Indianapolis, 116 West Michigan Street; Milwaukee, 1121 North Eighth Street; New Haven, 82 State Street; Pittsburgh, 1727 Boulevard of the Allies; Portland, Ore., 909 Northwest 19th Street, and Salt Lake City, at 200 East First Street South. Portland and Seattle later may be combined.

'TWAS A BIG YEAR FOR FILM EXTRAS

Motion picture extras received in 1939 more than $400,000 *more than in* 1938. *The total salary to extras was* $3,167,896. *Atmosphere jobs placed by the Central Casting Bureau rose to* 294,688, *against* 256,426 *in* 1938 *and* 296,107 *in* 1937.

Actual selling will be done by National's present 80 trailer salesmen in the 20-odd places where they have branches, and by men to be taken on for both trailer and accessory selling in the nine cities where headquarters are to be set up in Paramount branches.

The company was unable this week to estimate present or eventual savings to exhibitors through the new centralization, because of the many present forms of selling ad material and accessories, some now selling outright, as with RKO and Universal, others renting with a deposit, as is Paramount.

All exhibitors will be signed on a straight rental basis, exclusive servicing contracts for material required on pictures of companies participating in the plan. Rental charges to the exhibitor will be on a weekly payment basis, the same as with National's present trailer service arrangements. No rental deposits will be required. Every item under the plan will be rented, nothing will be sold.

Contracts for One Year

The service will be available to exhibitors on and after February 1st, and contracts will run one year.

Advertising Accessories' contracts with distributors are for five years, also starting February 1st.

Because the distributors give Advertising Accessories the exclusive right to manufacture and sell its advertising and accessory material, the distributors' exhibitor customers have no alternative but to purchase the service, and because they, too, sign with Advertising Accessories for exclusive servicing, Advertising Accessories sees the immediate curtailment, and eventual elimination of "bootlegging" of copyrighted advertising material by unauthorized poster exchanges. Distributors have for years been attempting to stamp out the unauthorized re-selling of their advertising material, posters, stills, lithographs and such under copyrights claimed by them. Their exhibitor customers purchased material, sold it, after usage, to unauthorized poster exchanges, which, in turn, sold it over and over, inexpensively, to subsequent runs.

Further advantages, besides price, anticipated to accrue to exhibitors from the centralization are the convenience of shopping for all types of advertising matter and accessories, both standard and special, at one place, and a modernization of this form of material, as promised by the new company.

Royalty Percentage

The distributors, many of whose accessory departments are understood to have been operated at a loss, will receive an undisclosed royalty percentage from Advertising Accessories from the sale of materials on their pictures. Furthermore, according to the sponsors, sales are anticipated to be greater than in the past, because the system will have a nationwide concentration of specialized sales effort in actual contact with exhibitors, the same as film salesmen, as against the present distributor method of having ad sales handled through ad clerks or others in their exchanges. "Ad Sales and Accessory Drives" by distributors have been frequent, of necessity, to "pep up" selling.

The sponsors anticipate setting up one of the largest art departments in the commercial field, and to its own staff, and to outside acquisitions, will absorb many of the discontinued art and accessory department workers of the home offices of distributors participating in the centralization, as it has already done in the case of Paramount. Don Velde, head of Paramount ad sales, and Vincent Trotta, head of its art department, have already been acquired. In some cases, the distributors are to absorb workers.

Insisting that there will be no "stereotyping" or "standardizing" of ad and accessory material by Advertising Accessories, Mr. Casanave Wednesday disclosed that original layouts, ideas, visuals and the like will continue to originate with the individual companies' advertising managers and their staffs and these, when approved by the companies, will be sent on to Advertising Accessories for development and manufacture.

Special Accessories

Special accessories will continue to be manufactured by the five-year-old National Screen Accessories, parent of the new Advertising Accessories, and subsidiary of National Screen Trailers. These include novelties, oil painting processes, "Hollywood Specials," photo enlargements of all kinds, banners and the like.

All standard accessories formerly handled by the distributors, such as posters, lithographs, stills, ad mats, and such, will continue to be manufactured, for the present, by the lithographers and other manufacturers now employed by the respective distributors, because, in most instances, term contracts are in force. At the expiration of these contracts, new blanket contracts will probably be effected by Advertising Accessories, with one or another of the lithographers.

With the inception of the centralization on February 1st, Advertising Accessories will take over all of the standard size paper now on hand in each of the exchanges of the present three contracting distributors, to sell and distribute through the new system.

Physical distribution by Advertising Accessories will continue through the standard media: local film delivery trucks, air express, parcel post, pickup, and the like. There will be no changes in the present standard sizes of ad and display items.

Headquarters of Advertising Accessories will be in the same "Film Row" building which houses both National Screen and National Screen Accessories, at 630 Ninth Avenue, New York.

Officers of Advertising Accessories are the same as National Screen Accessories: Herman Robbins, president; Charles L. Casanave, vice-president and general manager; Toby Gruen, treasurer, and George Dembow, general sales manager. Mr. Robbins is also president, and Mr. Gruen is vice-president of National Screen Trailers.

None of the distributor contractors have any corporate or, so far as is known, any contributing financial participation in the system.

It brought immediate favorable response from organized exhibitor groups which usually are at odds over most trade practices, from the Abram Myers and Ed Kuykendalls, to the Max Cohens and Harry Brandts.

FILM AS "AMERICAN WAY" DISCUSSED ON THE AIR BY HAYS AND QUIGLEY

Herald's Moneymaker Poll Is Text of Radio Attentions to Screen as Only True Democracy Among the Arts

WILL H. HAYS AND MARTIN QUIGLEY AT THE CBS MICROPHONE

The motion picture as an expression of democracy, an art and an industry of "the American way," of, for and by the people, was discussed before the audience of the nationwide network of the Columbia Broadcasting System last Thursday by Will H. Hays and Martin Quigley.

The "news peg" of the occasion was Mr. Quigley's announcement to the air of the results of MOTION PICTURE HERALD'S annual poll of exhibitors on "The Ten Best" of the moneymakers at the box offices of 1939.

The broadcast was the culminating attention of a week in which the HERALD'S "Ten Best" got its annual institutional attentions from the press of the nation, its rotogravure sections and periodicals of comment.

Of special interest to the industry were the speakers' emphases on the success of self-regulation in the conduct of production, with attentions by Mr. Quigley to Mr. Hays' years of leadership, and in turn Mr. Hays' observation that Mr. Quigley "has contributed very much indeed to the processes by which we have planned to keep the American motion pictures thus attuned to American ideals."

Democracy Stressed

In the course of his introduction of Mr. Hays, Mr. Quigley said:

"MOTION PICTURE HERALD has just completed its regular annual survey to discover which motion picture personalities amongst all of those who appear on the screen are the public's favorites.

"It is fitting that the methods employed in this survey are the methods of democratic procedure because the motion picture is the sole art which is entitled to be described as democratic in its origin, development and patronage.

"It will be remembered that the motion picture, unlike painting, sculpture and music, did not depend for nurturing and support upon the patronage of kings and the riches of the aristocracy. The public alone has been the patron of this art.

"The film first ignored by the erudite and scoffed at by the intelligentsia, found its initial encouragement amongst the humble inhabitants of crowded industrial districts, many of whom, lately arrived in their America of opportunity, and as yet unschooled in the language of their adopted country, found happy relief from the language barrier in the then silent film which spoke the universal language of pictures.

"This survey is not based upon the opinions of critics. It does not concern itself with any of the abundant discussions and disquisitions which laboriously dissect and analyze the artistic implications of pictures and performers. Instead it goes straight to the heart of the public to find what preferences lie therein.

"It questions not why these preferences have been made. It is sufficient for us simply to know which players the public, in the exercise of its inalienable right of free choice, has determined it likes best.

"The democratic character of the HERALD survey is demonstrated in that it is based upon the votes cast by the whole public in the form of the admission price paid at the box-office. The theatre managers of the nation have told us which players the public paid most to see—which players received the greatest number of box office ballots.

Lists Ten Top Ranking Stars

"For 1939 the theatres report that the ten biggest money-making stars of the screen, in the order mentioned, are: Mickey Rooney, Tyrone Power, Spencer Tracy, Clark Gable, Shirley Temple, Bette Davis, Alice Faye, Errol Flynn, James Cagney and Sonja Henie.

"The vote for these players is a vote for the pictures in which they have appeared. It is a significant fact that the predominant characteristics of the vehicles in which these players have ridden to popular acclaim are simplicity, wholesomeness and humanity.

"These are pictures which sought honestly to entertain and not mischievously to influence political, social or economic opinions.

"These are pictures which bespeak the American ideal and the best that has been contributed to this ideal out of the riches of the older civilizations. One will search in vain here for players who have sought to challenge the public interest with pictures specializing in the arty, the sophisticated or the suggestive.

"Vindication"

"The pictures which have made these players the public's preeminent favorites are a vindication of the reasons for, and a compliment to the success of, the American industry's system of voluntary, interior regulation which keeps straight the adjustment of the social and moral implications of American films to those ideals of life and behavior which are the source of this nation's greatness.

"I am privileged now to present one whose influence has been foremost upon the American film during the past eighteen years. His has been the voice which has successfully led the American motion picture industry in face of the inevitable responsibilities inherent in undertaking to provide its chief amusement to a vast audience of every age, group and condition of society."

"Progress of an Art"

Mr. Hays, taking up the thread of the broadcast, said:

"In conducting this poll, Mr. Quigley, and thus reporting it, you well call attention to the success of these individual stars and you celebrate the progress of an art and the achievements of an industry.

"It is of great interest to me each year to observe the result of the Popularity Poll of the MOTION PICTURE HERALD, because it does depend upon the popular vote at the box office. My congratulations are most earnest to these stars who thus have been honored because the distinction has been gained through the free community selection exercised all over this land.

"It is as if, in an election, they have been made the people's choice this year by the voters themselves. The returns are compiled from the eighty-five millions of Americans who each week pass through the doors of the motion picture theatres in the United States alone. It is also the expression of approval of the public as participating partners in the whole partnership enterprise which is motion pictures.

"It is interesting to note also that the particular pictures in which these stars won this year's public acclaim dealt with human situations, wholesome themes and high American ideals.

"Symbols of Appreciation"

"I know I voice the wish of the distinguished artists honored tonight when I present them as symbols through whom is expressed the appreciation for the great army of artists and artisans—writers, actors, directors. technicians, producers and executives—whose combined efforts make motion pictures possible. Surely there is no other enterprise where success depends so much on intimate cooperation. Ours is indeed a great partnership. . . .

"Yet, as hard and faithfully as the creative branches may labor, irrespective of all thought and toil they expend, the value of what they do is judged only by the ultimate thing they pro-

CITE RESPONSIBILITY OF INDUSTRY

(Continued from opposite page)

duce, the possibilities for service of what they create. And however fine or artistic or ingenious this product may be, it is only valuable to mankind when it is made available for public good, translated into common capacity for its use, spread everywhere by distributors and exhibitors. Otherwise, it is like the light hidden beneath the bushel, or the talent buried in the ground. Indeed, the motion picture industry is a partnership.

"In 1939 was celebrated the Fiftieth Anniversary of this art-industry which entertains the people of all the world, and the year brought also marked progress in the partnership of motion pictures with education. This partnership included the National Education Associations and the great Foundations interested in education. They are looking to this new teaching aid to help keep the stream of learning fluid and not frozen in the conventional channels of yesterday. Their cooperation with us has been well justified by the enthusiastic reception which has greeted the two series of short subjects made available during the year to America's classrooms. The seventy-five films in the Human Relations Series, adapted by the Commission of the Progressive Education Association from photoplays heretofore shown in theatres, are now virtually complete. The 849 short subjects, already shown in theatres, selected and cataloged for classrooms by the distinguished educational leaders who compose the Advisory Committee on the Use of Motion Pictures in Education are now widely in use. It thus appears that when motion pictures were called upon to contribute to our American culture through the schools, we had on hand in pictures produced for theatre entertainment the material for that job.

"Cooperation"

"Picture progress in 1939 is a tribute, just as full, to the cooperation given to the industry by social and religious leadership. The processes of criticism, selection and education have enlarged, not restricted, the artistic and dramatic opportunities of the screen; they have increased, not decreased, motion picture attendance. For this cooperation and criticism we are grateful. Thus the public exercises its privilege and duty as partners.

"In the whole result lies the true significance of the planned path of self-regulation in an art and an industry left free to develop and to discharge a public service under a system of self-guidance, uninfluenced by political censorship or subservient to propaganda and aided by all the constructive thought that could be brought to bear. And the same Martin Quigley who tonight has brought us this vote of the people also has labored valiantly with the industry, as one of us, and has contributed very much indeed to the processes by which we have planned to keep American motion pictures thus attuned to American ideals.

"The people of this country, who in the last analysis, are the guardians of the motion picture as an institution, should not forget that wherever as in Germany and Russia the heavy hand of government has come to dominate it, the motion picture as an art has withered. Little, indeed, has remained except crude, crass propaganda.

"Duty to Society"

"A present responsibility of the whole partnership is the transcendent duty to society now to keep the stream of world entertainment flowing—entertainment of the very highest quality and widest possible appeal. This responsibility will be discharged in spite of any handicaps that grow out of current world situations.

"Among our Christmas cards this year was one from Mr. and Mrs. George Arliss, sent from London. These delightful friends are at home in London now and his vast experience and sensitive soul give him, of course, the deepest realization of the conditions surrounding them. I can see his expression when he sent this Christmas greeting:

ACADEMY BANQUET FEBRUARY 29TH

Thursday February 29th, has been set for the 12th annual Awards Banquet of the Academy of Motion Picture Arts and Sciences in Hollywood. The awards committee, at a meeting this week, agreed to make foreign films eligible for all major awards.

The committee also voted an award for the best color photography, turned down a request for the establishment of new short subject awards, and decided to permit extras to vote in the finals on the best dramatic performance and best supporting role by an actor or actress.

"'To Mr. and Mrs. Will Hays

"'From Mr. and Mrs. George Arliss

"'Merry Christmas and a Happy New Year Anyway.'

"A Happy New Year anyway, in spite of bombing planes and blackouts. From George Arliss, fine exemplar of his distinguished and most useful profession, comes this emphasis of our privileges—we who tonight are here in America at peace—no less grieved by the sufferings of friends abroad because of the realization of the blessings which are ours.

"We Are at Peace"

"Blessings, indeed—not the least of which is the fact that we are at peace and can and will remain at peace with the whole world and thereby best serve the world.

"Blessings indeed—which we do well to remember at this year-end when inventories are in order, when we should pause a moment in our easy habit of taking everything for granted and think less about what's wrong with America and more about what's right with America. It is with our assets and not our liabilities that we will build for the future ever higher standards of living, better opportunities for our people, greater plenty to share and the greater reserves which human security will require.

"The world has survived tragic times before, with many cycles of war, pestilence and famine. Injustice and cruelty have been poisonous and recurrent weeds in the oft-broken path of civilization. But there always have been certain undying qualities of the human spirit which have survived from the beginning of man. Hope, faith and courage still burn with a living flame. It is by their eternal light that we make certain the future of America."

School Films Studied

The School Board of Lake Worth, Florida, is considering the use of motion picture machines in high schools of Fort Worth, West Palm Beach, Boynton, Delroy Beach and Pahokee.

Supreme Court Refuses to Hear RKO Plan Foes

Reorganization of Radio-Keith-Orpheum, under the provisions of the plan approved by the New York circuit court of appeals last September under Section 77-B of the Bankruptcy Act, was in effect approved this week by the United States supreme court when it denied two petitions for review. The court, in orders in which Associate Justice Douglas did not participate, denied the applications of H. Cassel & Company, a preferred creditor, and Ernest W. Stirn, a stockholder, for review of the September 8th decision of the circuit court.

Both petitions were based on the contention that the plan of reorganization failed fully to protect the interests of the petitioners. In the Cassel appeal, it was claimed that the proposed plan did not adequately compensate the debenture holders for their claims and for the loss of their security and preferred creditor status. The Stirn petition contended that the lower court erred in giving approval to compromises of certain claims, and in approving the reorganization when 100 per cent approval of the Class A stockholders had not been secured.

The Cassel company was a secured creditor, with a claim of approximately $300,000, based on $217,000 of ten year six per cent gold debentures on which interest has been accruing since December 1, 1932. Mr. Stirn had purchased certificates for RKO stock which he contended he had later been unable to convert.

The path is now clear for final action on RKO reorganization. It will be necessary for the trustee, the Irving Trust Company, to transfer assets of the old RKO company to the new one and pay allowed claims. The Supreme Court decision also removed one more condition of the Atlas underwriting agreement and the issuance of the new stock can proceed.

Hearing on Tuesday

Hearings on the proceedings of RKO are now set for Tuesday in New York, having been adjourned last Friday by William Bondy, federal judge, at the request of Hamilton C. Rickaby, attorney for the Atlas Corporation.

Mr. Rickaby said subscription warrants under the underwriting agreements had been offered to RKO creditors on December 22nd and that the offer would expire Monday.

O. C. Duering, attorney for the Irving Trust Company, is preparing an order transferring RKO assets from the Irving Trust Company to the new RKO company, Mr. Rickaby said.

Judge Bondy last week authorized the Irving Trust Company, as trustee, to affirm or disaffirm leases and contracts of RKO until July 1, 1940. The extension of time will not apply, the order said, if reorganization proceedings are ended before that date.

General unsecured claims in the sum of $107,304 against RKO have been allowed by Judge Bondy. Creditors whose claims were allowed are the Union Guardian Trust Company, $45,000; the United States National Bank of Denver, $37,552; Laura F. Albee, $21,000; the American Company, $3,558 and the estate of Cora E. Gregg, $204. Judge Bondy at the same time authorized the extension by the Irving Trust of $50,000 in secured gold notes to April 1, 1940.

Ronald Colman
in Paramount's
"THE LIGHT
THAT FAILED"

"*No picture ever to flaunt Paramount's banner before the theatre-going millions has surpassed it,* while few have even closely approached it in greatness. It is an artistic triumph that bids fair to take its place among the heavy profit grabbers of the year." —*Daily Variety*

and "Daily Variety" is only one of many . . .

"It is the letter-perfect edition of Kipling's 'The Light That Failed' which William Wellman submitted to the Rivoli over the week-end. Mr. Colman has rarely handled a role with greater authority or charm. And he has had splendid support. Ida Lupino's Bessie is another of the surprises we get when a little ingenue suddenly bursts forth as a great actress. Walter Huston's Torpenhow, Dudley Digges's the Nilghai, Muriel Angelus's Maisie are right as right can be. In sum, a sincere, reticent and capitally directed version of the good old book and a great relief from the feminine-film diet." —*N. Y. Times.*

"Colman superb in 'Light That Failed.' Huston, Digges do fine work in film!"—*N. Y. World-Telegram.*

"Ronald Colman, as Dick Heldar, gives one of the finest performances he has ever given on the screen!" —*N. Y. Daily News.*

"Superb entertainment for the masses." —*Showmen's Trade Review.*

"'Light That Failed" is a fine effort. Colman's delineation of the artist is masterly, high-lighted by moments of great artistry. But he has a close rival for honors in Ida Lupino who gives the finest performance of her career."—*Hollywood Reporter.*

"Last week Hollywood illustrated that at last it has learned to respect the integrity of a successful book and to translate it in cinematic terms with the values of the original unchanged. 'The Light That Failed' now at the Rivoli, is the second film of the week which proves this point. 'Gone With The Wind' is the other!" —*N. Y. Sun.*

"Only now, three years after Kipling's death, has Paramount converted his book into a film that is so faithful in spirit and detail, that it would have delighted the Empire-proud Englishman who first conceived it!" —*Life Magazine—Movie of the Week.*

"Filmed on a lavish but always appropriate scale and performed by an excellently balanced cast, it is solid entertainment every inch of the way. Colman's best!" —*M. P. Herald.*

"This, Ladies and Gentlemen of show business, is the kind of picture the art-industry was built upon and has been sustained by throughout its history, a strong story ably told and soundly acted by competent talent. This is, in short, the goods." —*M. P. Daily.*

"A top-notch attraction from fade-in to fade-out." —*Jay Emanuel Publications.*

"This is truly a worthy contribution to a banner season of the cinema." —*Edwin Schallert, L. A. Times.*

Paramount presents

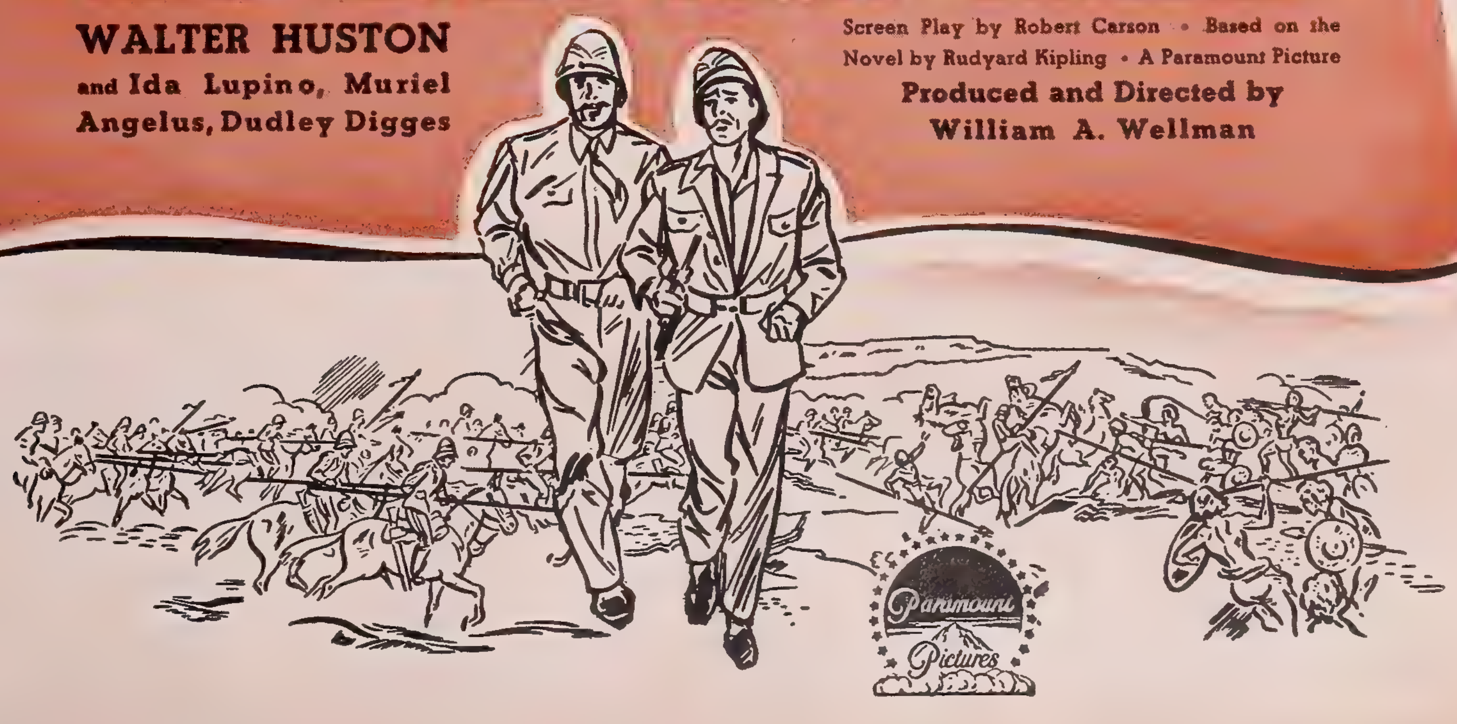
RONALD COLMAN

in Rudyard Kipling's

"THE LIGHT THAT FAILED"

WALTER HUSTON
and Ida Lupino, Muriel Angelus, Dudley Digges

Screen Play by Robert Carson • Based on the Novel by Rudyard Kipling • A Paramount Picture
Produced and Directed by
William A. Wellman



HOUSE AGAINST NEELY BILL, SAYS BRYLAWSKI; BRANDT AGAIN WARNS

Washington Exhibitor Leader Sees Small Chance for Passage in 1940; New York Independent Continues Campaign

Convening of the second session of the Seventy-Sixth Congress of the United States on Wednesday noon brought the organized motion picture business face to face with a legislature into whose hands it is virtually certain will be placed the fate of the long fight of the opponents of block booking.

Brylawski Optimistic

While in many quarters of the large interests there has been reputed pessimism over the chances of defeating the bill in the House, after its passage by the Senate, last summer, a more optimistic attitude was struck this week by A. Julian Brylawski, who, in his position as president of the Motion Picture Theatre Owners of the District of Columbia, and with the legislative contacts acquired down through the years therefrom, is generally conceded to be somewhat of an unofficial industry authority on and observer of the situation at the Capital.

"The Neely bill is expected to remain in committee a long time, and if the committee never reported it out, that would meet with the whole hearted approval of the House," he declared.

Meanwhile, the bill came up for more discussion and debate this week, Harry Brandt, president of the Independent Theatre Owners of America, calling an anti-Neely bill mass meeting for New York's Hotel Astor, Wednesday afternoon, following an open discussion which he conducted the previous Thursday before the Associated Motion Picture Advertisers, New York. Mr. Brandt warned that passage of the bill would put hundreds of owners out of business.

Brandt Is Speaker

Mr. Brandt, at the AMPA, explained that he had just completed a nation-wide trip on which he spoke to 1,200 exhibitors assembled for special meetings and conventions and distributed 4,000 copies of the bill. Mr. Brandt said that "the claim has been made many times that the Neely bill is for the benefit of small independent and subsequent run theatres." He said that he investigated the question to find out whether the bill was really for the independent and against the group which the speaker identified with the Hays Office or if the bill was against the whole industry. He concluded that the bill attacks the whole business and the independent exhibitor more than anyone.

Mr. Brandt said "too much has been taken for granted" on the Neely bill. "The people proposing the bill know nothing about the matter and it is sponsored by people who have little or no stake in the industry." He cited the "appalling lack of knowledge on the part of 90% of the exhibitors" found in his tour. It was further asserted that the Allied organizations in favor of the bill used as their only argument "that it was the policy of National Allied."

The Neely bill, according to Mr. Brandt, "definitely puts the theatre operator out of business. The Neely bill is designed against blind buying—there is no exhibitor, including the affiliated, who would not come out in favor of any proposal under which he would know what he was buying." And if he believed the Neely bill did this he would come out for the Neely bill and do everything to see it passed, he continued.

Mr. Brandt said nothing in the Neely bill would remove gangster films, uplift the morality of the pictures or help the little fellow, producers or exhibitors. He said "under our system the independent producer has a chance today," holding that good films would find a distributor and "junk goes where junk should go." The theatre operator said, "If the Neely bill becomes a law I would go into the book publishing or some other business. One thing is keeping the independent exhibitor, the true showman alive . . . a continuous flow of product."

Big productions will suffer, according to Mr. Brandt, if the Neely bill is passed. "Technical costs will not come down and Mr. Bioff says that his people are still much underpaid. Union wages never come down."

The last part of the speech was devoted to outlining the campaign which has been launched. The speaker said "There is one way to lick the bill—arouse public opinion. . . . the bill is non-political and hence needs a definite campaign." Mr. Brandt spoke of the activities of the Pacific Coast Conference of Theatre Owners and continued, "The industry is open today to anyone who wants to produce. Most of the producers on the Coast are independents with distribution contracts and get money from distributors and banks. Under the Neely bill the box offices of the country would dry up and pictures of great calibre would no longer be made."

Shutdown Seen

Mr. Brandt cited such pictures as "Gone With the Wind" as worthy of great credit because "the public is once again talking motion pictures." The speaker held that if the Neely bill were passed "so many less pictures would be made than today that the theatres would have to close down part of the week" and the industry would sink from its place "as the fifth industry in the country to a midget business."

With regard to the campaign against the bill, the speaker said nothing about the question should be mentioned in newspaper ads, trailers should not be run on theatre screens and nothing should be mentioned in theatre programs. Mr. Brandt suggested that the local managers and their wives and relatives should be urged to write to their congressmen and say that the manager would lose his job if it was passed.

"You should go to your landlord and say that if the bill is passed you will stop getting your rent and the theatres will have to be turned into markets or garages or the like. Ask the State Chamber of Commerces to act. Get all the employees in the industry to write to congress. An overwhelming flood of letters would prevent the bill from becoming a law."

Mr. Brandt had followed, through part of his speech, a booklet in which the talk given by C. C. Pettijohn December 14th was printed. After Mr. Brandt concluded his remarks, Mr. Pettijohn said he agreed with Mr. Brandt and gave added emphasis to several points. Mr. Pettijohn pointed out that it would be impossible to make pictures like "Gone With the Wind" or any big and successful picture without a real organization. He said, "You can't go out and make one, two or three pictures. You must keep an organization together to make the kind of pictures which the industry must have to keep alive."

The ITOA leader repeated his report of his tour, the attack on the provisions of the bill and the appeal for organized opposition at the mass meeting in the Astor Wednesday. About 500 independent exhibitors, circuit heads and distribution officials attended.

Wood Attacks the Shirley Broadcast and Pot O'Gold

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has launched an attack on Shirley Temple as a radio performer and on the "Pot o' Gold" broadcast. The Ohio exhibitor's advice to Shirley Temple, contained in an "open letter" appearing in the Service Bulletin of the ITO of Ohio, is to stick to the screen and leave the radio alone. He also organized a campaign to raise money to combat the $1,000 given away over NBC each week.

Counter-Giveaway Planned

Exhibitor meetings were conducted by Mr. Wood in Cincinnati, Cleveland and Columbus to obtain pledges of theatre men for a fund to make it possible that double the amount given when a radio listener is lucky to win the "Pot o' Gold" can be awarded if the person is at the theatre when he is selected. Exhibitors controlling 104,300 seats have agreed to the plan under which they will be assessed three cents a seat. It was stated that a total of 200,000 seats is necessary before the plan can be put into effect and Mr. Wood believes the figure can be reached. A statewide campaign is planned for January if the required 200,000 seats to guarantee the initial $6,000 can be pledged.

Mr. Wood's letter to Shirley Temple was occasioned by her broadcast on Christmas Eve. The letter was headed by the text: "And a little child shall lead them." The letter opened by applauding the young star's contribution to charity because the salary for her first broadcast went to the Screen Actors' Guild relief fund. Mr. Wood called attention to the "irreparable harm" that broadcasts by motion picture stars do to theatre owners. Shirley was asked to "keep faith with those who have made it possible for you to be successful—the motion picture theatre owners of America."

The letter continued with the statement that stars appear practically every night on the air as competition to the theatre boxoffices. An appeal was made to Shirley Temple to make her first appearance on the radio her last, for, according to Mr. Wood, "your forte is the screen and not the air, and I beseech you to remain faithful to that medium of entertainment which has been responsible for your marvelous success. Perhaps if you will lead the way and refuse to lend your talents to the motion picture theatres' greatest competition—the radio—other screen stars will do likewise."

New Theatre Operators

Transatlantic Distributors, Inc., has formed a theatre operating subsidiary, Transat Operators, Inc., to run its Belmont Theatre, in Manhattan.

ULLIVER'S TRAVELS"

"THE GREAT
VICTOR HERBERT"

"GERONIMO!"

"THE LIGHT
THAT FAILED"

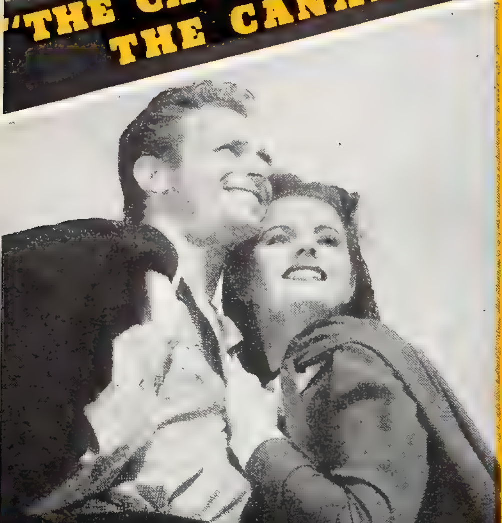
PARAMOUNT'S POLICY: CONSISTENT DELIVERY OF BOX OFFICE PRODUCT

Paramount
Pictures

Not an Idle Boast –

But an Accomplished Fact...

"THE CAT AND THE CANARY"



RULERS OF THE SEA"

"DISPUTED PASSAGE"

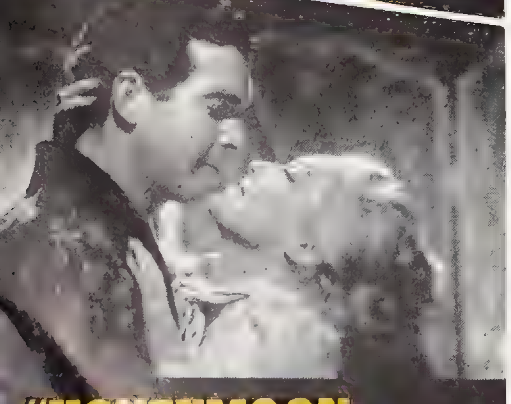
"JAMAICA INN"

CONSISTENT DELIV
PRODUCT—PARAMOU

This week, the motion picture industry swings, not only into a new year, but into a new decade. The "Threadbare Thirties" give way, we hope, to what historians will sometime call the "Fortunate Forties." Looking back over the troubled years, which began in the last months of 1929, we can be proud of our industry, justly proud.

To Columbia, Metro, United Artists, Universal, Warner Brothers, 20th Century-Fox and other leading companies, we offer our honest congratulations for the stout-hearted, hard-working way in which they have not only fought tough times with ever stronger, ever finer product, but have made this industry a model to other great American industries in its ability to forge ahead no matter how tough the going. The past ten years are indeed a great testimony to the energy, the will, the genius of the motion picture industry.

And the past ten years, culminating in the gloriously successful year of 1939, are a glorious testimony to the strength of our own company, Paramount. As we face the new year, the new decade, we know that our record is a fine and proud one. For not only has our policy been consistent. We have succeeded in living up to our policy. Week in, week out, month in, month out, Paramount has



"HONEYMOON

"MAN ABOUT TOWN"

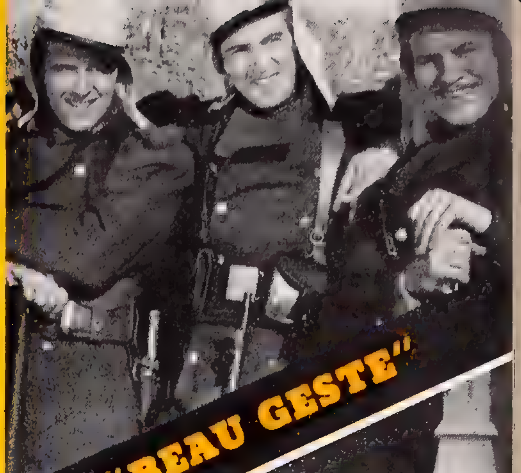
"PARIS HONEYMOON"

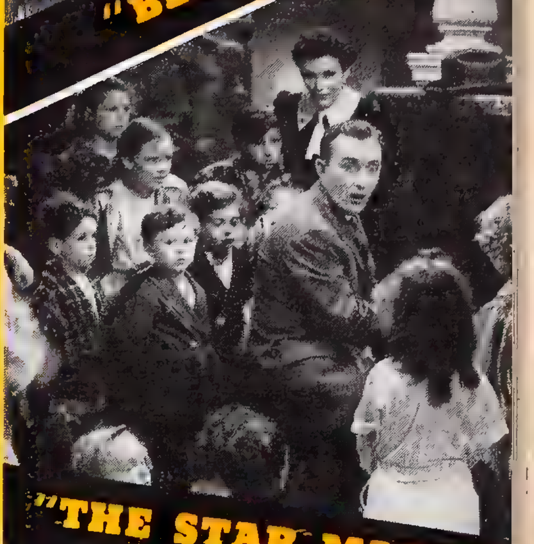
RY OF BOX OFFICE
NT'S RECORD IN 1939

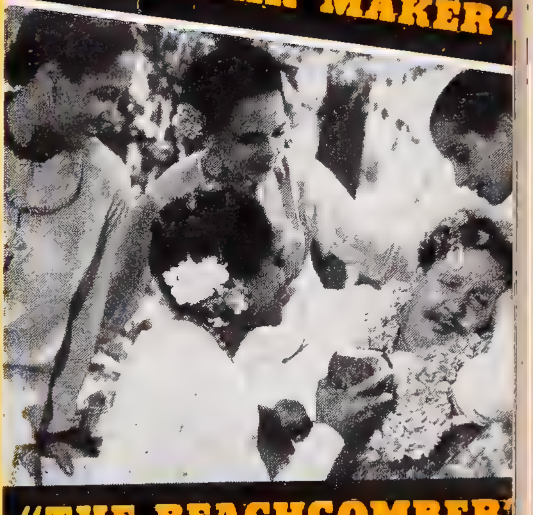
continued to deliver a full, rounded quota of superior motion pictures. Believing that our duty is to keep the exhibitors of the nation supplied with the kind of pictures they want, when they want them, we have never shirked that duty.

In 1939 no company in the industry has supplied the exhibitor with more good, sound box office product than Paramount. Of course, we are proud of such great hits as "Union Pacific," "Beau Geste," "Midnight," "The Great Victor Herbert" and the other top successes we have used to illustrate these pages. But prouder still are we of the fact that *Paramount has delivered at least two big pictures every month of the year, that no week has gone by in which an exhibitor did not see at least one worthwhile Paramount Picture on his Paramount release schedule.*

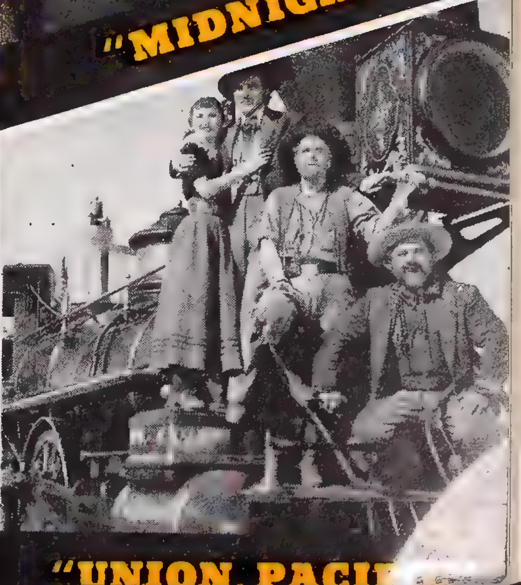
CONSISTENT DELIVERY OF BOX OFFICE PRODUCT IN 1939, AS FOR YEARS, TOGETHER WITH AN HONEST, REASONABLE SELLING POLICY, WITH AGGRESSIVE NATIONAL PROMOTION, HAS MADE PARAMOUNT PRODUCT THE BACKBONE OF YOUR BUSINESS. IN 1940, FIRST YEAR OF THE NEW DECADE, YOU CAN BE ASSURED OUR POLICY WILL REMAIN THE SAME.

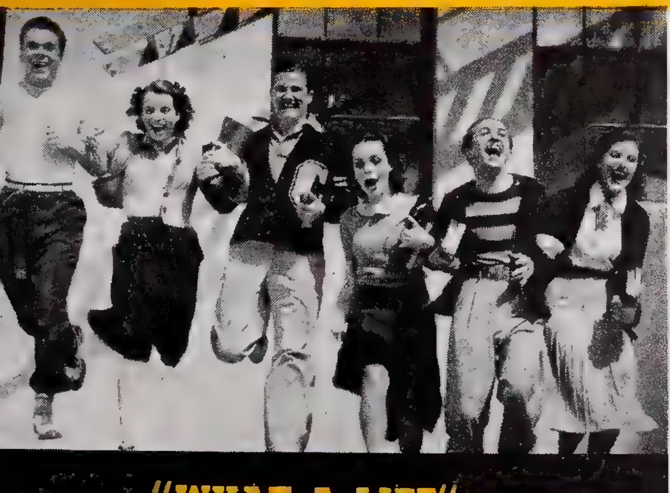

"BEAU GESTE"

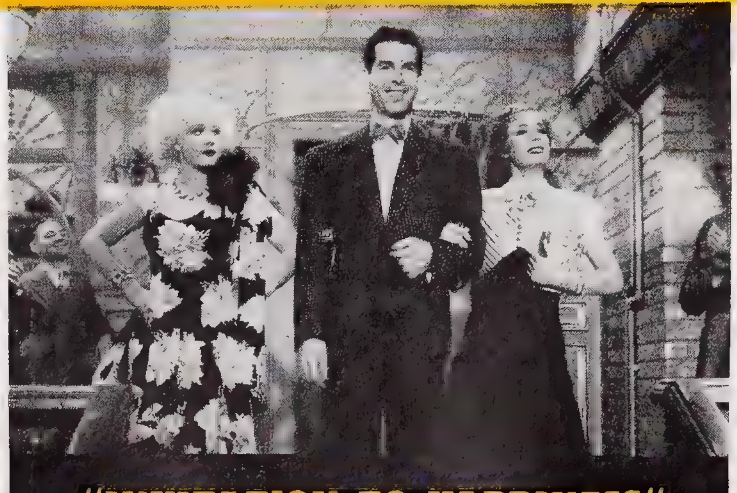

"THE STAR MAKER"


"THE BEACHCOMBER"

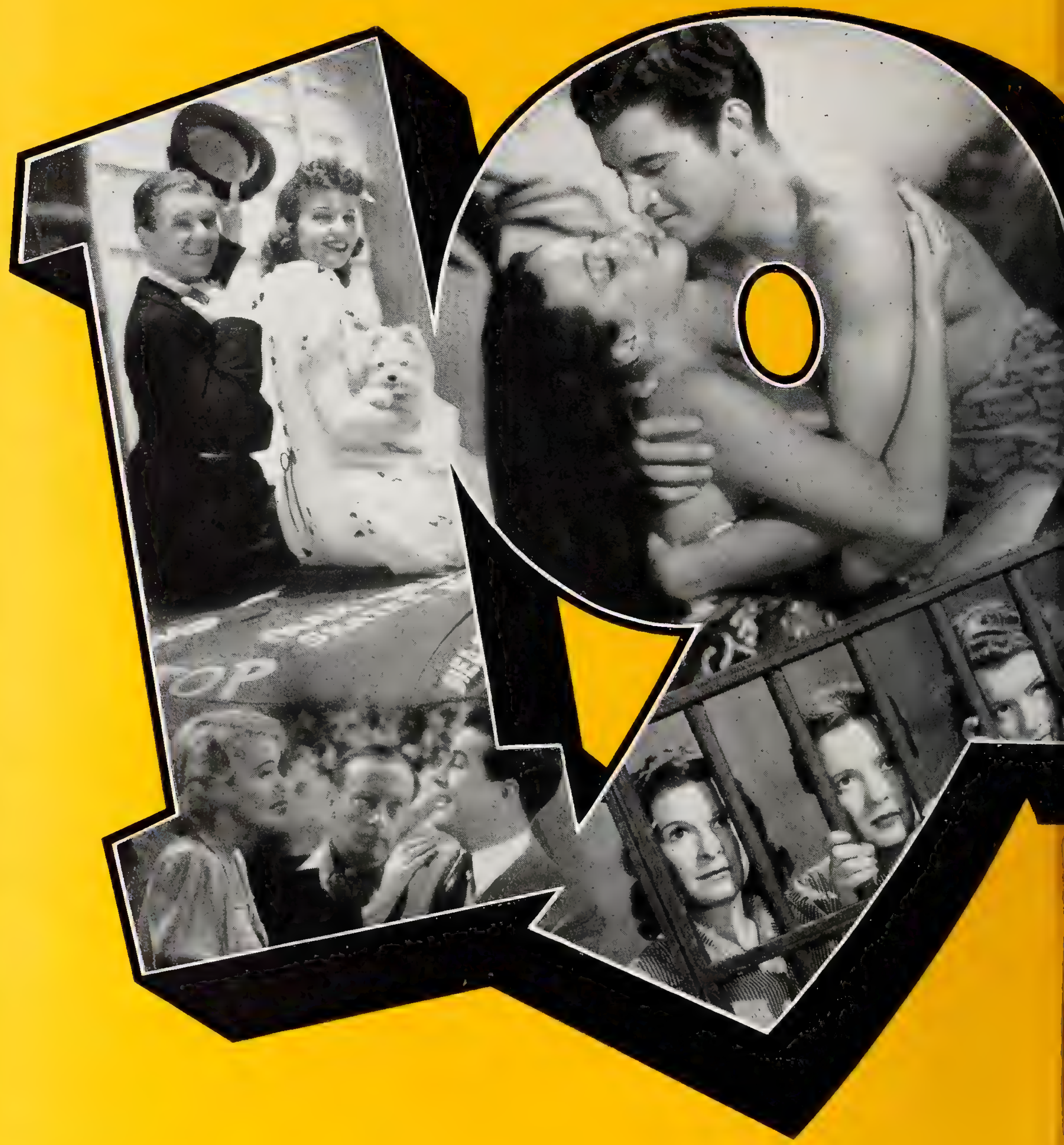
"MIDNIGHT"


"UNION PACI


"WHAT A LIFE"


"INVITATION TO HAPPINESS"

IT'S ANOTHER



"EMERGENCY SQUAD"

"GERONIMO!"

"SANTA FE MARSHAL"

"REMEMBER THE NIGHT"

"PAROLE FIXER"

"THE LIGHT THAT FAILED"

"THE SIDEWALKS OF LONDON"
A Pommer-Laughton "Mayflower" Production

"KNIGHTS OF THE RANGE"

"SEVENTEEN"

"ADVENTURE IN DIAMONDS"

Inaugurating another
with a consistent deli

"WOMEN WITHOUT NAMES"

"ROAD TO SINGAPORE"

"THE FARMER'S DAUGHTER"

"DR. CYCLOPS" in Technicolor

"OPENED BY

PARAMOUNT YEAR

ecade of Paramount progress
ery of box office product...

ISTAKE"

"FRENCH WITHOUT TEARS"

"THE BISCUIT EATER"

"WAY OF ALL FLESH"

"THE SHOWDOWN"

"TYPHOON"
Technicolor

THE PARAMOUNT POLICY

Paramount Pictures

YOUR SEAL OF SUCCESS

Week after week...

month after month...

consistent delivery

of box office product...

"LIGHT OF
THE WESTERN
STARS"

"BUCK BENNY
RIDES AGAIN

"HIDDEN GOLD

"SAFARI"

"AT GOOD
OLD SIWASH

"WOMAN
FROM HELL"

"UNTAMED"
in Technicolor

"HOLD
YOUR HORSES

"COMING 'ROUN
THE MOUNTAI

"NIGHT OF
JANUARY 16th

"GOLDEN GLOVE

"DOWN WENT
McGINTY"

Cecil B. De Mille's
"NORTHWEST
MOUNTED
POLICE"
in Technicolor

"A NIGHT AT
EARL CARROLL'

ARNOLD SAYS CONSENT DECREE FOR PAST OFFENSES HAS BEEN ABANDONED

Anti-Trust Prosecutor Says Department Will Not Settle for "Promises to Obey Law"; Cites Number of Complaints

The principal need of the anti-trust division of the Department of Justice is "sufficient personnel to take care of the complaints which are being received," it was declared Wednesday by Assistant Attorney General Thurman Arnold, in his annual report, in which he also said the Department's policy of granting consent decrees to condone past offenses had been abandoned. Mr. Arnold is best known to motion pictures for his present seemingly unrelentless prosecution of the majors and some circuits for alleged violation of the anti-trust laws.

650 Complaints

Because of the lack of personnel, he explained, there were, at the close of the fiscal year on June 30th, last, more than 650 complaints on which the division had been unable to do any work, many of them concerning the motion picture business.

"The Department must either get sufficient personnel to handle these complaints in an orderly and effective way, or it will be unable to discharge fully its responsibility under the law," he warned.

Mr. Arnold's report disclosed that during the year a total of 1,375 complaints were received, an increase of 452 over the preceding year. These led to the initiation of 90 extensive investigations, including several in films, and in addition the division also was engaged in conducting 700 other investigations and studies of allegedly monopolistic situations, also including motion pictures. At the time the report was written, 200 investigations of major importance were in progress.

"The year 1940 marks the 50th anniversary of the Sherman Act," Mr. Arnold reminded. "At no time in its long history has there been such interest in the act nor such consistent pressure for its enforcement.

"The pressure comes not from any political group, but from independent business men and consumers all over the country and from leaders of both parties. It is particularly noticeable in the medium metropolis whose industries are beginning to feel the effect of absentee ownership. It also comes from consumers, home builders, small retailers and farmers who are forced to pay tribute to organizations which have seized strategic positions in the distribution system and who are thus able to block the channels of commerce."

"Constructive" Law Emphasized

Present policies of the Department of Justice are designed to emphasize the constructive character of the Sherman Act in freeing rather than impeding business enterprise, he asserted.

To this end the division is recommending that the civil penalties for anti-trust violations be increased so that the Government may restrict the use of criminal proceedings to cases where they would be appropriate.

"We have consistently emphasized that in the main anti-trust enforcement does not deal with moral problems," he said. "Although the procedure is criminal, the defendants are usually not members of what is ordinarily called the criminal class. Many of the organizations which violate the law are formed as defensive measures against other aggressive combinations. The country has been suffering from the absence of a referee in the competitive game. The increased personnel of the anti-trust division is constantly facing situations which have developed, without moral culpability on anyone's part, because the referee has been so long absent.

"However," he added, "until civil remedies are established by an act of Congress the Department must continue to use the criminal process. The present civil remedy, useful though it may be in reorganization of a business structure, is not sufficiently effective as a preventive measure."

Of interest, in view of the film cases, is Mr. Arnold's attitude with respect to the compromising of cases.

"In the past year we have consistently followed the policy of prosecuting past violations of the law by indictment," he explained. "We have declined to dismiss indictments upon the mere promise to obey the law in the future. The use of consent decrees to condone past offenses has been abandoned.

"As a result of that policy we are convinced that there is today a new respect for the anti-trust laws. Businessmen now feel that the Department of Justice can give them real protection. The best evidence of this is the increasing number of businessmen who bring their complaints to the Department. As our policy has become understood complaints have increased in geometrical proportions."

The Department, he continued, has "consistently emphasized that 'trust-busting' is not an end in itself and that its objective is not an

(Continued on following page, column 3)

Majors Break Even on Trust Suits; Government Ordered to Reply

Victory through dismissal of one anti-trust action, in Florida, and appearance of a new action, in Georgia, this week gave the distributors an even break in the long series of attacks being conducted against them by both independents and the Government. They gained some ground, too, when a stipulation was filed in Federal Court, New York, requiring the Department of Justice to answer the majors' interrogatories by March 1st, in the "key" trust case in New York.

Attorneys for major company defendants in the New York case were to confer Thursday with Paul Williams, special assistant to the United States Attorney General, and William Farnsworth, special Government attorney, concerning clarification of the interrogatories served on the Government by the defendants.

In other trust matters, Federal Judge A. P. Murrah, in Oklahoma City, assigned hearing for January 12th, on motions of the major defendants in the A. B. Momand independent case, and in Nashville February 1st was set as date for hearing arguments in the Government's suit against Crescent Amusement and the majors.

Testimony-taking continued in the Boston action filed by Morse and Rothenberg against the film companies, with Moe Streimer of United Artists, New York, on the stand, preceded this week by F. J. A. McCarthy, Universal sales official; Leo Abrams, short subject manager for the same company; Richard Dobbyn of Maine and New Hampshire Theatres; Milton Kusell, Paramount; T. F. O'Toole, Columbia; Leo Jacobi, Warners; Henry Humell, Warners.

Motion for a temporary injunction in the Brooklyn, N. Y., equity suit against Randforce Amusement Corporation, Samuel Rinzler, Louis Frisch, William Yost and major companies was argued before Judge Grover M. Moskowitz in the Brooklyn Federal Court last Thursday.

The 395 Amusement Corporation, owner of the Gloria theatre in Brooklyn, filed suit for a permanent injunction against the defendants on December 11th. Plaintiff claims that a preference in clearance was granted the Clinton, recently erected Randforce theatre in that vicinity.

Major company New York offices have received copies of an anti-trust complaint filed by W. H. Odom of Milledgeville, Ga., charging conspiracy in preventing him from obtaining "first class" pictures for his Milledgeville theatre.

Mr. Odom contends that 10 days after he opened his theatre in 1933, the alleged conspiracy went into effect and that he was forced to sell his house to Roy Martin, who also was named in the suit.

Virtually on the eve of trial, an abrupt end came last Thursday to the Miami anti-trust suit brought by Herman Weingarten, who operates the Cameo and Surf theatres as president of the Washington Operating Company and Garden Operating Company, against two local theatre chains, Paramount Enterprises and Wometco Theatres, and the eight majors.

The suit charged conspiracy to monopolize distribution and showing of new films.

Action was dismissed by Federal Judge John W. Holland, at the plaintiff's request. The dismissal, obtained with prejudice to the plaintiffs, thereby barring further litigation, came as a surprise after nearly a year of controversy.

Attorney Henry K. Gibson, counsel for the plaintiff, said the dismissal action resulted from the sale of the Surf theatre and the leasing of the Cameo theatre to Wometco.

Extended Runs, Records, Claimed For Five Films

Many boxoffice claims were made this week by distributors for and on behalf of some of their current product: RKO, for "The Hunchback of Notre Dame"; Twentieth-Fox, for "Swanee River"; Paramount, for its "Gulliver" and "Light That Failed"; Warners for "Four Wives."

Meanwhile, Metro-Goldwyn-Mayer is proceeding to lineup additional key city openings for "Gone With the Wind" in order to round up the 40 additional runs to be set by the end of the month.

Grosses Seen Climbing

MGM says the second-week boxoffice figures for "Gone With the Wind" have in many of the film's six current first-run situations surpassed the business recorded in the first week. Capacity at every performance and the biggest advance sale in history was reported at the Astor with the second week's gross listed at $22,000. Business at the Capitol was $82,500, or $5,000 over the first week's gross. Other news on "Wind" openings appears on page 31.

"Hunchback" Held Over

"The Hunchback of Notre Dame" which is being held over for a second week in all line of its pre-release engagements has set a number of new house records according to RKO. The distributor announced that new records for all time were set at Keith's, Boston; the Hillstreet and Pantages, Los Angeles; Palace, Chicago; Keith's, Washington; the Orpheum, Kansas City; Park, Reading, and Senate, Harrisburg. Opening day at the Keith's in Boston was hailed as 10 per cent above the previous all time high for a single day and the second day's run was said to be 25 per cent above any other second day. The Los Angeles opening, according to RKO, was the greatest opening day on record and the second day's run there bettered the opening day of "Gunga Din." Other cities also listed record business. "The Hunchback of Notre Dame" this week began day-and-date engagements in more than 100 additional cities.

Charles Laughton is making a personal appearance tour of the South along with engagements of "The Hunchback." The British star has never been in the South and it is stated that the trip has been arranged at his own request. Laughton will appear at the Fox, Atlanta, January 3rd; at the Malco, Memphis, January 5th; the RKO Orpheum, New Orleans, on January 6th, and the Majestic, Houston, on January 8th. The star is scheduled to be a guest of the Twelfth Night Revelers Club at the Mardi Gras in New Orleans.

W. G. Van Schmus, managing director of the Radio City Music Hall, announced that a new all-time high record for a single day's business was established Sunday, December 31st. All previous single day's records were smashed by a combination of Charles Laughton in "The Hunchback of Notre Dame," the holiday stage spectacle, Sunday boxoffice prices and an extra New Year's Eve performance. The gross was established despite the fact that, because of Sunday, the Music Hall did not open its doors until noon. The previous high gross for a single day was February 22, 1936, with "Follow the Fleet."

"Swanee River" Tops Records

Twentieth Century-Fox's "Swanee River," starring Don Ameche as Stephen Foster, the song writer, broke all standing records for boxoffice grosses at the Roxy theatre in New York over the New Year weekend. An attendance of 89,207 was registered at the theatre over the four days with more than 40,000 paying admissions on Sunday. The holiday weekend gross was $53,975 as compared to the previous record established by "Alexander's Ragtime Band" of $53,110 for four days.

Don Ameche and Al Jolson, starring in "Swanee River" with Andrea Leeds, took part in a nation-wide radio preview of the picture on the Kate Smith program over the CBS network last Wednesday.

"Raffles," the Samuel Goldwyn-United Artists picture, starring David Niven and Olivia de Havilland, will play at the Roxy theatre in New York following the run of "Swanee River" which opened an indefinite run last Friday.

"Gulliver" in Second Week

Robert M. Weitman, manager of the Paramount theatre, New York, announced that "Gulliver's Travels" established a new record by rolling up the biggest New Year holdover business for that theatre in the past five years. The picture finished the second week with a gross of $60,000 which, helped by a $25,000 week-end, was $10,000 over the first week's business. The picture was held over for a third week.

"Gulliver's Travels" was held over in most and carried over in the remaining few of its first 37 key city engagements, according to reports of the Paramount home office.

"The Light That Failed," Paramount picture starring Ronald Colman and Walter Huston established a new house record at the Rivoli theatre in New York, according to John C. Wright, manager. The first week's gross was $50,000, according to the manager, and was the best business the Rivoli has had in the past four years since "Les Miserables." The record on "The Light That Failed" was attributed to strong evening business. The picture was held over.

Warner Brothers' "Four Wives," featuring the Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, Eddie Albert, May Robson, Frank McHugh and Dick Foran, has been held over in 28 key spots to date, according to home office reports. Among the cities listed are: New York, Dayton, Louisville, Chicago and Indianapolis. It was stated that in every run the picture outgrossed "Four Daughters," to which "Four Wives" is a sequel.

The Paramount theatre grossed an estimated $1,920,000 during 1939, not including the grosses on "Gulliver's Travels" and "The Great Victor Herbert." The average annual business during the past five years has been estimated at $1,699,000. In 1935 when the stage band policy was inaugurated the gross was $1,209,652.

No ERPI Borrowing

T. K. Stevenson, president of Electrical Research Products, declared Wednesday that a statement in the December 30th issue, saying ERPI operates the Astoria, Long Island, studios with money borrowed from the Reconstruction Finance Corporation, is in error, Mr. Stevenson adding that ERPI has never received or requested a loan from the RFC or any other governmental agency.

Martin in "Home Town"

Mary Martin, star of Paramount's "The Great Victor Herbert," made personal appearances a week ago, with the opening of her picture, in her "home town," Weatherford, Texas. Miss Martin has been on a personal appearance tour of the country.

Opens San Francisco Office

Coast Pictures Corporation, Los Angeles, an affiliate of the J. H. Hoffberg Company, has opened a branch office in San Francisco with Dave Nathanson in charge.

Arnold Requests Larger Force to Sift Complaints

(Continued from preceding page)

attack on the efficient side but the freeing of the channels of commerce. Every combination, to a certain extent, restrains trade. It can be justified, therefore, only if it is reasonable. Size is not the criterion. . . .

"The rule of reason in the anti-trust laws provides a case-by-case method to determine in each particular industry what practices and what organizations are actually required in a machine age, and to eliminate those which are blocking the production and distribution of goods. Therefore, the emphasis of the law is not on making small industries out of big ones, but rather on abolishing restraints of trade."

Gives Code Requirements

Observers in Washington saw in Mr. Arnold's report the requirements of the Department for an amicable settlement of the New York film case.

Discussing the Department's policy, adopted last year, of giving approval to voluntary plans or practices, such as the trade practice code offered by film distributors, Mr. Arnold said:

"Any such plan must meet the following four requirements: First, it must be addressed to the problems of a particular industry; second, it must be given for a limited period and subject to constant check; third, there must be machinery to penalize the abuse of the position created by such approval; and fourth, that approval must be in a form which will permit ready reference to Congress, in order that the policy of the Department may be under constant scrutiny. Such approval can only be given by judicial decree in a civil proceeding which may be used concurrently with a criminal prosecution.

"The proposal for a consent decree must be voluntary, which means that the Department will in no instance start negotiations or suggest compromises on the basis of which prosecution would be dropped.

"At all times, the test of whether a consent decree should be accepted must be whether it will benefit the public, not whether it will give relief to the Department. Only where it appears that the consent decree will yield more constructive results for the consuming public, for employees, and for competitors, than the eventual criminal punishment of the offenders, will proposals for such a decree be entertained."

Mr. Arnold referred to the fact that in practically all pending cases, business firms are conferring either with the Department of Justice or with representatives of the Department of Commerce in an attempt to find a voluntary solution, but gave no indication whether any of the industries which have accepted Secretary of Commerce Hopkins' proffer of aid have met with any success.

Roberts NBC Production Head

Wilfred S. Roberts, who worked for Paramount during a six-months leave of absence from NBC, has been made manager of the production division in place of William S. Rainey. Mr. Rainey has joined Trans-America Broadcasting and Television Corporation as a program executive.

Reissue Griffith Film

B. & M. Pictures, Inc., recently formed at Albany, N. Y., by Jack Berkson of Buffalo and Bernard Mills, will release "Ten Nights in a Bar Room," a reissue of D. W. Griffith's "The Struggle."

THE SHORT SUBJECT POLL, FAME IN ONE REEL

Cartoons Head List of Preferences Expressed by Exhibitors

by JOSEPH F. COUGHLIN

FAME requires only seven to twenty minutes to assert itself in the grazing grounds of the short subject, and may call for an even briefer space of time to desert the one upon whom, or which, she has showered her largesse. Yet even Fame displays a measure of consistency in the distribution of her gifts. For example, there is no will o' the wisp character to the public esteem of the cartoon creations of Walt Disney, and Snow White, despite the incongruity, is the long-lived first-born of Mickey and Minnie Mouse, so far as popularity is concerned.

That is why no alarums of surprise are likely to sound forth at the revelation that Walt Disney's Cartoons were adjudged first and foremost short attractions at the box office by independent exhibitors who weekly voice their unrestricted judgments of product in the columns of "What the Picture Did for Me," of MOTION PICTURE HERALD. And so close to Disney's Mickey Mouse and Silly Symphony drawings for entertainment release by RKO Radio came the Merrie Melodies of Warners' Vitaphone that only a few percentage points prevented a tie.

For the first time since its investigatory career of calculating entertainment potentialities and actualities began in 1932, Quigley Publications' polling personnel has cast a quizzical eye in the direction of the featurette division.

Serials Included

Separately tabulated, a canvass of serials brought the highest number of attentions, and points, to "The Spider's Web," Columbia chapter play, as the biggest money getter of the 12 months October 1, 1938, to November 1, 1939.

In total, some 93 short subject categories were recipients of vote attention in a lineup of candidates that covered the entire sector.

Metro-Goldwyn-Mayer distributes five of the leaders—the Pete Smith specialties, Our Gang comedies, MGM Cartoons, MGM Miniatures and the FitzPatrick travelogues. Vitaphone ranks second highest with three of the winners to its distributing-producing credit—Merrie Melodies, Broadway Brevities and Melody Masters. RKO Radio as distributor agency for the Walt Disney cartoons, the highest rankers, and Twentieth Century-Fox as sponsor for the Terry-Toons, eighth in the poll, have one each of the short subjects in the winning ten division.

Honors Equal

For the ten honorable mention positions, Paramount and Vitaphone share equal honors with three each of their miniature material.

Vitaphone handles the Looney Tunes, Vitaphone Varieties and the "Your True Adventure" items.

The Leaders

The leaders of the general featurette poll, those which received the ten highest number of favorable citations, are, in the order of their placing:

1. *Walt Disney cartoons.*
2. *Merrie Melodies.*
3. *Broadway Brevities.*
4. *Pete Smith specialties.*
5. *Our Gang comedies.*
6. *MGM cartoons.*
7. *Melody Masters.*
8. *Terry-Toons.*
9. *MGM Miniatures.*
10. *FitzPatrick Travel Talks.*

After the first ten winners and occupying relative positions from eleventh to twentieth inclusive, in the complete listing, were these:

11. *Crime Doesn't Pay series.*
12. *Grantland Rice Sportlights.*
13. *Paramount Headliners.*
14. *Three Stooges' comedies.*
15. *March of Time.*
16. *Looney Tunes.*
17. *MGM Musical Comedies.*
18. *Popeye the Sailor.*
19. *Vitaphone Varieties.*
20. *"Your True Adventure."*

The verdicts on the last-named product of the late Floyd Gibbons apparently were not affected by the death of the bullet-voiced, globe-trotting hunter of reportorial adventure.

Paramount issues under its banner the Grantland Rice Sportlights, the Paramount Headliners and the Popeye the Sailor drawings. MGM places twice with the Crime Doesn't Pay selections and its Musical Comedies. RKO makes another placement, this time with the sponsorship of the March of Time, while Columbia also wins a single position with the Three Stooges' comedy efforts. In the complete tallying of the ten winners and ten runners-up, MGM is credited with seven, Vitaphone with a close six, Paramount with three, RKO with two and Twentieth Century-Fox and Columbia one.

Cartoons Take Top Honors

The almost photo finish between the first and second rankings would seem to indicate that, no matter what may be the choices in other respects, prime preference in the short subject selection goes to the comedy cartoon classification.

Moreover, of the twenty series listed in the winning and honorable mention categories, six of the subject groups come from the inkpots, while the remaining fourteen are recruited from such diversified ingredients as musicals, orchestral compositions, sport slants, slapstick stuff, presentations of current national and international state of affairs, and screen lessons that the straight and narrow path is the best road to tread.

A further study of the first twenty high scorers seems productive of a similar conclusion, that it is in the lighter and brighter sides of entertainment that short subject efforts receive highest and most appreciative reception. Outside of the sober toned and thought provocative March of Time editions, the growing receptiveness to patriotic themes on the screen, the shocker quality of the Gibbons thrillsome tales, the entertainment quality of the winners and the honorable mentions is patterned on the festive side, stitched together of gay, featherweight material and composed of animated cartoon design and of song and dance stylization. A further point in the analysis of the winning contents of the short product leaders is that much of the material receives increased gayety through the application of beautiful and artistic coloring processing. Both the winner and the second subject in ranking are dressed up in picturesque pigmentation, as also are such position makers as MGM cartoons, some of the Terry-Toons and the FitzPatrick globe excursions.

Disney Laurels

The inspiration behind the Walt Disney cartoons needs no introduction or elaboration of his career. Sufficient and well deserved recognition has been granted the work of this artist craftsman from the side of the ticket window of theatre show shops from metropolitan cinema palaces to main street opry houses. Further accolades of less monetary substance, perhaps, but of nonetheless superior value, have come to the creator of the immortal Mickey Mouse and his Minnie, faithful but none too bright Pluto and crochety Donald Duck, from such intellectual sources as the Metropolitan Museum of Art and honorary degreeship from Yale, Harvard and the University of Southern California. Twice has his drawing board talent been the recipient of industry acclaim, once in the way of a special Academy honor for his feature length art masterpiece, "Snow White and the Seven Dwarfs" and again another Academy designation for "Ferdinand the Bull."

Leon Schlesinger is the principal genius behind the production of the Merrie Melodies and the Looney Tunes. Although, as a creative cartoonist, his work has not as yet received the academic and honorary recognition given to the Disney product, the fact that Mr. Schlesinger's Merrie Melodie compositions are but a slit of percentage space behind first place, and that two of his series have been voted among the first twenty reflects the worth and success of the Schlesinger cartoon contributions.

In reading over the long list of 93 different short product classifications, there is

(Continued on following page)

EXHIBITORS VOTE CARTOONS BEST

(*Continued from preceding page*)

evidenced not only the fact that there is indeed a great number of miniature subject categories for inclusion in any theatre program of screen events but equally important is the conclusion that there is a wide variety from which to choose. In a field broad enough to include everything from a jam session to the newest edition of the March of Time, the survey newly illuminates the truth that there is box office championship product for any program, for every theatre.

The 93 series mentioned are listed herewith in the order of percentage of exhibitors' comment on what the picture did for them.

	Per Cent
*Walt Disney Cartoons (RKO Radio)	945
*Merrie Melodies (Vitaphone)	927
†Broadway Brevities (Vitaphone)	765
§Pete Smith Specialties (MGM)	693
Our Gang Comedies (MGM)	621
MGM Cartoons (MGM)	585
Melody Masters (Vitaphone)	567
†Terry-Toons (20th Century-Fox)	504
§MGM Miniatures (MGM)	504
*FitzPatrick Travel Talks (MGM)	495
Crime Doesn't Pay Series (MGM)	441
Grantland Rice Sportlights (Paramount)	414
Headliners (Paramount)	405
Three Stooges Comedies (Columbia)	342
March of Time (RKO Radio)	333
Looney Tunes (Vitaphone)	306
Musical Comedies (MGM)	297
Popeye the Sailor (Paramount)	270
Vitaphone Varieties (Vitaphone)	261
Floyd Gibbons' "Your True Adventure" Series (Vitaphone)	252
Paragraphics (Paramount)	247
Nu-Atlas Productions (RKO Radio)	243
Robert Benchley Comedies (MGM)	243
§Passing Parade (MGM)	238
Special Sport Thrills (Columbia)	234
Charley Chase Comedies (Columbia)	216
Lantz Cartunes (Universal)	216
Betty Boop Cartoons (Paramount)	207
*Color Rhapsodies (Columbia)	189
Ed Thorgersen Sports (20th Century-Fox)	189
Community Sing (Columbia)	175
Two Reel Comedies (Educational)	175
Mentone Musical Comedies (Universal)	171
Andy Clyde Comedies (Columbia)	166
Historical Mysteries (MGM)	162
Magic Carpet Series (20th Century-Fox)	157
Adventures of the Newsreel Cameraman (20th Century-Fox)	153
*Color Classics (Paramount)	153
Stranger Than Fiction Series (Universal)	153
RKO Pathe Sportscope (RKO Radio)	119
Screen Snapshots (Columbia)	119
*Unusual Occupations (Paramount)	117
*Fashion Forecasts (20th Century-Fox)	112
Scrappy Cartoons (Columbia)	112
Going Places Series (Universal)	108
Headliners (RKO Radio)	108
*Historical Technicolor Featurettes (Vitaphone)	99
Krazy Kat Cartoons (Columbia)	99
*Popular Science Series (Paramount)	90
All-Star Comedies (Columbia)	85
*Paramount Pictorial (Paramount)	85
Treasure Chest (Educational)	81
Music Hall Vanities (Columbia)	72
Reelisms (RKO Radio)	67
*World Windows (United Artists)	67
Edgar Kennedy Comedies (RKO Radio)	63
Ray Whitley Comedies (RKO Radio)	63
Leon Errol Comedies (RKO Radio)	59
Washington Parade (Columbia)	59
*Color Parade (Vitaphone)	54
Lew Lehr (20th Century-Fox)	54
"Charlie McCarthy"—Edgar Bergen Reissues (Vitaphone)	49
Columbia Tours (Columbia)	49
Song and Comedy Hits (Educational)	49
*Color Cruises (Paramount)	45
Harry Langdon Comedies (Columbia)	36
Buster Keaton Comedies (Columbia)	27
Radio Musical Comedies (RKO Radio)	27
*Silly Symphonies (United Artists)	27
Oswald Cartoons (Universal)	23
Special ("Five Times Five") (RKO Radio)	23
Laurel and Hardy Reissues (MGM)	18
*Mickey Mouse (United Artists)	18
Pathe Parade (RKO Radio)	18
*Pictorial Revue (Vitaphone)	18
Radio Flash Comedies (RKO Radio)	18
Screen Songs (Paramount)	18
Special ("New Audioscopiks") (MGM)	18
*Technicolor Specials (Vitaphone)	18
Barney Google Cartoons (Columbia)	13
Terry-Toons (Educational)	13
Big Time Vaudeville Reel (Vitaphone)	9
Broadway Follies (Columbia)	9
Cavalcade of Stuff (Grand National)	9
Condor Musicals (RKO Radio)	9
Happy Hour—Know Your History (Columbia)	9
Musical Romance (Paramount)	9
Smart Set (RKO Radio)	9
Special ("March of Freedom") (Universal)	9
Special ("Servant of the People") (MGM)	9
Voice of Experience (Columbia)	9
Skippy Cartoons (United Artists)	5
*World in Color (Columbia)	5

Asterisk (*) denotes color. †Occasional use of color. §Several of the series in sepia.

SHORT PRODUCT PLAYING BROADWAY

Week of December 30

CAPITOL

Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick

CRITERION

Screen Snapshots, No. 8	Columbia
Little Lion Hunter	Vitaphone
Feature: Night of Nights	Paramount

MUSIC HALL

Officer Duck	RKO Radio
Feature: The Hunchback of Notre Dame	RKO Radio

PARAMOUNT

Touchdown Review	Paramount
Judo Experts	Paramount
Feature: Gulliver's Travels	Paramount

RIALTO

Mother Goose Goes Hollywood	RKO Radio
The Silly Season	20th Cent.-Fox
Feature: That They May Live	Mayer-Burstyn

RIVOLI

Sky Game	RKO Radio
Officer Duck	RKO Radio
Feature: The Light That Failed	Paramount

ROXY

A Dog in a Mansion	20th Cent.-Fox
Stranger Than Fiction, No. 10	Universal
Feature: Swanee River	20th Cent.-Fox

STRAND

Screwball Football	Vitaphone
One for the Books	Vitaphone
Feature: Four Wives	First National

SERIALS

	Rating
The Spider's Web (Columbia)	905
Great Adventures of Wild Bill Hickok (Columbia)	728
Hawk of the Wilderness (Republic)	622
The Lone Ranger (Republic)	622
Flying G-Men (Columbia)	458
Secret of Treasure Island (Columbia)	458
The Lone Ranger Rides Again (Republic)	327
Fighting Devil Dogs (Republic)	300
Painted Stallion (Republic)	300
Zorro Rides Again (Republic)	300
Dick Tracy's G-Men (Republic)	225
Flaming Frontiers (Universal)	225
Overland with Kit Carson (Columbia)	225
Mysterious Pilot (Columbia)	110
Red Barry (Universal)	110
Scouts to the Rescue (Universal)	110

"New School" Dramatic Workshop Opens Soon

The New Dramatic Workshop of the New School for Social Research, in New York City, opens on January 15th, directed by Erwin Piscator, German producer, of pre-Hitler days.

Classes will be divided into four categories: classic, modern, comedy and naturalistic. The workshop will deal with the legitimate theatre, the motion pictures, and the opera. There will be prominent lecturers, of all categories. The instructors will be notable in their fields.

New Cartoon Producers

Thirty artists, in New York, formerly connected with the Max Fleischer and Paul Terry cartoon studios, have formed the East Coast Animation Studios, at 1600 Broadway, same city. Byron Rabbit is the unit's president. The offices are those formerly occupied by Fleischer.

Aboaf with Universal

Americo Aboaf has been appointed Universal Pictures' representative in European neutral countries. His headquarters are in Rome. He was formerly manager for Paramount in Italy.

INVENTORIES AT NEW HIGH LEVEL

(Continued from page 14)

son, O. Z. Whitehead, John Qualen, Eddie Quillan, Zeffie Tilbury.

April 26th—Shooting High, Jane Withers, Gene Autry, Marjorie Weaver, Frank M. Thomas, Robert Lowery, Katharine Aldridge.

May 24th—Twinkle, Twinkle Little Star, Linda Darnell, Roland Young, Charlotte Greenwood.

June 14th—Lillian Russell, Alice Faye, Henry Fonda.

June 28—Sweetheart of Turret 1, Jon Hall, Dana Andrew, Nancy Kelly.

July 5th—Young People. (No cast set.)

July 19th—Maryland, Walter Brennan, Andrea Leeds, Fay Bainter.

In addition to the above list, Twentieth Century-Fox has four pictures titled but undated: "Dance with the Devil," "A Girl Must Live," "Grapes of Wrath" and "Hotel for Women, No. 2."

United Artists

January 12th—Of Mice and Men—Burgess Meredith, Lon Chaney, Jr., Betty Fields.

January 19th — Rebecca — Laurence Olivier, Joan Fontaine, Judith Anderson.

United Artists has seven pictures in addition to the above which have not had release dates assigned to them: "House Across the Bay," "My Son, My Son," "1,000,000 B.C.," "Over the Moon," "Thief of Bagdad," "Two's Company" and "Great Dictator."

Universal

January 5th—Oh Johnny, How You Can Love, Tom Brown, Peggy Moran, Allen Jenkins, Donald Meek, Juanita Quigley.

January 12th—Invisible Man Returns, Sir Cedric Hardwicke, Vincent Price, Nan Grey, John Sutton, Cecil Kellaway.

January 19th—West of Carson City, Johnny Mack Brown, Bob Baker, Fuzzy Knight, Peggy Moran.

January 26th—Green Hell, Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price.

February 2nd—Danger on Wheels, Richard Arlen, Andy Devine, Peggy Moran.

February 9th—My Little Chickadee, Mae West, W. C. Field, Joseph Calleia, Dick Foran, Anne Nagel.

February 16th—Honeymoon Deferred, Edmund Lowe, Margaret Lindsay.

February 23rd—Framed, Constance Moore, Frank Albertson, Robert Armstrong, Jerome Cowan.

April 5th—Riders of Pasco Basin, Johnny MacBrown, Bob Baker, Fuzzy Knight, Frances Robinson.

Universal also has "Devil Is Yellow" and "Rigadoon" titled but no release dates have been set.

Warner Brothers

January 6th—A Child Is Born, Geraldine Fitzgerald, Jeffrey Lynn, Gladys George.

January 13th—Brother Rat and a Baby, Priscilla Lane, Jane Bryan, Jane Wyman, Eddie Albert, Wayne Morris, Ronald Reagan.

January 20th—British Intelligence, Boris Karloff, Margaret Lindsay.

January 27th—The Fighting 69th, James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Frank McHugh, Alan Hale.

Included in the Warner Brothers features titled but without release dates are: "Years Without Days," "Virginia City," "Magic Bullet," "It All Came True," "We Shall Meet Again," "A Fugitive from Justice," "Granny Get Your Gun," "Murder in the Air," "King of the Lumberjacks," "Gambling on the High Seas," "Tear Gas Squad," "Calling Phil Vance," "Three Cheers for the Irish" and "Married, Pretty and Poor."

Holiday Production Slump Continues

Production in Hollywood dropped to 30 pictures before the cameras this week, as 15 finished and six started. Seventeen were being prepared and 74 were being edited. This was a normal holiday condition.

The tally by studios:

Columbia—Finished: "Five Little Peppers at Home," "Texas Express."

In Work: "Blondie on a Budget," "Too Many Husbands."

Started: "Passport to Alcatraz."

Goldwyn—In Work: "The Westerner."

M-G-M Finished: "Broadway Melody of 1940," "Young Tom Edison," "Arouse and Beware."

In Work: "Strange Cargo," "Florian," "New Moon," "I Take This Woman."

Started: "40 Little Mothers."

Monogram—Finished: "Chasing Trouble," "Pioneer Days."

Paramount—Finished: "Safari," "Golden Gloves," "Hold Your Horses."

In Work: "Down Went McGinty."

Producers Pictures—Finished: "Swift Justice," "Sagebrush Family Rides On."

RKO—In Work: "The Primrose Path," "Irene," "Little Orvie," "Millionaire Playboy," "Bill of Divorcement," "My Favorite Wife."

Republic—Finished: "Village Barn Dance."

In Work: "The Dark Command."

Edward Small—In Work: "My Son, My Son."

20th Century-Fox—In Work: "Dance with the Devil," "Hotel for Women No. 2," "I Was an Adventuress."

Started: "Cisco Kid No. 2."

Universal—Finished: "The Devil Is Yellow," Rigadoon."

In Work: "My Little Chickadee."

Started: "It Happened in Kaloha," "Black Friday."

Warners—In Work: "Virginia City," "We Shall Meet Again," "It All Came True," "Married, Pretty and Poor."

Started: "Three Cheers for the Irish."

Chicago Theatre Subway Entrances

Five loop theatres in Chicago, the Chicago, State-Lake, Tele-news, Roosevelt and United Artists, will have entrances off the new subway which is now under construction. Plans have not been completed because the city has not yet revealed the exact size of the subway. It is expected that the subway will be completed in two years.

Taylor in Toronto Post

N. A. Taylor, vice-president of the Independent Theatres Association, Toronto, has been elected chairman of the Toronto Board of Trade, succeeding T. A. Bragg, Famous Players Canadian executive.

Leaves United Artists Branch

Katherine Sullivan, former secretary of the New Haven Film Board of Trade and secretary of United Artists in New Haven for the last eight years, has resigned because of ill health.

Will Reserve All of "Wind" Night Tickets

Having found, from experience at New York's Capitol theatre and in six other key cities, that many prospective patrons were discouraged from seeing "Gone with the Wind" by the belief they'd be unable to obtain seats at night, MGM, the distributor, is now enforcing a policy of reserved evening seats, for all engagements hereafter. The new policy also will eliminate the long waiting for seats.

"Gone with the Wind" will play, shortly, in 36 cities, additional to the seven in which it is now shown. In 31 of these cities the theatres belong to the Loew circuit.

Warners have set the picture day-and-date in two theatres in Philadelphia. The premiere will be held the night of Jan. 18 at the Boyd, with two reserved seat shows thereafter. The Earl will open the film Jan. 19 on a continuous run policy of three shows a day, starting at 10 A.M. Prices will be advanced over regular scales.

The other engagements will be three-a-day continuous, at a night top of $1.10 with $1.65 for loges.

Four openings are scheduled for Jan. 25 as follows: Capitol, Wilkes Barre, Pa.; Comerford, Scranton, Pa.; Strand, Binghamton, N. Y.; Great Lakes, Buffalo. The Cataract, Niagara Falls, N. Y., will open the picture Jan. 26.

Loew circuit engagements are dated as follows:

Jan. 26—Century Baltimore; Palace, Washington; Loew's, Wilmington; Warner, Pittsburgh; State, Providence; State, Syracuse; Rochester, Rochester; Loew's, Indianapolis; Midland, Kansas City; Loew's, St. Louis; Stillman, Cleveland; State, Louisville; State, New Orleans; Vendome, Nashville; State, Memphis; Yonge St., Toronto.

Feb. 2—State, Norfolk; Loew's, Richmond; Loew's, Akron; Valentine, Toledo; Broad, Columbus; Loew's in Canton and Dayton; Majestic, Bridgeport; College, New Haven; Palace, Hartford; Elm, Worcester; Poli, Springfield, Mass.; Victory, Evansville.

Feb. 3—Poli, Waterbury; Poli, Meriden.

"Gone With the Wind" will play the Fifth Ave. Theatre in Seattle at a night top of $1.15, which will include a five-cent state admission tax. In Tacoma the picture will probably play the Music Box, according to John Hamrick, operator of the theatre.

Capacity business for second week runs of "Gone With the Wind" continued in all out-of-town houses. In Boston, where the second week ended Wednesday at both the State and Orpheum, a total of $92,000 was indicated, with $45,000 at the State, where two shows with reserved seats are played, and $47,000 for the Orpheum.

The Grand, in Atlanta, reported $25,000 for the second week, on a two-a-day basis. In Cincinnati, the Capitol reported $30,000, more than three times the previous house record.

At the Loew's, in Reading, the first week figure of $18,000 was equaled during the second. In Harrisburg, the Loew theatre reported $15,500 for the second week.

Based on the first five days, indications were that the film would do $65,000 in Los Angeles with $35,000 at the United Artists house, and $30,000 at the Carthay Circle.

The Legion of Decency this week gave "Wind" a Class B rating—"objectionable in part."

Variety Artists to Elect

The American Guild of Variety Artists will elect officers January 14th at the Palm Garden. A membership rally is scheduled for January 7th at the same place. Jean Muir is temporary executive secretary.

FCC PLANNING EXHAUSTIVE STUDY OF FREQUENCY MODULATION'S CASE

Entire Question of High Frequency Broadcasting To Be Discussed at Hearing Occasioned by License Requests

The growing interest in the Armstrong system of frequency modulation this week influenced the Federal Communications Commission to call an engineering hearing for February 28, next, at which the whole question of broadcasting on frequencies above 25,000 kilocycles will be gone into exhaustively. The hearing was called, it was disclosed, because about 20 applications have been filed for new stations desiring to use frequency modulation.

Armstrong Development

Frequency modulation and its possible effects on radio broadcasting, television and facsimile transmission were described in MOTION PICTURE HERALD in the issues of December 9th and 16th. Major Edwin H. Armstrong has developed a frequency modulation system of broadcasting that is said to eliminate static, give high fidelity reception and many other advantages over the regular amplitude system. Many engineers hold that FM broadcasting will eventually replace the present system and all radio equipment now in use.

The major networks, CBS, NBC and Mutual, and leading independent stations have applied to the Federal Communications Commission for permission to build FM stations. The Commission has already granted a number of licenses and about 40 M stations are expected to be in operation within a few months. The Commission faces a difficult problem because FM and television operate in the same part of the radio wave and it may be necessary to redistribute bands. The Commission explained that it must call a special hearing to discuss further the question of frequency modulation.

Research Seen Necessary

"Before a permanent policy can be established with respect to either or both systems of modulation on frequencies above 25,000 kilocycles for regular broadcasting service, studies and investigations must be made regarding the relative value of the two systems, the patent situation, the frequency needs of all radio services, and whether amplitude or frequency modulation, or both systems, should be recognized for other services as well as broadcasting," it was explained. "It is also necessary to consider the possible future effect that broadcasting on ultra-high frequencies may ultimately have upon standard broadcasting in the band 550 to 1600 kilocycles."

It was recalled at the commission that Major Armstrong appeared at an engineering hearing in June, 1936, to discuss that method of modulation and that, on the basis of engineering testimony at that hearing and studies by Government agencies, permanent allocations above 25,000 kilocycles were adopted for the various governmental and non-government services.

Advantages Set Forth

In an analysis of the two methods of modulation, the commission pointed out that amplitude modulation has long been used as the standard system for transmitting speech and music by radio and is the only system which is used by the existing services operating on the "conventional" frequencies below 25,000 kilocycles.

"The claimed chief advantages of the two methods are set forth briefly as follows," it was said in an engineering report:

"Amplitude Modulation:

"1. Amplitude modulation utilizes a much narrower band of frequencies, i.e., about one-fifth of the frequency band required for wide band frequency modulated signals of equal fidelity.

"2. Amplitude modulation may be used on all frequencies throughout the radio spectrum, whereas frequency modulation has proven useful only in the very high frequency bands.

3. Amplitude modulation is the only system which has been used successfully for television on the frequencies allocated by the commission for television service.

"Frequency Modulation:

"1. Frequency modulation possesses characteristics whereby it is possible to reduce the effects of all kinds of disturbances including atmospheric static, electrical noises, and background signal interference.

"2. A frequency modulated broadcast station employing low power will provide greater service than a similar station using amplitude modulation. However, if the power of the two stations is substantially increased the percentage increase in service area of the frequency modulated signal will be materially reduced.

3. A frequency modulated receiver will accept only the strongest signal or noise as the case may be when the ratio of the desired to undesired signal strength is approximately 2 to 1. In the case of amplitude modulation, the ratio must be at least 20 to 1 for good broadcast service. Consequently, it is possible to operate frequency modulated stations at relatively close geographical locations without interference.

"4. Frequency modulation has definite advantages over amplitude modulation in operating the low power services such as forestry, police, aircraft, etc. In such cases, each system is under the control of one licensee who can plan for the purchase, installation and operation of the entire transmitting and receiving system."

Chicago Newsreel Theatre

The Telenews theatre, first strictly newsreel house in Chicago, was opened to the public recently. One-hour shows composed of newsreels and short subjects will be shown at the Telenews, which is located at State Street near Randolph in the heart of Chicago's Loop district. The house seats 400. Sylvan Goldfinger is manager.

Krueger Gets Chicago Post

Carl Krueger, exploiteer for Paramount, has been assigned to cover the Chicago territory for the company. He will handle exploitation out of the Chicago, Milwaukee, Detroit and Indianapolis exchanges with headquarters in Chicago. He is at present working on special campaigns in the territory for "Gulliver's Travels."

Won't Move Production

Ben Judell of Producers Pictures Corporation has announced that he has no intention of moving his production headquarters from Hollywood to Prescott, Ariz., where he will produce 24 western features. There will be no change in his original melodrama and "four star" specials steup that he announced upon the formation of the company.

Hutchinson Sees Big Job Ahead For U.S. Films

American pictures today are in greater demand throughout the world than ever before and the United States industry should exert every effort to maintain the flow of the world's film supply, and to keep the channels open, not only for profit but to render a service to the people of the globe.

That is the view, at the turn of the year, of Walter J. Hutchinson, director of foreign distribution of Twentieth Century-Fox, who speaks out of a background of 20 years' experience in the service of motion picture distribution throughout the world.

Problems Expected

American companies' overseas operations will show a great disparity in 1940 as compared with the year just ended and serious problems may be expected, Mr. Hutchinson said. During 1939 the greatest difficulty was the new restrictions of currency export in many countries and the drop in foreign exchange.

"In a world ridden with wars, upheavals, confusions and doubts, America and its film industry cannot expect to remain unscathed," said Mr. Hutchinson in New York this week.

The Twentieth Century-Fox foreign chief believes that American pictures should not be withheld from Germany or any other country, regardless whether we like or dislike their form of government or prevailing idealogy.

"Of the 2,000,000,000 people in the world only about 400,000,000—or one-fifth—live under free governments of their own selection and in a free economy as we know it," Mr. Hutchinson declared. "Of that one-fifth the United States represents one-third.

"As the greatest film-producing country in the world, with the greatest world-wide distributing organizations, it is our responsibility to send our pictures into every corner of the globe as ambassadors for the democratic way of living. We should do this despite the many handicaps we face.

"American pictures, reflecting the processes of democracy in the American way, can well perform a service to civilization in this dark hour in which civilization itself is in the balance.

"Let the people of the totalitarian countries and the people whose leaders have betrayed them see our pictures so that they may observe the way we live. The future of the American film industry is intertwined with the welfare of the peoples of the world. And there is an interdependence that is real.

"We of the American motion picture industry must take the broad view and render a service—a service not only for immediate profits. If the service is well performed, the profits will inevitably follow."

Set Four French Films

French Cinema Center, Inc., in 1940 will release four features, headed by "Harvest," now playing; "Jardin de Murcie," "Le Schpountz" and "L'Or Dans la Montagne." All will have English titles.

THE HOLLYWOOD SCENE

Glamour for "Gone"

"Gone With the Wind," a motion picture produced by David Oliver Selznick and released through Metro-Goldwyn-Mayer, had its "official" Hollywood premiere this week. The press preview was held earlier.

A great many people attended. There were large numbers of arc lights and policemen. The runway to the Carthay Circle Theatre was banked with poinsettias, an indigenous red bloom.

In addition to almost all those connected with the film in acting capacities, the crowds overflowing the bleachers (estimated variously as between 10,000 and 20,000) saw the Hollywood "400," as they like to see them, in white tie and ermine, with jewels reflecting the glare of the incandescent and arc lights.

The morning papers were rapt in their descriptions of who wore what and with whom they attended. Columns were filled with descriptive adjective and prose approaching the purple. Practically no one stayed at home that night. No one, that is, of any consequence.

The parade of Packards, Cadillacs and vehicles of foreign extraction passed through a crowd lining the street extending from Wilshire Boulevard to the entrance of the theatre. The crowd had been there, in many cases, since early afternoon. The picture is there on an indefinite run.

It is also reported to be doing good business elsewhere.

"Gulliver" Art

The art of the motion picture—still a moot point in certain quarters—took another step forward with the announcement that the "celluloids," paintings and sketches used in the production of "Gulliver's Travels" will be sold to the public through the F. A. R. Galleries in New York, which has purchased the rights to do so from the Fleischer Studios, producers, and Paramount, distributors, of the picture.

A similar deal has been operative for some time between the Disney Studio and the Courvoiser Galleries in San Francisco, which sells the celluloids et al. to other art galleries, for sale, in turn, as the F. A. R. also plans to do.

Official artistic recognition has also been given the Disney cartoon creations with the purchase, some months ago, of one of the celluloids from "Snow White" by New York's Metropolitan Museum.

Metro-Goldwyn-Mayer, reported as interested in the possibilities of the feature cartoon field, would doubtless add to the group, never having been backward in promotional activity.

Interviewed on this subject, the old advance agent merely sniffed superciliously. "Maybe we should have sold them 24 sheets to hang over the mantel. Maybe . . . say, but seriously, how about a one sheet?"

Name News

James Roosevelt, president of the newly-formed Globe Productions, has announced that with him will be associated Henry Henigson, J. F. T. O'Connor, Guy Prosper, Dee Izzard and Henri Verstappen.

* * *

Howard Dietz has arrived from New York for conferences with MGM executives on new productions.

* * *

Leo Robin, composer, has returned from a six months' stay in New York.

* * *

Allan Jones and Mary Martin have left for personal appearances in Chicago.

* * *

Milton Krims has been given a new writing contract by Warners.

* * *

Howard Hawks has returned from Key West, where he conferred with Ernest Hemingway.

* * *

Irving Brecher has been assigned to write the screen play of "Never Say Love" for MGM.

* * *

William Anthony Maguire has been given a new writing contract by Twentieth Century-Fox.

* * *

Richard Thorpe has been assigned as director of "Twenty Mule Team" by MGM.

* * *

Sam Hellman has left for a two-week stay in New York.

* * *

Robert Montgomery and Ben Goetz have left for New York on the first lap of their trip to England, where they will make two pictures for MGM.

* * *

Barry Trivers and Clay Adams have been assigned to write the screen play for the third of the "Hotel for Women" series, by Twentieth Century-Fox.

* * *

John Brahm has had his director's contract extended by Columbia.

* * *

Adolph Zukor is scheduled to leave January 8th for New York en route to South America.

* * *

Charles Hunt, MGM production manager, has left on a two-week vacation in New York.

* * *

Abem Finkel has been assigned by Warners to write the screen play of "January Heights."

* * *

Irving Starr is scheduled to produce another musical with Tony Martin, for Columbia release.

* * *

Ilona Massey has returned from personal appearances in New York.

* * *

Harry Sherman has had his contract to make the "Hopalong Cassidy" series extended by Paramount.

* * *

John Goulder (Hans Rameau) has been signed to a writing contract by MGM.

PRODUCTION GOES UP

Refreshed and invigorated by the holiday, Hollywood this week put six pictures in work, two more than last week; finished 15, as against the six of the week before; had 30 shooting, a drop of nine from the previous seven days; was preparing 17, compared to 15, and had 74 editing, five more than in the preceding week.

Two were started at Universal: "It Happened in Kaloha" and "Black Friday"; while Columbia began work on "Passport to Alcatraz"; Metro-Goldwyn-Mayer, on "Forty Little Mothers"; Twentieth Century-Fox, on the second of the "Cisco Kid" series; and Warner Brothers, on "Three Cheers for the Irish."

Paramount and MGM each finished three. The former wound up "Safari," "Golden Gloves" and "Hold Your Horses," the latter, "Broadway Melody of 1940," "Young Tom Edison" and "Arouse and Beware."

Columbia completed "Five Little Peppers at Home" and "Texas Express"; Monogram, "Chasing Trouble" and "Pioneer Days"; Producers Pictures," "Swift Justice" and "The Sage Brush Family Rides On"; Republic, "Village Barn Dance," and Universal, "The Devil Is Yellow" and "Rigadoon."

One short subject was finished, by MGM, while none were started or shooting. Being prepared were four: two by MGM, one by Columbia and one by Warners; and 13 were being edited, five by Columbia, four by Warners, and two apiece by MGM and RKO Radio.

Brevities

A documentary film on the Northwest Mounted Police has been made by Paramount at the organization's headquarters, Regina, Sask. The picture traces the training of a young recruit up to the time he joins his unit. The prosecuting work of the "Mounties" also is shown by a courtroom scene. The picture, titled "Scarlet and Gold," is expected to run about 45 minutes.

Eddie Cantor's first starring film for Metro-Goldwyn-Mayer will be "Forty Little Mothers," based on an original French story, "Monsieur Petiot," by Jean Guitton. Busby Berkeley will direct, with Harry Rapf as producer.

Bobby Breen, 12-year-old film and radio singer, has retired. The boy singer's voice is changing and he has been warned to do no more singing for at least two years, according to word from the studio. His latest picture for Sol Lesser is "Escape to Paradise," for RKO Radio release.

Universal is seeking a new western film star. The studio at present does not have a western star under contract, Bob Baker and Johnny Mack Brown having finished their contracts.

BAIRD, CBS, GENERAL ELECTRIC PLAN NEW YEAR TELEVISION ADVENTURES

English Company Will Revive Theatre Reception; GE Plans Network Broadcasting; DuMont Tests Improved Sets

Several progressive developments are promised for television during the first months of the New Year, including first network telecasting, by General Electric; Columbia Broadcasting's active participation in regular telecasting, after many attempts, the marketing of a newly developed television projector for theatres and homes, by Gaumont British-Baird, in New York, and improvements in home television reception, as reported by Dumont.

Theatre Use Planned

An "All-American" television projector for use in theatres will be presented by Gaumont British-Baird Television in New York some time this month. Last June Gaumont British gave the first demonstrations in New York of "large screen" television by means of Baird equipment which was brought from England. The tests continued through the summer and the engineers have been constructing a projector which will be "entirely American," having no relation to British interests.

Motion picture theatre patrons in England witnessed a television program for the first time last February 23rd when the Baird system had a 15 x 12 foot screen in two theatres, and another English company, Scophony, had a much smaller screen at another theatre. The Baird Company equipped a total of 5 theatres in London and had 13 more installations planned for last year when the war stopped English television. About 40 English theatres were said to be planning installations for 1940.

To Receive All Programs

The American Baird system is being designed to receive programs from either the NBC station or the Columbia station (which will start operation in the first part of 1940) and any three other stations that may be erected in the metropolitan area. The system also can project television carried to the machine by telephone wires. Paul Larsen, engineer for the company, said that a coaxial cable is not necessary and that they have been carrying out extensive tests with the Bell Telephone Laboratories and with the Columbia Broadcasting Company.

The Baird organization expects that television in motion picture theatres will not only be a good attraction for exhibitors, but they say it will increase the home sale of television sets. This was the result, according to Mr. Larsen, when the Baird system made installations in London theatres.

The television center has definitely shifted from London to New York, it was said. Before the present war there were about 10,000 television sets in and near London and there was great interest in theatre shows of special events such as the Derby, boxing fights and other events. But immediately after the war began the British Broadcasting Company discontinued television and no more sets could be sold for home use or projectors for theatres. Before the war started English dealers hoped to sell 50,000 television sets in 1940.

Mr. Larsen said the Baird-Gaumont British American projector would give a screen brightness suitable for any theatre—being between 2 and 4 lumens—about half of the minimum for motion pictures. He also claimed the image on the large 15 by 20 foot screen would be sharper and better all around than the small 12 inch screen, now the largest used, in the RCA home sets.

244,707 SEE RCA FILMS IN MONTH

Two Radio Corporation of America sound films, "Television" and "Air Waves"—for non-theatrical distribution—were shown to 244,707 persons in the month of November alone, in this country and Canada, the corporation says.

The films were made by Pathe, with the cooperation of the RCA, the National Broadcasting Company, and the RCA Manufacturing Company. They portray the "backstage" problems of radio and television.

William J. Ganz Company, of 19 East 47th Street, New York City, is handling national distribution, aided by state, educational, and municipal visual instruction bureaus.

CBS Television Set for February

Regular television service is planned by the Columbia Broadcasting System for some time in February. Gilbert Seldes, director of program production, has announced that development of new equipment, including lighting by General Electric and an improved television camera perfected by RCA, gives fair assurance that CBS will be able to start television service to the public in February. The company has been carrying on experimental television work for some time. CBS will operate on the second standard television wave length.

At present the National Broadcasting Company television station, 2XBS, is the only one giving service to the metropolitan area. The NBC station has been operating over six months on an experimental license and has been telecasting between 11 and 13 hours weekly.

Gilbert Seldes plans to develop a special technique for program presentation. At first the NBC station will operate five hours a week. "We will have as many hours as the public wants and as many as will be needed for routine programs," he said.

"I can't conceive of a theatre playing 'Gone with the Wind' being ignored by the public for a televised spelling bee."

Mr. Seldes also said he did not believe that motion pictures would play a major role in television because the public will be more interested in pickups caught by the mobile camera outside the studio.

DuMont Test Shows Improved Television

A new television receiver that has many advantages over existing types was demonstrated last week by Allen B. DuMont, at Passaic, N. J., to members of the Radio Manufacturers Association and television engineers. A new television screen and scanning device makes it possible to cut the present number of cycles in half without flicker.

The DuMont 21-inch tube projects a 16-inch image and produces a very satisfactory picture. The device uses a new vertical scanning device and a fluorescent screen which DuMont developed. One feature of the demonstration was the projection from a standard machine of the same film that was being transmitted by television. The television image compared quite favorably to the machine picture.

The DuMont machine demonstrated that greater detail can be achieved by increasing the number of lines in the picture from the 441 now used in the RCA system to 625 or even 800 lines. The DuMont receiver is adaptable to changes in television transmission, with only small adjustments necessary. The regular RCA system equipment is bound to the present standard of 441-line 60 fields-per-second.

The standardization committee of the Radio Manufacturers Association met after the DuMont demonstration but arrived at no decision.

Scophony To Enter U. S. Television Market

Scophony, Ltd., British television manufacturing company, plans to form an American company shortly to market the home and theatre television receivers developed by that company. Scophony is less well known at this time in America than the Baird television system, but was very active in the British television field before the war stopped operations there.

Jack Davis, operator of newsreel theatres in London, said that the Scophony television system gave a very clear picture when it was used in theatres. Mr. Davis said, "Television machines will some day be in every theatre. They will be part and parcel of the exhibitors' equipment and will be used for special topical events."

At the time of the first theatre television in London last February Scophony used a screen considerably smaller than the Baird Company, but according to Arthur Levey, a director of Scophony now in New York, the Scophony theatre screen image is now as large as any system and a 18 x 15 foot screen with a screen brightness about 50% greater than any system yet demonstrated has been perfected and already used in a 2,000 seat London theatre.

The Scophony system operates on a light control of its own and does not use the cathode ray tube, the basis of most of the television receivers now in use. The English standard of 405 lines is merely stepped up by speeding up the equipment to reach the present American standard of 441 lines or whatever may be determined in the future.

Mr. Levey further stated that the Ministry of Public Information had already given permission for the Scophony engineers to come to this country, even though they are of military age, to instruct American technicians in the use of the Scophony models which will be the basis of the American machines. Further announcements of the plans of the Scophony television company are expected within the next few weeks.

Announce Civil Liberties Union Play Award Winners

"According to the Law" has won the American Civil Liberties' Union $50 award for the best one-act play suitable for theatrical reproduction. The subject is racial prejudice and injustice of the courts. Noel Houston, of Oklahoma City, is the author.

"First Freedom" won the award for the best radio play. Philo Hegley, of New York, is the author.

On Broadway this month!...
Spotlighted for the nation!...
Heading for your theatre!...
All from 20th Century-Fox!...

THE GREATEST CONCENTRATION OF SMASH ATTRACTIONS WITHIN MEMORY!

"SWANEE RIVER"

The Story of Stephen C. Foster—The Great American Troubadour

in TECHNICOLOR with

DON AMECHE · ANDREA LEEDS · AL JOLSON

and Felix Bressart · Chick Chandler · Russell Hicks · George Reed and Hall Johnson Choir

Directed by SIDNEY LANFIELD

Associate Producer Kenneth Macgowan • Screen Play by John Taintor Foote and Philip Dunne • Dances Staged by Nicholas Castle and Geneva Sawyer

DARRYL F. ZANUCK
in Charge of Production

Second record-breaking Roxy week, after opening week-end set new all-time high! Smash holdover business high-lighting key-city grosses everywhere!

Maurice MAETERLINCK'S

"THE BLUE BIRD"

in TECHNICOLOR

with **Shirley Temple • Spring Byington • Nigel Bruce • Gale Sondergaard • Eddie Collins • Sybil Jason • Jessie Ralph • Helen Ericson • Johnny Russell • Laura Hope Crews • Russell Hicks Cecilia Loftus • Al Shean • Gene Reynolds**

Directed by **WALTER LANG**

Associate Producer Gene Markey

Screen Play by Ernest Pascal • Additional Dialogue by Walter Bullock

DARRYL F. ZANUCK
in Charge of Production

The most beautiful picture ever made... the most human story ever told. Because of the entertainment quality and industry importance of this production, 20th Century-Fox announces special road-show presentation, properly to introduce it to the public previous to its national release. World premiere at the Hollywood Theatre, New York, on January 19.

DARRYL F. ZANUCK'S

Production of

"THE GRAPES OF WRATH"

by JOHN STEINBECK

TOM JOAD . . **HENRY FONDA**

MA JOAD	JANE DARWELL
CASEY	JOHN CARRADINE
GRANDPA	CHARLEY GRAPEWIN
ROSASHARN	DORRIS BOWDON
PA JOAD	RUSSELL SIMPSON
AL	O. Z. WHITEHEAD
MULEY	JOHN QUALEN
CONNIE	EDDIE QUILLAN
GRANDMA	ZEFFIE TILBURY

Directed by **JOHN FORD**

Associate Producer and Screen Play by Nunnally Johnson

DARRYL F. ZANUCK'S

Production of

"LITTLE OLD NEW YORK"

with

ALICE FAYE · FRED MacMURRAY · RICHARD GREENE

and

BRENDA JOYCE · Andy Devine

Henry Stephenson · Fritz Feld

Directed by **HENRY KING**

Associate Producer Raymond Griffith • Screen Play by Harry Tugend • Story by John Balderston • Based upon play by Rida Johnson Young

From the producer and the director of "In Old Chicago", "Alexander's Ragtime Band", "Jesse James", "Stanley and Livingstone"!

20th CENTURY FOX

—the company with the most First Ten stars . . .

—the company with 1939's most successful production record

—the company with the product for 1940!

UNITED STATES COURT DECLARES ANTI-ASCAP MEASURE INOPERATIVE

Nebraska Statute Is Ruled Invasive of Authors' Right to Profit; Society Hails Decision as "First Real Test"

In a decision described by Edwin Claude Mills, its head, as the first real test of such a case on actual merits, the American Society of Composers, Authors and Publishers, last Thursday, won a sweeping victory over radio and other interests which have been fighting the organization, when the United States District Court at Lincoln, Nebraska, nullified a two-year-old state law to restrain the music combination from doing business there.

Radio broadcasters, like motion picture exhibitors' actions of some years back, have been fighting ASCAP over royalties collected from all radio stations for the public performance for profit of music composed or published by ASCAP members, a right taken under the U. S. copyright act.

Act Nullified

The opinion, read by Senior Judge Gardner, nullified the state's 1937 enactment which sought to restrain any music combination, bent on price fixing, from doing business in Nebraska. With the other judges, Munger and Donohoe, concurring, Judge Gardner said the act was inoperative, and a permanent injunction was in effect to forestall enforcement of the act as prescribed by the statute.

Hearing on the emergency legislation, passed in the 1937 session after being offered by Senator Frank Brady, an Atkinson, Neb., rancher, and signed by Governor Cochran, was held before the three judges last fall, after ASCAP had won a temporary injunction, under which it had been operating, in June, 1937. Louis D. Frolich, of New York, conducted ASCAP's case, and William Hotz, Omaha attorney, made the stand for the state on defense.

The court's opinion stated:

"We conclude that permanent injuction restraining enforcement of this statute must be granted. Counsel for the plaintiffs may prepare findings of fact and conclusions of law together with the form of decree in accordance with this opinion.

"Where the connection between the invalid parts and the other parts is such as to warrant belief that the legislature would not have passed the act without the invalid parts, the whole act must be held inoperative. The provision of the statute which we are here considering is such an essential part of the statute as not to be separable. In view of this conclusion, it is unnecessary to consider the other contentions that have been ably argued and elaborately briefed by counsel for the respective parties."

Collected $65,000 in State

Speaking for ASCAP during the trial were Gene Buck, president of the Society; E. C. Mills, the administrative chairman; and John G. Paine, general manager; and on the state's side, John Gillin, of Station WOW, Omaha, and Don Searle, general manager of Central States Broadcasting Company. KOIL, in Omaha, and KFAB and KFOR, Lincoln, were the heaviest testimony contributors.

During the trial, it was revealed that the contracted users of ASCAP music in Nebraska, of which theatres contributed $12,000, Station WOW, about $26,000, and the KOIL-KFAB-KFOR threesome, some $27,000, produced $65,000 annually for ASCAP.

The court found that, prior to the organization of ASCAP, the individual author or composer had no practical means of enforcing the exclusive right given him by the U. S. copyright act and that users of music who wished to buy public performance rights had no place to go.

Restraint of Trade

"Control of combinations in restraint of trade is a proper exercise of the police power of the state," said the opinion, "yet subject to restrictions imposed by the federal constitution, supreme law of the land. The owner of the copyright has the right to dispose of it at such times as he may see fit. While the copyright act may not enhance the right of proprietorship, it certainly does not lessen that right.

"The right of an author in his intellectual productions is similar to any other personal property right. It is assignable and may be sold or transferred in its entirety or a limited interest therein may be sold and assigned. The various rights included in the entire ownership may be split up and assigned to different persons."

The Nebraska statute would require author, composer or publisher to specify, on the composition, the selling price for private rendition or public rendition for profit. In regard to this section, the court reminded that there are several rights such as moving picture, stage, recording and radio production, and said:

"The copyright owner might wish to grant one of several rights to one party another right to a different party. The statute interferes with his right so to do."

Invades Ownership Rights

The court found that the statute would require the copyright owner to offer the public performance rights for sale or use in Nebraska. If he does not choose so to do, any person purchasing a composition may use it for public performance without liability.

"Clearly," said the opinion, "this deprives him of his rights under the copyright act. The statute cannot be justified as a method of exercising the police power. This power may not be extended to the extent of taking private property for a public use.

Violates Due Process

"While the power reasonably to restrain unlawful monopolistic trade-restraining combinations from exercising any rights in the state may be conceded, an act which compels the owner of a copyright to offer it for sale in a certain way, and if he fails to do so takes it from him without compensation, violates the due process and equal protection clauses of the constitution and the federal copyright act."

In dealing with the saving clause which the legislature made a part of the measure, the court said:

"The supreme court of Nebraska has held that a statutory expression of the separability of the various sections or provisions of a statute is an aid merely to judicial interpretation."

ASCAP is said to control 85 to 90 per cent of popular music essential for the operation of radio stations, dance halls, hotels and theatres.

The Nebraska statute in question became effective May 17, 1937. ASCAP is a voluntary unincorporated association of New York, to which each member has assigned the exclusive right of public performance for profit of his copyrighted compositions. The five-year contract between members and ASCAP expires December 31, 1940.

Blumberg, Scully Hosts To Industry Officials

Nate J. Blumberg, Universal president, and William A. Scully, vice-president and general sales manager, were hosts Friday to a large number of industry officials and press representatives in New York at the Astor Hotel. The occasion was in the nature of an annual New Year's party inaugurated by Mr. Blumberg two years ago upon becoming president of Universal.

Among those present were F. J. A. McCarthy, William Heineman, Joseph Seidelman, Spyros Skouras, Arthur Mayer, Malcolm Kingsberg, Leon Goldberg, George Skouras, John Nolan, Lou Pollock, Andrew Sharick, Tom Meade, Walter Reade, Arthur Rapf, Leo Abrams, Martin Quigley, Sam Shain, Harry Goldberg, John J. O'Connor, Jules Levy, Al Suchman, Fred Meyers, Jack Shea, H. J. Yates, Max Cohen, Harry Brandt, Ed Peskay, Sol Schwartz and Joseph O'Brien.

Also Harry Mandel, Leo Justin, Harry Emde, Lou Goldberg, Harry Pimstein, Milton Maier, Max Fellerman, Daniel Schaefer, Jules Brulatour, Joseph Seider, David Chatkin, Bud Rogers, Daniel Collins, William Freiday, William German, Ethel Wilson, Francis Levin, Mona Reilly, Loretta Casserly, Hank Linet, William Joffe, Maurice Kann, John Flynn, Pete Harrison, Charles Lewis, William Ornstein, Al Steen and Sherwin Kane.

United Artists Signs All Eastern Circuits

Harry L. Gold, vice-president and Eastern sales manager, told the year-end meeting of the United Artists' divisional executives that the company had closed new season products with every circuit in its entire territory. Mr. Gold also announced arrangements for a number of district sales drives which began January 2nd. These drives are honor of the district manager in charge and will culminate in a single Eastern division drive. All districts are competing for the grand awards.

The meeting was attended by Charles Stern, Eastern district manager; Bert M. Stearn, central district manager; David Prince, Southern district manager; Haskell M. Masters, Canadian sales manager; Arthur Silverstone, assistant Eastern general sales manager, and Phil Dow. Three pictures which will be released in the near future were screened: "Raffles," "Slightly Honorable" and "Of Mice and Men."

"Rebecca" Tieup Set

Bonwit-Teller, New York department store, has given over its entire Fifth Avenue window display and main entrance space to a United Artists' tieup exploiting the new Selznick International production, "Rebecca." Engineered by Lynn Farnol, UA advertising and publicity director, the tieup is based on new dress and accessories creations in "Rebecca mauve," featured at the store and in the current issue of Vogue.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Shop Around the Corner

(MGM)

Lubitsch Comedy

Ernst Lubitsch, producer-director, herewith furnishes 95 minutes of light comedy admirably played by a cast strong in marquee value. It is a film in the Lubitsch manner, a Continental comedy handsomely mounted, and adequately fitted out with the better variety of Lubitsch touches. That is to say, it is adroitly developed and smartly conceived, a polished item of product. It makes no attempt to be tremendous or important and succeeds in being pleasantly entertaining.

Samson Raphaelson derived the screen play from a stage play by Nikolaus Laszlo and it is happily free of the risque connotations commonly associated with Continental comedies, an unfilmed background infidelity being the sole mild reminder of the Continental origin. This figures merely as pertaining incidentally to the essentially simple foreground story, which has to do principally with a young man and woman, coworkers in a shop in Budapest, who quarrel incessantly whilst conducting, unaware, a mental courtship by mutually anonymous correspondence. The device by which they are brought together ultimately is the sort of story material with which Lubitsch is at his best.

James Stewart gives his usual smooth portrayal and Margaret Sullavan goes along with him step for step. Frank Morgan handles a fundamentally serious assignment competently and Joseph Schildkraut is adequately reprehensible as the not too villainous villain. William Tracy gets rich laugh dividends out of a comedy casting.

Previewed at the Village theatre, Westwood, Cal., where it seemed to satisfy generally.—William R. Weaver.

Produced and distributed by Metro-Goldwyn-Mayer. Producer and director, Ernst Lubitsch. Screen play, Samson Raphaelson. Based on a play, Nikolaus Laszlo. Musical score, Werner R. Heymann. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Wade B. Rubottom. Set decorator, Edwin B. Willis. Director of photography, William Daniels, ASC. Film editor, Gene Ruggiero. P. C. A. Certificate No. 5767. Running time, when seen in Westwood, 95 minutes. Release date, January 12, 1940. General audience classification.

CAST

Klara Novak	Margaret Sullavan
Alfred Kralik	James Stewart
Hugo Matuschek	Frank Morgan
Ferencz Vadas	Joseph Schildkraut
Flora	Sara Haden
Pirovitch	Felix Bressart
Pepi Katona	William Tracy
Ilona	Inez Courtney
Woman Customer	Sarah Edwards
Doctor	Edwin Maxwell
Detective	Charles Halton
Rudy	Charles Smith

Invisible Stripes

(Warner-F. N.)

Gangster Picture

No studio produces a gangster picture quite so expertly as the Warner plant where, under executive producer Hal B. Wallis' gifted tutelage, the business of proving that crime doesn't pay has been reduced to the status of an exact science. This time the associate producer in direct charge is Louis F. Edelman, the director is Lloyd Bacon, and the screen play is by Warren Duff out of a story by Jonathan Finn out of a book by Warden Lewis E. Lawes.

The basic argument of the picture is to the effect that an ex-convict on parole finds it so difficult to obtain employment that he usually resumes the practice of crime as a matter of necessity. The early part of the film argues the point most illuminatingly and convincingly, after which the parolee whose experience has been used for the purpose goes back to robbery as a life work and the picture winds up in a hail of lead quite as spectacular and lethal as any the studio has turned out.

Top billing is given impassive George Raft, who plays the temporarily honest ex-convict with the usual Raft solidity. Four rungs down the billing Humphrey Bogart makes a less noble gangster type more credible. William Holden, a name for the ads because of "Golden Boy," does reasonably well with a secondary lead and Jane Bryan handles a subdued feminine lead handily.

Previewed at Warners' Hollywood theatre.—W. R. W.

Produced and distributed by Warner Brothers. A First National picture. Executive producer, Hal B. Wallis. Associate producer, Louis F. Edelman. Directed by Lloyd Bacon. Screen play by Warren Duff. Story by Jonathan Finn. Book by Warden Lewis E. Lawes. Photographed by Ernie Haller. Film editor, James Gibbon. P.C.A. certificate No. 4741. Release date, Dec. 30, 1939. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Cliff Taylor	George Raft
Peggy	Jane Bryan
Tim Taylor	William Holden
Chuck Martin	Humphrey Bogart
Mrs. Taylor	Flora Robson
Ed Kruger	Paul Kelly
Molly	Lee Patrick
Parole Officer	Henry O'Neill
Tommy	Frankie Thomas
Warden	Moroni Olsen

A Child is Born

(Warner Bros.)

Hospital Drama

Here is drama—indeed, a group of dramas—about life in its living and in its beginning. With its vital action concentrated in a maternity hospital, the picture provides a realistic view of the travails of both the living and the beginning of life. Of questionable interest to children, perhaps, it will hold many a gripping moment for adults.

While "no punches are pulled" with respect to essential dramatic action and emotional appeal, the theme is handled with restraint. The audience is made fully conscious of the tremendous emotional impact upon those concerned in the bringing of a child into the world, and even the modern scientific machinery attending such an event is described in impressive detail; yet the drama is after all that of people, not of a process, and this gives incisive glimpses of a number of lives, drawn together by the common purpose of motherhood.

Exploitation of a picture of this theme, of course, calls for restraint comparable to that used in the narration—or rather, a comparable selectivity advised by the specific character of the patronage. There are gripping episodes honestly portrayed in sensitive acting and direction, while the dramatic suggestiveness of the camera is liberally employed.

Reviewed at the studio in Burbank.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Sam Bischoff. Director, Lloyd Bacon. Screen play, Robert Rossen. Based on a play by Mary McDougal Axelson. Assistant director, Dick Mayberry. Photographer, Charles Rosher. Art director, John Hughes. Film editor, Jack Killifer. Sound engineer, Charles Lang. Gowns, Milo Anderson. Technical advisors, Evelyn Shepher, R. N. and Dr. Leo Schulman. Unit manager, Jack Saper. Dialogue director, Jo Graham. P. C. A. Certificate No. 5229. Running time, when seen in Hollywood, 75 minutes. Release date, January 6, 1940 . Adult audience classification.

CAST

Grace Sutton	Geraldine Fitzgerald
Jed Sutton	Jeffrey Lynn
Florette	Gladys George
Miss Bowers	Gale Page
Mrs. West	Spring Byington
Ringer Banks	Johnnie Davis
Dr. Lee	Henry O'Neill
Dr. Brett	John Litel
Mrs. Kempner	Gloria Holden
Johnny Norton	Johnny Downs
Miss Pinty	Eve Arden
The Woman	Fay Helm
Mr. Kempner	Louis Jean Heydt
Gladys Norton	Nanette Fabares
Mrs. Banks	Jean Sharon
Mr. West	Hobart Cavanaugh
Dr. Cramm	George Irving
Mrs. Twitchell	Nella Walker
Mrs. Holt	Winifred Harris

Entente Cordiale

(Concord Films)

Historical Pageantry

Like the title the film is a very cordial hands-across-the-channel gesture on the part of Producer Max Glass and his French colleagues who had anything to do with the production. Based on Andre Maurois' "Edward VII and His Time," the picture accords Edward full credit for the Franco-British entente, which incidentally appears to be more concrete today after being cemented by two wars, one current. The film encompasses the period starting from the end of the last century and Victoria's reign to Edward's death in 1910.

Quite a few well known English and French historical figures are portrayed, the English including Victoria, Edward, Joseph Chamberlain, Lord Kitchener and Lord Salisbury. It is interesting to note that while a competent make-up job has been accomplished, the French actors portraying the English still are French. The Gallic wit and the expressive characteristics of the race hardly can lend authenticity to a Chamberlain or a Kitchener. The clipped speech, the austerity of a British Minister or the ruggedness of an English army officer in the colonial service is missed.

Albeit, this is a handsome production produced on the grand scale. Edward here is the gay boulevardier who spends a good deal of his time in Paris watching the "can-can" girls perform and ignoring some bad press notices, for it is to be remembered that at that time the English and French were considered "traditional" enemies. Then too, Kitchener was taking over the Sudan and the French Marchand Expedition was occupying territory that

(Continued on page 44)

NOTICE TO THE TRADE!

"GONE WITH THE WIND"

will be shown everywhere exactly as it was shown in its World Premiere in Atlanta. There has never been any intention of cutting the picture following Atlanta.

(*Continued from page 42*)

the general was loath to have them occupy. Additional English royalty had blood ties with the Kaiser and were considering entente ties.

But it came to pass, as the story goes, that Edward's warm regard for the French and his unfriendliness towards his nephew, the Kaiser, brought England and France together in an entente cordiale signed at a great ball in Buckingham Palace.

On the French side the historical figures are Delcasse, the Prime Minister, who resembles somewhat our own Theodore Roosevelt; Clemenceau, not then the "tiger" of later days; Paul Cambon, Loubet and others. Not to be overlooked, but relatively unimportant, is a romantic element, the principals being the daughter of an English Lord and the son of a French Deputy and newspaper publisher.

Reviewed at the 55th St. Playhouse, one of two theatres in New York where the film had a double premiere, the other being the Fifth Avenue Playhouse. A capacity afternoon audience indicated a decided liking for the picture.—PAUL C. MOONEY, JR.

Distributed by Concord Films. Produced in Paris by Max Glass. Directed by Marcel L'Herbier. Based on "Edward VII and His Time," by Andre Maurois. Music by Marcel Lattes. Settings by Guy de Gastyne. Photography by Ted Pahle. English titles. Running time, 110 minutes. Release date, December 25, 1939. General audience classification.

CAST

Edward VII	Victor Francen
Queen Victoria	Gaby Morlay
Alexandre	Arlette Marchal
President Loubet	Jean Perier
Lord Salisbury	Jean Toulout
Joseph Chamberlain	Jean D'Yd
Lord Kitchener	Jean Galland
Lord Balfour	Andre Roanne
Prince Albert	Jacques Catelain
Delcasse	Jean Worms
Clemenceau	Jacques Baumer
Paul Cambon	Pizani
Baron Eckardstein	Louis Seigner
Von Bulow	Paul Amiot
Isvolsky	Aime Clariond
Lord Clayton	Andre Lefaur
Lady Clayton	Marcelle Praince
Sylvia Clayton	Janine Darcey
Roussel	Jacques Gretillat
Georges Roussel	Pierre Richard-Willm
Jean Roussel	Bernard Lancret
Actress	Junie Astor
Music Hall Singer	Niva Raya
Cab Driver	Dorville

Last Desire

(Transatlantic)

May-December Passion

Liam O'Flaherty, by whom Hollywood did quite nobly in the picturization of his "The Informer," again offers his particular penchant for pathological psychology in his latest case study exhibit of passion running wild. A previous work of last year, "The Puritan," all about a sex slayer and a case of conscience, had run afoul of an unfavorable verdict from the censorial scissors of the New York Board of Regents. This time Mr. O'Flaherty's reception has not been so frigid and his present pictorial opus concerning a May-December amatory partnership between an old man and a young girl has been granted official permission for exhibition on Empire State screens. However, general audience consideration of the seamy sided scenario may not be as lenient.

Halfway through the story, there is slipped in a title announcement that the principals have been joined in holy matrimony but, according to the original way of telling the tale, the connubial connections are more in the line of censor concessions than fictional faithfulness. Whether the couple has the benefit of clergy or not, the arrangement may increase the moral tone a trifle but the entertainment level remains at rock bottom.

"Georges" is a lonely old man of whom there may be appended the old wives' saying that there is no fool like an old fool. To give himself companionship in his bleak and barren days, he brings home a girl from the streets, who happens to be passing by while looking for her deserting lover. A platonic friendship on the old man's part develops into a jealous passion and when the girl, by now his wife, reciprocates the passes made at her by a mutual friend of the home circle, the husband strangles her and commits suicide by drowning. Perhaps the old boy's trouble was all glandular.

Seen at a wintry midafternoon performance given at the Belmont Theatre in New York, where a sparse audience was not sufficiently large to work up much enthusiasm in viewing the picture.—JOSEPH F. COUGHLIN.

Produced by Lumen Films, Paris. Distributed by Transatlantic Distributors, Inc. Director, Jeff Musso. Adaptation and dialogue, Liam O'Flaherty. Based on the novel "Mr. Gilhooley" by Liam O'Flaherty. Music, Mule. Sets, Schild. English titles, Julien Leigh. No. P.C.A. Certificate. Running time, 100 minutes. Release date, December 16, 1939. Adult audience classification.

CAST

Georges	Raimu
Marcelle	Jacqueline Delubac
Frossard	Pierre Brasseur
An old poet	Tramel
A waitress	Alice Tissot

On the Night of the Fire

(Somlo-GFD)

Murder Melodrama

Joseph Somlo and Richard Norton set about three films, of which this is the first, with the aim of putting Britain on the screen map, with fidelity and realism. Not all British working class life is necessarily as somber as this, but the film does reflect with candour a scrap of low life in the greasy and turgid backstreets of an English shipbuilding town—obviously Newcastle. It is, further, an honest study of human weakness and futility.

For Britain the stars Ralph Richardson and Diana Wynyard are, of course, known, and much liked.

In essence the study of a weakling barber who steals a wad of money and murders a parsimonious shopkeeper who knows his secret, the picture develops into a relentless study of human fear and inhuman cruelty, knitting in detail of meanness and treachery, suspicion and persecution.

Gunther Krampf's camera-work brings memories of the earlier German films.

As the boxer "Jim Smith," Dave Crowley, lightweight star of the British boxing world, is uncommonly good.

The trade audience at the New Gallery, London, screening watched it with tensity and interest. The question of suitability for the wartime audience seemed, however, to be the major matter of ultimate debate.—AUBREY FLANAGAN.

A G. & S. Production. Distributed by General Film Distributors. Produced by Josef Somlo. Directed by Brian Desmond Hurst. Adaptation and scenario, Brian Desmond Hurst, Patrick Kirwan and Terence Young. Photography, Gunther Krampf. Film editor, Terence Fisher. Art director, John Bryan. Assistant director, J. P. Hicks. Production manager, E. J. Holding. Running time, 94 minutes. Adult audience classification.

CAST

Will Kobling	Ralph Richardson
Kit Kobling	Diana Wynyard
Jimsey Jones	Romney Brent
Lizzie Crane	Mary Clare
Pilleger	Henry Oscar
Jim Smith	Dave Crowley
Dora Smith	Gertrude Musgrove
Inspector	Frederick Leister
Wilson	Ivan Brandt
Charwoman	Sara Allgood
Mary	Glynis Johns

High School

(Twentieth Century-Fox)

Withers Whimsy

First in a projected series of Jane Withers pictures to be made against the background of school days, this is a film which sets the series off to a flying start, and will give subsequent editions a tangible mark of success at which to shoot.

Miss Withers has never had a better role than this one of the bright youngster who is made to realize the importance of getting along as a member of the group in which she finds herself. As the daughter of a wealthy rancher, and the niece of a high school principal, her background acts as a force making her feel superior to her school mates, until she realizes the necessity of acclimating herself to the new environment.

The well known Thomas Jefferson High School of San Antonio, Texas, which has achieved fame of a sort as the home of bands, an ROTC group, and other units of a flavorful and uniformed nature, is used as the "High School" in the story by Jack Jungmeyer, Jr., Edith Skouras and Harold Tarshis, a story made to measure, and excellently so, for Miss Withers. It will do much for the repute of the young star who was 10th in this year's HERALD-FAME poll of money making stars among independent theatremen, and but slightly lower in the combined listing of votes.

George Nicholls' direction, including that of a Keystone chase in cars of ancient vintage, keeps the plot moving without a let down after a slow introduction.

John Stone was the associate producer, with Sol Wurtzel as executive producer.

Joe Brown, Jr., as the football-playing student of no great academic ability, shows great promise in his understanding portrayal of the role opposite Miss Withers.

Previewed at the Fox-Wilshire Theatre, Hollywood, where an audience which had already seen a more pretentious feature expressed complete and thorough satisfaction with the story and the players.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Associate producer, John Stone. Directed by George Nicholls, Jr. Original screen play by Jack Jungmeyer, Jr., Edith Skouras and Harold Tarshis. Based on an idea by Robert Ellis and Helen Logan. Director of photography, Lucien Andriot. Film editor, Harry Reynolds. P. C. A. certificate No. 5661. Release date, Jan. 26, 1940. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Jane Wallace	Jane Withers
"Slats" Roberts	Joe Brown, Jr.
Dr. Henry Wallace	Lloyd Corrigan
Miss Huggins	Claire Du Brey
Carol Roberts	Lynn Roberts
James Wallace	Paul Harvey
Jeff	Cliff Edwards
Cuddles	Lillian Porter
Tommy Lee	John Kellogg
Miss Witherspoon	Margaret Brayton
Bill	Marvin Stephens
Terry	Johnnie Pironne
Mary	Mary McCarty
Mrs. O'Neill	Emma Dunn
Specialty	The Brian Sisters

Here's Hal

(Paramount)

For the Jitterbugs

Appearing with Hal Kemp, whose name is sufficient to attract the swingsters, are Bob Allen and the Smoothies—Babs, Charley and Little—as vocalists. The numbers include "In the Shade of Old Apple Tree," Hoagy Carmichael's "Vagabond Dreams," "In an Eighteenth Century Drawing Room" and "Swampfire," as Hall introduced it, featuring the Kamp sub-tone clarinet.—Running time, 10 minutes.

Old Hickory

(Vitaphone)

Historical Featurette in Color

Another masterly historical reproduction of famous American personalities and events, this time in a moving miniature devoted to the personal and political life of "Old Hickory" or President Andrew Jackson, is presented under Vitaphone's Historical Featurette division. The material is worthy of exhibition in any show shop up and down and across the whole forty-eight states, not to mention the possessions, of the country and is particularly pointed for schools and better film organizations. In this current treatment, Jackson is first seen winning the Battle of New Orleans in the War of 1812. There is a sequence depicting the personal side of the man, as expressed in the footage sketching the slander campaign conducted against him and his wife. "Old Hickory's" devotion to the Union is described in his stand against the South Carolina statesmen who threaten to secede because of the question of a protective tariff. A particularly effective section of the subject is the conclusion which pictures a young army captain out in the frontier west reading Jackson's toast, "Our Federal Union—must and shall be preserved." The fadeout shows the captain's face to be that of Abraham Lincoln. Hugh Sothern, who introduced the character of Andrew Jackson in the DeMille epic, "The Buccaneer," handles the role in this miniature as effectively as he did in the super production. Color and background mountings are handsome. Running time, 17 minutes.

World of 1960

(Columbia)

Futurama

In the wake of the New York World's Fair and the Golden Gate Exposition a number of short subjects have appeared on the general aspects of the two great shows. Here the subject is entirely concerned with but one exhibit of the New York Fair. The exhibit, which was one of the most outstanding, if not the most outstanding, hits of the Fair in 1939, is the Futurama, designed by Norman Bel Geddes for General Motors. The exhibit, which forecasts the "World of 1960," is seen through the eyes of a grandfather and his two grandchildren. Produced and directed by B. K. Blake. Running time, 10 minutes.

Information Please, No. 4

(RKO Pathe)

Questions and Answers

This is the fourth in the "Information Please" series of questions and answers. The questions are propounded to a board of experts by Clifton Fadiman, who serves in the same capacity on the radio program of the same name. The experts are John Kieran, Franklin P. Adams and Oscar Levant, of the regular board, and Deems Taylor, composer and music critic, as guest expert. The questions range from fur coats to song titles and the answers from correct to comic. The series continues to be an interesting one and the experts a rare crew. Produced by Frederic Ullman, Jr. Supervised by Frank Donovan. Running time, 11 minutes.

The Film Fan

(Vitaphone)

Looney Tune Interlude

This time Porky Pig has his adventures or more correctly his misadventures in connection with the cinema. The porcine character is sent to the store but on his way to do his errand, he forgets about his assignment, when he comes across a special children's show at a new movie palace. The little pig is enjoying the proceedings immensely until a laugh finish acts as an unwelcome reminder of his errand job. For those who have come to be fond of Porky, this latest cartoon cutup of his should be amusing.—Running time, seven minutes.

West Wall

(RKO Pathe)

Reelism

Contrary to what is indicated by the title this is not exclusively concerned with Germany's Siegfried Line but touches on that line of fortifications no more, and probably less, than it does on the French Maginot Line. All the scenes of the two "lines" shown here have appeared in newsreels before. Regardless, this is a most interesting subject and the reason lies in the commentary, maps and animated diagrams of Major George Fielding Eliot. Major Eliot, author of "The Ramparts We Watch" and other books dealing with military matters, has emerged as a military expert, both as a commentator in newspapers and on the air, in the current European war. His description and diagrams of the theatre of war on the western front gave a comprehensive picture of what it would mean to either side to attack the other and consequently why this war, on land, is notable principally for its inactivity. Running time, 10 minutes.

Stranger Than Fiction, No. 69

(Universal)

Interesting

Listed in the array of odds and ends of some of the human race are an 18-year-old college chap who has stretched himself out to the longitudinal proportions of seven feet and three inches; an accentric, Bouck White, a Harvard graduate and formerly prominent figure in radical circles, who has togged his house out in all manner of bizarre decorations, and a demonstration of some of the latest wizardry of modern chemistry in the manufacture of material for milady's finery from evening wear to bathing beach dress. Additional believe it or nots are a rooster that hops for his lunch, reported to be a very peculiar trick for chicken table manners, and a gentleman who uses pumpkins to effect mask-like features. The display of oddities should brighten up any program.—Running time, nine minutes.

Bits of Life

(Paramount)

Paragraphic

The short short story idea comes to the screen with material based on two vignettes from *Liberty*. The first, a sweetness and light theme, tells of a young bride whose marital troubles are resolved by a serene old lady. The second, less credible, depicts murder, heat and thirst in the desert incident to discovery of gold by a prospector. Both are well told.—Running time, 11 minutes.

Rhumba Land

(Universal)

Latinized Musical

The bill of talent fare in this musical round, set in a Latin locale, may have some appeal to patrons below the Rio Grande or to the metropolitan night spot coteries of Hispanophiles, but to the general run of English speaking audiences the presentation will be not so entertaining or artistic. Outside of the picturesque and graceful toe work of Vivien Fay, the cast offers hardly stimulating screen stuff. Wini Shaw, in her efforts to be a sultry deep toned Latin, gives the impression she is from Manhattan. Then there is what is called the "Spanish Oomph Girl," Tana by name, who bangs on a musical instrument and emits weird vocal cries. There are also a rhumba team, a group of singing gauchos, a dark eyed and plump Latin tenor and a native band.—Running time, 18½ minutes.

One for the Book

(Vitaphone)

A Beauty of a Broadway Brevity

The Broadway Brevity variety show reaches a new high in entertainment effectiveness in this newest presentation under the "B. B." auspices. Against a bookish background, some familiar fictional folk sing, dance and make merry generally. Running in and around the literary personalities of Cinderella, Rip Van Winkle, Huckleberry Finn, and Joe Miller (of joke book notoriety) are a minstrel show with all the black face high spirits copyrighted by this particular brand of talent demonstration, a bevy of Gae Foster dancing dolls, a soft shoe specialty by Hal Sherman and the swinging and swaying singing of Betty Hutton. Betty's talent for jitterbug vocalization has earned her some sort of royal recognition among the "Yeah, man" sectors and her right to this high distinction is no more evident than in the moments allowed her to do her stuff. Betty's brethren of the "beat it out" musical moods, together with all folk who like gay and snappy amusement should find within the two reel running space of this miniature lots of smiles and songs to please their most exacting demands.—Running time, 20 minutes.

Snow Follies

(Universal)

Two-Reel Musical

A round of vaudeville turns is presented in this latest offering of the two-reel musical Universal moods. The highlight of the specialities by way of being perhaps the best known is Lillian Roth, a torrid tone chanteuse, who supplies some blistering vocalization in a swing street spiritual yclept "Sing, You, Sinners." Other talent representations number a skating trio, a tenor to sing "My Own," a quartet of swing sisters to do something silly in the way of rhythm jumble, a specialty dancer, a team of ballroom terpsichoreans and a lady accordionist. For those whose nostalgic urge for the reputedly defunct vaudeville will apparently blind them to the mediocrity of this presentation, the bill may have some appeal but for others the verdict on the performances will be, despite the wintery background against which they are run, not "so hot".—Running time, 19 minutes.

Jai-Alai

(Columbia)

Sports Issue

One of the most difficult of all sports is Jai-Alai, a sport that demands constant practice from an early age and which, because of its terrific speed, burns out a player before the age of 30. The sport is played little in the United States and that mostly in the south. It is played principally in Mexico and Spain and rivals bull-fighting in spectator interest. The fine points of the game are shown here by some of the best players of Mexico. Narrative by Stanley Frank. Described by Dan Seymour. Running time, nine minutes.

Chile

(Paramount)

Travel

This is a brief trip through little known Chile including Santiago, Vina del Mar, Valparaiso, an Indian village and the lake regions of the Andes—all done in color. The subject is one of great interest but the color is not satisfactory and the editing and commentary are below par for audiences accustomed to better. —Running Time, 10 minutes.

Romance of the Potato

(MGM)

Pete Smith Pedagogy

Mixed up with the customary and always welcome screwy sayings of Pete Smith are some interesting slices of dietary history of the potato, as dished out in the latest Smithian serving. The fable begins with the introduction of the Spanish conquistadors to the lowly spud from the generous table of some South American Indians. At that time, the redskins had the name of "battata" for the delicacy. The Spanish explorer, De Cieca, transported the edible finding to the motherland, but the innovator was imprisoned for trying to poison his king, when the royal chef unknowingly served up the potatoes uncooked. The next testing ground for the floury food was handled in England by Sir Walter Raleigh, who seemed to a sort of a semi-Elsa Maxwell of the Elizabethan times. A hilarious bit of debunking is done in this section, when the impudent Mr. Smith depicts the famed cloak scene between the "Virgin

(Continued on page 48, column 2)

MUSIC HALL RECORDS
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FIVE SHOWS PLAY TO 30,000 ADMISSIONS!

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Charles **LAUGHTON** in **THE** **OF NO**

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SWEEPING TO TERRIFIC HEIGHTS EVERYWHERE! . . ONE HUNDRED HOLIDAY OPENINGS SEE RECORDS FALL AND UNANIMOUS HOLDOVERS COAST TO COAST!

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E DAME *with* **SIR CEDRIC HARDWICKE • THOMAS MITCHELL • MAUREEN O'HARA • EDMOND O'BRIEN • ALAN MARSHAL • WALTER HAMPDEN • KATHARINE ALEXANDER**

IN THE CUTTING ROOM

Shooting High

(Twentieth Century-Fox)

Withers and Autry

Jane Withers and Gene Autry are here cast together for the first time, with the latter as the grandson of Wild Bill Carson, the former as the young daughter of a family which has long had a feud with the Carsons.

With the aid of episodes involving a film company which comes to the small town in which they both live, the feud is patched up and Autry marries Jane's elder sister, played by Marjorie Weaver.

Also seen are Frank Thomas, Robert Lowery, Katherine Aldridge, Hobart Cavanaugh, Jack Carson, Hamilton MacFadden and Charles Middleton.

The original screen play was by Lou Breslow and Owen Francis, who also collaborated on "Pack Up Your Troubles." John Stone acted as associate producer, and Alfred Green directed, as he did on "The Gracie Allen Murder Case."

Release date: To be determined.

1,000,000 B. C.

(Roach-UA)

Allegorical Antiquity

Through the medium of a flashback, an elderly scientist tells the story of the prehistoric carvings on the walls of a cave to a group of mountain climbers. What the carvings tell is a tale of two early tribes who discover the value of cooperation when faced by a common enemy in the form of a prehistoric monster.

Victor Mature, Lon Chaney, Jr., Carole Landis and John Hubbard are seen in the original screenplay by Mickell Novak, George Baker and C. J. Frickert, directed by Hal Roach Sr. and Jr., and produced by Mr. Roach Sr.

The original story was written by Eugene Roche.

Release date: To be determined.

The Way of All Flesh

(Paramount)

Psychological Study

Akim Tamiroff, in this new presentation of "The Way of All Flesh," enacts the role played by Emil Jannings in 1927, of a man's gradual disintegration. Robber of securities entrusted to him, he allows his family to think him dead rather than disgrace them.

Gladys George portrays the part played by Phyllis Haver opposite Emil Jannings in the silent version. William Henry, Muriel Angelus, Roger Imhof, Berton Churchill and James Seay round out the cast.

Based on a story by Lajos Biro and Jules Furthman, the screen play was written by Lenore Coffee, who, in collaboration, wrote the story basis of "Good Girls Go to Paris" and the screen plays of "White Banners" and "Four Daughters."

Louis King, who directed "Seventeen" and "Undercover Doctor," did the same here, with Eugene Zukor as associate producer.

Release date: To be determined.

The Wolf of Wall Street

(Republic)

Murder Mystery

Edmund Lowe appears in "The Wolf of Wall Street" as a criminal lawyer who accepts the post of District Attorney after an innocent client has been sent to the electric chair, and as such brings to justice the head of a criminal gang, ostensibly an honest financier.

James Stephenson portrays the gang leader, while Rose Hobart, Bill Demarest, Jerome Cowan, Maurice Murphy and Ann Baldwin round out the roles.

Robert North was associate producer, with William McGann as director, as he was on "Everybody's Hobby" and "Gantry the Great."

Release date: To be determined.

Buck Benny Rides Again

(Paramount)

Comedy

The self-effacing Mr. Benny, aided and abetted by "Rochester," the creation of Eddie Anderson, is here seen as a radio star who poses as a virile son of the west on a ranch, with complications besetting him from the first reel.

Ellen Drew, Phil Harris, Andy Devine, Virginia Dale and Lillian Cornell further the story with their varied characterizations.

Mark Sandrich, who directed "Man About Town," "Carefree" and "Shall We Dance," was producer-director.

Release date: May 3, 1940.

SHOWMEN'S REVIEWS

(Continued from page 45)

Queen" and her chivalrous gentleman friend. For, as "good Queen Bess" stepped up the velvety shield, she was dunked in a mud puddle up to her royal ears. The next important step in potato cultivation happened in France at the time of the French Revolution and it is to the credit of this lowly vegetable that it was instrumental in saving the neck of its introducer, an apothecary by the name of Parmentier. Incidentally, it is credited to Raleigh's efforts that the Emerald Isle met its favorite dish and it was really the famine of 1845 that brought the Gaelic candidates for the New York City police force and the builders of the Union Pacific railroad to this country. Along with the Hibernians came their spuds. If all the stories of history could be told as comically and as entertainly as this pageant of the potato, Mr. Smith would become the great American historian.—Running time, nine minutes.

Beautiful Switzerland

(Columbia)

Travelogue

The scenic beauties, and they are many, of the small Alpine country, Switzerland, are pictured here. The camera work is of a high order, capturing a good deal of the natural splendor of the Alps. Shown are the lakes, Lucerne and Geneva; the famous castle of Chillon, the Bernese Highlands, Lauterbrunnen Valley, the ascent to the Gornergrat, the Matterhorn and quaint mountain villages. Produced by Andre De La Varre. Narrated by Len Sterling. Running time, 10 minutes.

Time Out for Lessons

(MGM)

Our Gang, Students

This newest Our Gang cutup should have some salutary effects besides being amusing entertainment for the kiddie fan following. For one thing, perhaps, little boys (and the girls, too) may all grow up to study hard, as a result of seeing what happened to Alfalfa, the dope. The juvenile morality play goes something like this. Alfalfa is a big shot on the local neighborhood football team but his daddy is none too pleased with his son's low score scholastic record. Pop draws his offspring to the sidelines to recount the sad story of an Alfalfa who grows up to be the campus pigskin idol only to be barred from playing at the crucial moment of the big game by his study flunks. So tell the kids: if you want to make the All-American poll of pigskin glamour boys, you better start hitting the books instead of the line. What does the country's first string of collegiate gridiron eleven say to such advice?—Running time, 11 minutes.

William Tell Overture

(Paramount)

For Music Lovers

Number three in this season's symphonic series, the reel records Rossini's popular overture played by the 122 musicians of the National Philharmonic Orchestra of the United States under the direction of Frederick Feher. The orchestra ably upholds its reputation.—Running time, 11 minutes.

Glove Slingers

(Columbia)

Comedy

Slapstick comedy is the basic element of this subject. A new combination composed of Noah Beery, Jr., Paul Hurst and Shemp Howard provide the comedy. Howard is a prize fight manager, Hurst a punch-drunk pugilist and Beery a young athlete who becomes a prize fighter and wins the big bout. The action and comedy centers around Beery, who doesn't want his mother to know he's a fighter and who finds himself fighting the brother of the girl he loves. Produced and directed by Jules White. Running time, 18 minutes.

FAME FAME FAME
The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME FAME
The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME
The Audit of Personalities *The Audit of Personalities*

FAME FAME
The Audit of Personalities *The Audit of Personalities*

FAME FAME
The Audit of Personalities *The Audit of Personalities*

Out Next Week!

Edited by
TERRY RAMSAYE

FAME FAME
The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME FAME
The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME FAME
The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

A QUIGLEY
PUBLICATION

LEGISLATIVE "OFF" YEAR MAY BRING RELIEF FROM NEW TAX THREATS

Only Eight States To Hold Regular Sessions in 1940; Special Meetings Not Expected to Touch Film Matters

This is an "off" year for state legislatures, a bare eight states having regular sessions set, and another eight contemplating possible "emergency" sessions, to take up financial, tax and budget matters, for the most part.

With Kentucky, Louisiana, Mississippi, New Jersey, New York, Rhode Island, South Carolina and Virginia having regular sessions on their state legislative calendar and Nebraska a special session, and only California, Georgia, Idaho, Illinois, Massachusetts, Pennsylvania, Texas and Wisconsin contemplating emergency sessions, it appears that their exhibitor and distributor champions of the motion picture will have a comparatively easy time of it in legislative halls in 1940. Their threatening battles in Congress over the Neely anti-block selling bill, however, is another matter.

There are some troubles, though, in legislatures and councils of some cities and municipalities.

Seek Lower Kentucky Tax

A bill to lower Kentucky's amusement tax, said to be the highest of its kind in the country, will be placed before the 1940 General Assembly.

The special session of the Nebraska legislature, which started Tuesday, probably will not consider any legislation covering the amusement field. The session has been called in connection with the state assistance relief and according to the Governor of Nebraska "only subjects of extreme emergency character will be included."

In Pennsylvania, Governor Arthur H. James said he was hopeful that business recovery and WPA employment increases would alleviate any critical need for additional relief financing at a special session of the legislature, but "it is rather difficult to avoid a special session sometime in 1940, if for no other purpose than to transfer funds."

In the event of a special session to meet relief needs it is likely that an emergency amusement tax will be adopted. Two one-cent amusement tax measures, however, were defeated at the 1939 regular session. One of these proposed bills was introduced for the purpose of meeting relief needs, while the other was to meet proposed increases in teachers' salaries.

Whether or not Massachusetts will call an extraordinary legislative session in 1940 remains a matter of conjecture. The Bay State voted last year to hold biennial sessions of the General Court. The Governor, however, may call a special session at any time. Film matters, now under consideration by special recess commissions, include tax proposals and so-called safety and labor measures.

New Tax Feared in Texas

Texas exhibitors are worried over the possibility that the state legislature may adopt an amusement tax on admissions exceeding 50 cents, this being in addition to the present federal levy. The legislature faces the prospect of voting upon a $21,000,000 tax bill, the largest in the history of Texas.

A possibility of a special legislature session in Wisconsin is seen there. The latest group to request a special session is the Wisconsin State Federation of Labor (A F of L), which urged Governor Julius P. Heil to call the session to raise new revenue by a revision of income and inheritance taxes.

RCA, GE, WESTINGHOUSE IN NEW LICENSING PACTS

Announcement that the Radio Corporation of America has entered into new license agreements with General Electric and Westinghouse Electric was made Monday by officers of the three companies. The new agreement is supplemental to license agreements which have been in effect among the three since 1932.

Under the new licenses for the United States and most foreign countrise, RCA will be enabled to put the results of its research to broader uses in both radio and other industries employing electronic devices, it was said. In general, RCA has acquired from General Electric and Westinghouse the right to sell, and to grant licenses to others for the sale of, most types of radio tubes for all uses, and has also acquired the right to sell associated apparatus for many uses.

Under the agreement, General Electric and Westinghouse acquire from RCA the right to sell equipment, including tubes, for many radio applications, such as broadcasting transmitters, television and facsimile apparatus, and airport equipment.

The Federation claims that the state faces a $17,000,000 shortage in the 1939-41 biennium, and that present administration proposals to meet the deficit would fail to balance the budget.

Charges have been made by various groups that the present administration is deliberately setting the stage for a sales tax. Such a tax would meet with strong opposition from Wisconsin exhibitors.

A new three per cent admission tax on amusements is being considered by the California state finance department.

The Merchants Association of New York City has asked Governor Herbert Lehman for a reduction of at least $30,000,000 and preferably $50,000,000 in taxes for the new fiscal year beginning July 1st. The Committee for Industrial Organization has renewed its appeal for a change in the employment agency situation, including that of theatrical organizations and has asked a minimum 40 hour week with 40 cents per hour pay.

Increase Seen in Canada

Increased taxation of both a direct and indirect nature and an upward trend in excise duties on imports, which will affect the film industry in the Dominion, are expected to be introduced at the 1940 session of the Canadian Parliament, opening next Wednesday. The Governor has intimated that it requires additional revenue because of the war and will attempt to finance its war operations, already exceeding $1,000,000 per day, on a pay-as-you-go basis. Specifically the Government will seek revision of the amusement tax act in order to collect $2,000,000 annually from theatres. The tax was abolished two years ago.

While agreeing with the Bijou Amusement Company, et al, theatre operating company of Woonsocket, R. I., that a municipality has no power to raise revenue by taxation unless such power is clearly granted to it by the legislature, A. A. Capotosto, Rhode Island supreme court justice, this week in Providence upheld the action of the Woonsocket Board of Police Commissioners in increasing theatre license fees in that city last January.

Ohio Sales Tax Up

Ohio sales tax collections for the first 11 months of this year amounted to $40,239,359, an increase of $5,524,122 over the corresponding period of 1938, according to figures released by Don H. Ebright, state treasurer, who estimates that the full year will yield approximately $45,000,000.

Ohio theatres pay a three per cent retail sales tax based on grosses, but returns from the admission tax have been decidedly lower in proportion to other lines, definitely indicating that theatres are not keeping pace with the improvement in general business conditions.

License fees and taxes from motion picture theatres in the State of Virginia amounted to $30,166.71 in 1939, according to the State Department of Taxation. The previous year the amount was $30,178.33. The report also showed that there were 745 theatres in operation in Virginia in 1939, as compared to 749 in 1938.

Gross collections of the Virginia Division of Motion Picture Censorship increased while disbursements decreased in 1939 as compared with 1938, it was disclosed this week.

Collections in 1939 amounted to $37,023 as against $36,161 in 1938, an increase of $862. The 1939 disbursement totaled $18,471 as compared with $21,678 in 1938, a decrease of $3,307. Five films were rejected in each of the last two years, but 35 eliminations were ordered in 1939 as compared with 25 in 1938.

Owners Protest Standee Ban

The City Council of Wilmington, Del., has taken under advisement a protest by managers of city theatres against the inclusion in the pending fire prevention ordinance a provision which would forbid any standing between the last row of seats and the foyer wall. The objection was voiced by theatremen at a meeting with members of council and a committee from the Chamber of Commerce.

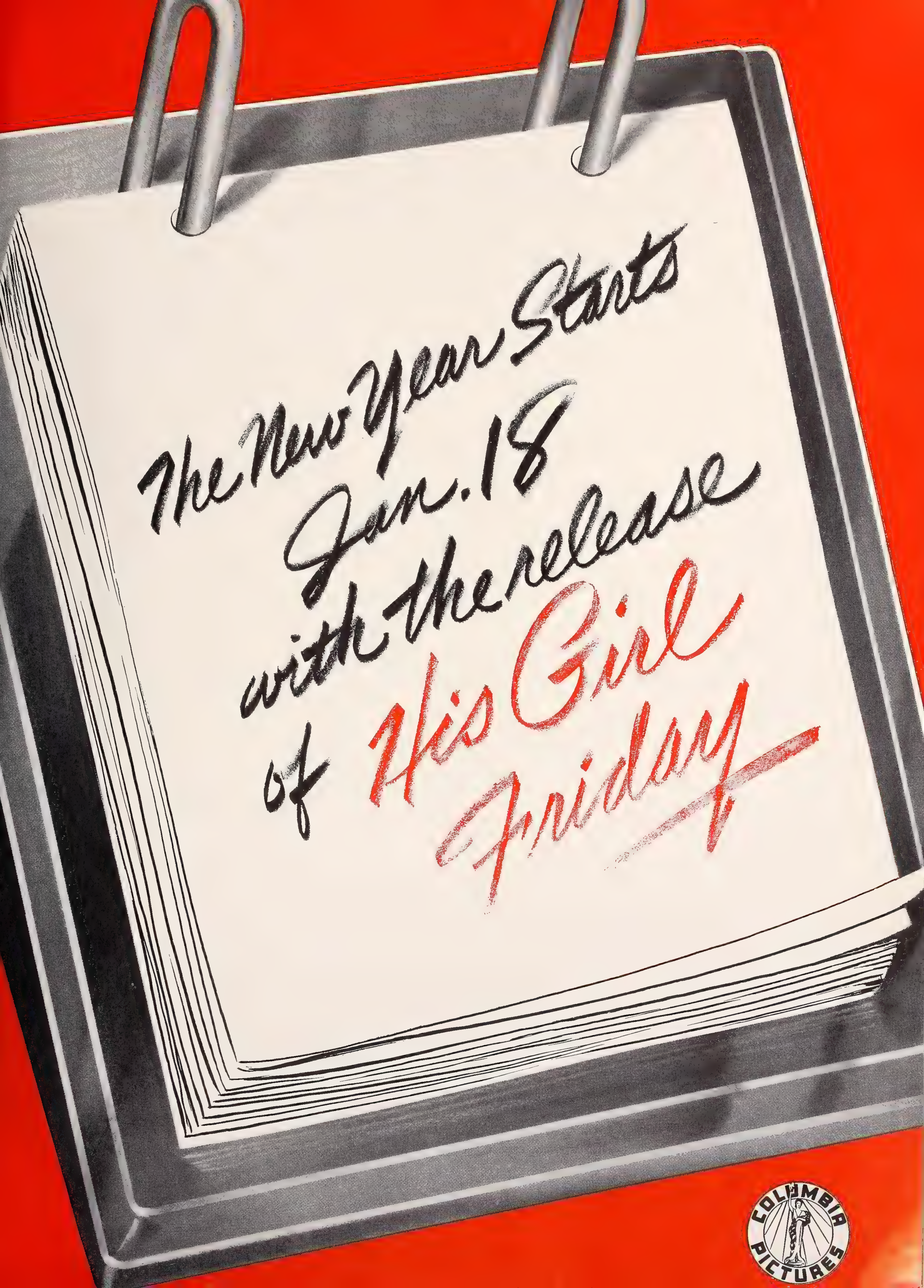
Thomas Read, Michigan's Attorney General, has ruled that only state police may be deputized as fire marshals to inspect motion picture theatres. Local fire chiefs may not be so deputized. A further consequence of the ruling will be the invalidation of the traditional "honorary fire marshal" card, which has been a standing pass held by politicians and their friends.

Sunday Films

The Mayor and board of aldermen of Martin, Tenn., have approved the showing of films on Sunday afternoon.

City officials of Hobbs, N. M., have dug up a 150 year old blue law and ordered a Sunday lid clamped on all business. Baseball was exempted and there is a possibility that other sports will be exempted.

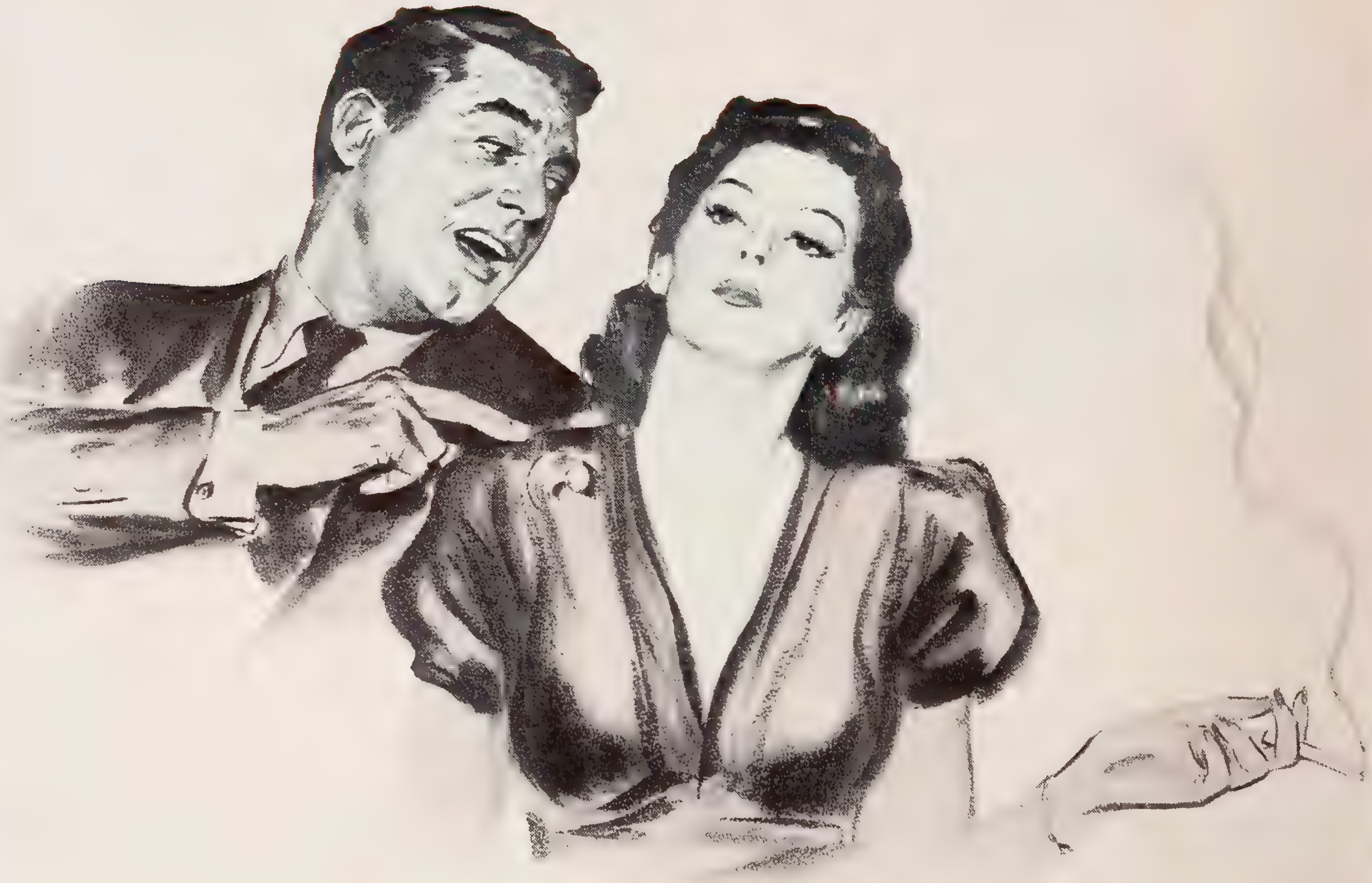
The Halifax, N. S., board of trade has endorsed the movement for the opening of Halifax film theatres on Sundays during the war. The board, one of the most important trade organizations in Canada, has given approval to showing pictures on Sundays, as a means of giving the men in uniform the right kind of entertainment and to keep them out of undesirable places. It is proposed to allow the theatres to open from 1 p.m. to 11 p.m. for pictures only, each Sunday.


The New Year Starts
Jan. 18
with the release
of His Girl Friday
COLUMBIA PICTURES

A GREAT TEAM

. . . and they're both box-office champs . . .

In A Streamlined ROMANCE...



CARY GRANT

ROSALIND RUSSELL

in HOWARD HAWKS'

HIS GIRL FRIDAY

with **RALPH BELLAMY**

GENE LOCKHART • Helen Mack

Based on a play by Ben Hecht and Charles MacArthur • Screen play by Charles Lederer • Directed by HOWARD HAWKS

A COLUMBIA PICTURE

COLUMBIA PICTURES

PRINTED IN U.S.A

GENERAL RELEASE—JAN. 18th

NEW POSTS TO EDINGTON, HENIGSON, BERMAN; THREE SALES DRIVES START

Former Independent Producer in Charge of All High Budget Films at RKO; Sherman, Darmour Get New Contracts

A series of important personnel appointments, changes and continuances in Hollywood this week placed Harry Edington on top of RKO filming, Pandro Berman in charge of production for Metro-Goldwyn-Mayer, Henry Henigson as vice-president of James Roosevelt's new Globe Productions, and continued Harry Sherman as producer for Paramount and Larry Darmour for Columbia.

Mr. Edington was appointed executive producer of RKO and will be responsible for and in charge of all the more important pictures to be made on the RKO Radio lot in Hollywood. Before his appointment to his new post Mr. Edington was president of Famous Productions, Inc., whose pictures Universal released, the latest being "Green Hell," starring Douglas Fairbanks, Jr., and Joan Bennett.

Previously he was in the agency business in Hollywood, his clients having included Greta Garbo, Marlene Dietrich, Ann Harding, Gladys Swarthout, Grace Moore, Nelson Eddy, Douglas Fairbanks, Jr., Cary Grant and Joel McCrea. Prior to this he was a production executive identified with the Metro-Goldwyn-Mayer studios.

Lee Marcus will continue to act as executive producer in charge of the balance of RKO Radio's program, according to George Schaefer, president. J. J. Nolan continues as assistant to the president, in charge of all studio operations.

Berman on Vacation

Mr. Berman, former RKO production head, will become associated with MGM upon completion of a vacation about February 1st. He is at Sun Valley, Idaho. His new contract is understood to have a three year term. Commenting on Mr. Berman's signing, Louis B. Mayer, MGM studio chief, called him "one of the outstanding young producers in the industry today."

Mr. Henigson becomes vice-president and associate producer of Globe and will concern himself with the completion of production personnel. Mr. Roosevelt said this week that a release deal would be announced shortly.

Globe will produce two pictures this year, the first of which is to be "The Bat." Associated with Mr. Roosevelt are Guy Prosper, story editor; Dee Izzard, production manager (through arrangement with Samuel Goldwyn), and Henry Verstappen, general production assistant.

Sherman Gets New Contract

Mr. Sherman's new deal with Paramount is for two years. He will produce six films of the "Hopalong Cassidy" series and two Zane Grey pictures besides one special for each of the two years.

The tentative titles are "Riders of the Panamint," "Buckaroo," "The Chisholm Trail," "Men of the Plains," "Three Men from Texas," "Border Vigilantes," "The Thundering Herd" and "Code of the West." The last two are Zane Grey stories.

WALKER, EX-MAYOR, TALKS PRODUCTION

James J. Walker, former Mayor of New York, conferred with the present Mayor of New York, Fiorello LaGuardia, Friday in reference to the campaign for eastern film production. Mr. Walker declined to comment on the discussion and referred inquiries to Mayor LaGuardia.

The Mayor said he had discussed the situation generally with Mr. Walker who had offered to support the plan. He indicated that Mr. Walker represented exhibitors who favor increased eastern production, but declined to identify those whom Mr. Walker represented.

Referring to status of the campaign, the Mayor said: "Some points are now beyond the pioneering stage; others are rounding out into practical shape."

Leon Bergere, who claims to represent a European financial interest, conferred on the same day with Clendenin Ryan, head of the Mayor's chamber of commerce, which was recently established to attract business to New York. Mr. Bergere said that he and and Mr. Ryan discussed eastern production but he also declined to comment further.

Signing of the new deal follows the signing of a two-year contract between Mr. Sherman and William Boyd, star of the Cassidy series. Boyd has completed his 30th picture for Paramount, tentatively titled "Hold Your Horses."

Mr. Darmour has been signed by Columbia to make three more serials in the coming year, in addition to his pictures starring Jack Holt for Columbia. Mr. Darmour has purchased the rights to the cartoon strip, "Terry and the Pirates," by Milton Caniff.

Withdraw "Little Mothers"

Edwin Fadiman of National Pictures Corporation announces that under the terms of his agreement with Metro-Goldwyn-Mayer under which he sold them the English remake rights to the Eddie Cantor starring vehicle, "40 Little Mothers" going into production next week, National has agreed to withdraw completely from circulation the original French version with English subtitles.

Powell Named Editor

S. Morgan Powell, Canadian film and dramatic critic, has been appointed editor of the Montreal *Daily Star,* directing the editorial page.

Campaigns To Wind Up Sales of 1939-1940 Product Begun by Universal, United Artists, RKO; To Run Through Spring

Distribution this week was concerned with the business of sales and booking drives to liquidate standing commitments on 1939-40 product. At RKO, drive "captains" started a rapid-fire tour of the 38 company exchanges in the U. S. and Canada; at 7:30 on the morning of last Wednesday, Warner branch managers in their beds in the field were summoned to telephones to hear home office announcements of the beginning of the Warner "Gradwell Sears Drive"; Universal pitted its eastern divisions against the west in its drive; United Artists announced a series of district drives.

Exchange Tours Started

Three members of the Ned Depinet Drive advance forces headed by "Captain" Herb MacIntyre started a tour of the RKO exchanges on Tuesday. Accompanying him are Walter Branson, midwestern district manager, and Harry Gittleson, editor of the company's publication, who will get out a paper from the field.

The Ned Depinet Drive period is from January 27th to May 10th. Ten big features are scheduled for playing time in this period.

The first of a series of Columbia divisional sales meetings will be held Saturday and Sunday at the Mayflower hotel in Washington, with 23 attending from the mideastern division. Other meetings will be in Chicago, Dallas and San Francisco.

'Phone Call Is Signal

The Warner branch managers awakened by telephone were greeted by cheery-voiced operators with the following message: "Good morning, wake up—the Sears Drive has started!" The sales drive, which began last week with the release of "Four Wives," continues for 16 weeks through April 13th.

A Universal sales drive in honor of William A. Scully, general sales manager, began on Sunday and will continue through May 4th.

Nate J. Blumberg, president; Mr. Scully and Joseph H. Seidelman, vice-president and foreign manager, will leave New York for the coast on Friday and J. Cheever Cowdin, chairman of the board, who arrived in New York over the week-end from the coast, will return there by plane Saturday.

U.A. Has Circuits Complete

United Artists has closed deals with every circuit in the eastern territory, according to an announcement by Harry L. Gold, vice-president and eastern general sales manager, at a meeting of eastern representatives in New York last Thursday.

Mr. Gold also announced a number of district sales drives to take place in each of the territories starting this Tuesday.

Nat L. Lefton, Republic franchise owner in Cleveland, reports the following winners of the Date drive just finished: First, $100, Rudy Norton, Cleveland salesman; second, $50, Jack Lefton, Cleveland salesman; third, $50, George Kirby, Cincinnati booker. Beginning this Monday and continuing for 16 weeks, Republic will hold a collection drive, with $500 in awards for winners.

SANTA DISAPPOINTS BRITISH TRADE AS FILMS COUNCIL DELAYS ACTION

Finance Organization to Subsidize Producers Certain to Result from Present Conferences; Close Control Is Expected

by AUBREY FLANAGAN
in London

If the British industry in general, and British producers in particular, expected that Santa Claus Stanley this year would put something appreciable in their Xmas stockings, they were foredoomed to disappointment. The process of legislative beneficence is taking just a little longer.

Council Launches Study

True it is that the Films Council has got to work, formed an active and determined committee to explore and, so to speak, reorganize the future of the wartime industry, brought in financial experts and launched an exhaustive financial and industrial survey. The millenium, however, is not quite yet.

One thing is certain, and that is that the Board of Trade and its foster child the Films Council, mean action. They have lost no time in getting to grips with the situation. Practical steps have already been taken to materialize Mr. Stanley's plans for the industry. Nebulous as these are in detail they do, it is clear, provide for the establishment, in one form or another, of a films finance organization or Credit Bank formed with city money and designed to subsidize appropriate British producers and their filmmaking schemes.

Mr. Stanley has made this clear to the Council, and it is the keystone of their present deliberations. Whether the money shall go to producers direct from the city organizations, or through the Board of Trade or a subsidiary body, is one of the problems yet to be decided. That American monies frozen here will not of necessity form part of any such financial pool is, it would seem, equally certain. Voluntary lending of revenues on a guaranteed principal and interest basis would not presumably be ruled out. Mr. Stanley's initial statement of his intentions included the proviso that American producer-distributors could spend their quota monies "either directly on film production" or make it "available by way of guaranteed loan."

It is the Board's idea that any machinery which is set up for the financial assistance of British producers shall exercise close control over expenditure. Such control would include preliminary approval of the producer and his executives, of the subject to be filmed, and a close watch on the costing and expenditure on production processes, and even a guard over the time spent on making the films.

British producers who have optimistically expected Whitehall to be translated into a twentieth century Klondike, who believed that the mighty frozen credits which a wartime Government is going to detain in this country would be handed out to them gratuitously and generously, are doomed to disappointment.

The presence on the Committee of a new face, that of Mr. A. Palache, of the banking house of Helbert, Wagg and Co., as financial and economic adviser, and the likelihood that other banking and finance experts will cooperate in an advisory capacity as the occasion demands, indicate that the financial watchdogs have now been let off the chain.

Already the Committee has launched a comprehensive investigation of the financal and industrial resources of the industry, gone deeply into the studio and technical assets of the business, sought to register its personnel. They have even secured from distributors a complete record of their quota productions and acquisitions for the past two years, of their cost and status, and of the releases and revenues they have obtained.

The Stanley plans are directed specifically at voluntary production, not at the quota productions sponsored in the past and to be sponsored in the future by American interests here. Use may be made of the reciprocity clauses of the Act, and of the reciprocity provisions of the future regulations by some U. S. interests here, but it is on the cards that others will meet their obligations by directly sponsored productions.

Some misapprehension has been caused in industry circles by the wording of various paragraphs in the famous Stanley letter to Sir Frederick Whyte. One of these had reference to the control organization which is supposedly to have charge of the frozen American credits. There is not likely, in fact, to be any "organization" and indeed little if any "control." There will be obvious restrictions, restrictions such as would apply to any money in the foreign exchange category, but it is as certain as anything legislative can be certain in these fastly moving times, that, generally speaking, American interests here will have complete option on what they do with money they have earned and which is, after all, their own.

Advice Plentiful

Among the more serious critics and would-be architects of trade destinies, are the CEA, who characteristically mingle their formulae with equal parts of scepticism and caution. Interpreting Mr. Stanley's as a request for suggestions they have decided to make no suggestions of any advanced or comprehensive character until they know more about his plans.

They have arrived at this state of mind and argument by a studied process, by careful if partisan analysis of the past and present situation. Their first and last fear is naturally of a shortage of product. The elimination of the footage and cost clauses of the Quota Act they foresee as cutting the numerical total of U. S. sponsored films in favor of a few expensive films marketable on international lines—an annual maximum of 30 to 35 pictures. Even this prospect they cannot envisage confidently, when they regard the restrictions on the foreign movements of American nationals, in the war zone at any rate, with obvious repercussions on the import of the necessary personnel. The best available British personnel they foresee being scooped by American interests with consequent shortage of staffs, technicians and stars facing voluntary producers.

Examining the blind and advance booking situation, with one eye on the co-operative production schemes currently floating in the trade breeze, they realize that such schemes—despite the Bernstein theory of proprietorial interest in product—require a year's product to be booked in advance. America is pointed to with the suggestion that exhibitors there are the losers by advance booking. Examination of British processes, they claim, has revealed that the plums go to the circuits first, because producers need the revenue. Like conditions would still obtain and if anything be aggravated with undue hardship resulting to the independents.

Cooperative Booking Considered

Nevertheless this co-operative booking idea is still in the winds and likely to be quoted to Mr. Stanley by any exhibitor deputation which discusses future regulation of the industry. It depends obviously on numerical support and there is as yet no assurance it will get it in sufficient degree.

Thus exhibitors asking for further information about the prospective machinery, will insist on their alleged rights, plead for the retention of these forward booking regulations, but also suggest that since producers will need guarantees if borrowing money, some control of rentals will be needed, ask, too, that any quota percentages which be applied to them shall be such as will be bearable without due exploitation.

BEST SELLERS AND RENTERS

W. Somerset Maugham's "Christmas Holiday" appropriately enough led the listing of Best Sellers of fiction as the Yuletide season got underway, and in the third spot was another seasonal tome, "The Nazarene" by Sholem Asch. In between, there was Christopher Morley's increasingly popular novel, "Kitty Foyle". The Best Renters listing still finds John Steinbeck's sociological opus, "The Grapes of Wrath", at the top. The ratings are from The Retail Bookseller, *house organ of The Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from October 16th to November 13th)

1. Christmas Holiday, by W. Somerset Maugham.
2. Kitty Foyle, by Christopher Morley.
3. The Nazarene, by Sholem Asch.
4. The Grapes of Wrath, by John Steinbeck.
5. Doctor Hudson's Secret Journal, by Lloyd C. Douglas.
6. The Great Tradition, by Frances O. Keyes.
7. Escape, by Ethel Vance.
8. Part-Time Setting, by Ann Bridge.
9. One Flight More, by Susan Ertz.
10. Tiffany Thayer's Three Musketeers, by Tiffany Thayer.

Ten Best Renters

(Based on nationwide reports)

1. The Grapes of Wrath, by John Steinbeck.
2. Escape, by Ethel Vance.
3. Black Narcissus, by Rumer Godden.
4. Christ in Concrete, by Pietro di Donato.
5. Christmas Holiday, by W. Somerset Maugham.
6. Children of God, by Vardis Fisher.
7. Days of Our Years, by Pierre van Paassen.
8. Country Lawyer, by Bellamy Partridge.
9. Watch for the Dawn, by Stuart Cloete.
10. The Brandons, by Angela Thirkell.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

When young Kenneth O'Brien, of the well known motion picture legal talent O'Briens, was ushered into the cub-reporter section of United Artists Pictures, in New York, to learn the motion picture business "from the ground up," it was generally thought that with the influence behind him, he would soon go far into U. A. corporate affairs. But, Ken did not particularly relish the idea, and after two years, he quit to go into, of all things, the selling of Pepsi-Cola, big nickel-a-drink soda stand beverage. There were many who questioned Young O'Brien's judgment, not the least critical of whom was your reporter. But Kenneth insisted, and before long, he had gotten the exclusive Connecticut state franchise for the stuff, with two bottling plants up at Fairfield and a line of trucks long enough to transport the Russian army—all of which was brought to mind by the financial news of the other afternoon announcing that Pepsi-Cola had just voted a dividend of $15 a share—fifteen dollars a share! Stockholders will get $3,500,000 in dividends alone. The stock sells for around $215 per share.

Ken, pal, where are you?

▽

Motion picture film is one of the big items for which American Express refrigerated containers are now employed in the comparatively new service for shipping perishables, the Express Company's list of shipments including fish and films, serums and vaccines, vegetables, fruits, hatching eggs, oysters, dry ice, cheese.

Motion pictures taken on location in places where atmospheric conditions might affect the films, have been the principal subjects of film refrigerated transportation. There are less than a thousand of the containers available; called Church Container, they're manufactured by General Electric.

▽

Business is booming so much in the little town of Watervliet, across the Hudson River from our native Troy in Upstate New York, that Watervliet's Empire theatre, closed for two years, has been reopened, redecorated, remodeled and refurbished. The town has a big arsenal; the more cannon, the more box office.

▽

Pete Erwin, 'way down Ballinger, Texas, was one embarrassed movie projectionist, the other afternoon. Pete was given one of the film cans for the day's show, also a title list of sequence in showing. Came the moment to put on the big feature, Samuel Goldwyn's musical, entitled, "They Shall Have Music," but when the main title flashed across the screen, it bore the strange title of "Their One Love." Seems that some one down that way, who had played the film before Pete got it, didn't like the "They Shall Have Music" caption, made up one of his own, "Their One Love," and forgot to retitle the print correctly when he finished with it.

▽

The esteemed editors of Australia's *Film Weekly*, dissecting Universal's "Destry Rides Again," Marlene Dietrich western, gave to the song, "See What the Boys in the Back Room Will Have," sung by Marlene, the enlightening description: "A natural war song."

We'd say that "See What the Boys in the Back Room Will Have" is a natural either in peace or war.

Colonel Lemuel Q. Stoopnagle, of the broadcasting Stoopnagles, sat on his copy of "The Grapes of Wrath," and now it's "The Wine of Wrath."

▽

"Love seats as cozy as your own couch are available," is the text of the big, bold advertisement of the new Park theatre in North Canton, Ohio. The theatre boasts of double seats for "cuddling patrons."

▽

For 1939's most notable donation to posterity by the motion picture industry, we accept Paul Harrison's candidate, Miss Dorothy Lamour, for her donation of her original sarong to the Los Angeles Museum of History, Science and Art.

▽

After noting copy in newspaper advertisements for Dave Martin's United Artists theatre, Inglewood, Cal., we would say the composing room had a "Mail Early" fetish. Announcing Deanna Durbin's "First Love," the ad said: "Postoffice Opens at 5 P. M.," instead of "doors open."

▽

Russell Z. Eller, advertising manager of the California Fruit Growers Exchange, is quite satisfied with the consumer response arriving from a motion picture tieup with Hedda Hopper in behalf of Sunkist oranges.

"Other contests are scheduled," he announces, "with lemons coming in for their share of attention." Any Hollywood producer tying in with that one is inviting disaster.

▽

Marshal Hermann Goering, acting for Herr Hitler, has issued a decree ordering every German to witness a motion picture of the conquest of Poland by the Nazis, adding the warning that any person criticizing the film will be fined.

▽

In "Ninotchka," the beautifully curved Greta Garbo remarks that she was reared on goat's milk—and from the looks of Greta, the goat's did a swell job. Anyway, that little remark has brought the undying gratitude of the goat milk industry, one of their spokesman, E. E. Williams, who breeds "pure-bred Saanen dairy goats," at Charlotte, N. C., said. Not only did Mr. Williams write to Metro expressing gratitude for such "favorable publicity," but he took pen in hand and wrote to other goat breeders, uring them to write similarly to the producers.

But, wait 'till they see what Universal, Mae West and W. C. Fields do to a goat in their new "My Little Chickadee."

Mr. Fields and Buxom Mae are supposed to have just been married (it's that kind of a picture) and in one scene are on their honeymoon. The set represents their bedroom. Miss West is in bed and Mr. Fields, standing in front of a mirror, is preparing to retire.

Then Mae West sneaks out of bed, leads a goat into the room, places it in the bed and runs away from her new husband. It seems that Miss West is not really married to Mr. Fields; she has merely tricked him into believing that she is.

The goat is in the bed and Fields, without turning around, says: "Darling, have you changed your perfume?"

Motion picture exhibitors of New York, Chicago, Boston and Philadelphia, the four U. S. cities having subway transportation, might keep the subway companies in mind when they have trouble with their sound systems because of outside interference.

In a new New York apartment for the first night, a wife complained to her husband that their radio would not work. He put in new tubes, but still no sound from the amplifier.

"Oh, well," said the husband, who knew absolutely nothing about radio except how to tune in his favorite stations, "maybe it's because we're so close to the subway. Why don't you phone the subway company tomorrow and have them do something about it?"

She did—and the company did. They rushed a repair crew. The radio reception in that household is all right now.

▽

Harry Reggiani, 44, a mechanic, attending Loew's Gates theatre, in Brooklyn, pinched Mrs. Emma Gross. Mrs. Gross flashed her policewoman's shield and returned the pinch. Put under rigid control of the court, on probation, Reggiani was ordered not to attend any movie for two years, unless accompanied by his own wife or children, not even to see Mr. Selznick's "Gone With the Wind."

▽

Great Britain's weather is a strictly military secret as far as the censorship department is concerned and as far as press, radio and newsreels are concerned. New Year's night, however, the British Broadcasting Corporation was allowed to divulge that "there is ice in England and skating on the fens."

Fog is still banned as a descriptive term, on the air, in the news columns and on screens. New Year's Eve was officially "misty."

▽

We are still trying to believe the news report from Hollywood that Roy Rogers, Republic western player, and one of the top ten in MOTION PICTURE HERALD'S "Money Making Western Stars" of 1939, is going to fill three weeks of personal appearance dates through the Pacific Northwest without any salary or expense fees. Because he had to twice cancel the tour, he feels that it's up to him to repay the exhibitors for the trouble he caused them.

▽

Charlie Welsh, head of Welgot Trailer Company, in New York, making trailers for local independents for their banko, bingo and beano games, says he gets more calls than you can shake a stick at from persons who telephone to buy an automobile trailer.

Charlie says that encyclopedic giveaways are quite the rage around the territory these days. "The people want them. But not to read. They feel the encyclopedias look so educational on the parlor table."

▽

Motion picture lawyers, and any others visiting Attorney-General Frank Murphy of the Department of Justice at Washington on the business of pending film anti-trust suits, need no longer have any feelings of inferiority, for Attorney General Murphy, big anti-trust boss, was discovered, the other day, trying to walk out of a White House Cabinet meeting with the overcoat of Secretary of War Harry H. Woodring. The head of the War Department caught the head of the Justice Department just in time.

CHICAGO YEAR MARKED BY LEGAL SKIRMISHES

Film Row Moved to 13th and Wabash; Theatre Grosses Showed 10 Per Cent Increase

by WILLIAM F. CROUCH
in Chicago

Legal skirmishes among the United States Government, the Balaban & Katz circuit, major film companies and independent theatremen were highlights of 1939 in the Chicago territory.

Government Against B&K

The suit of the Government against B&K and the major companies, excepting Universal and RKO, was an important legal fray of the year. The suit is now near a close with the Government attorneys preparing answers to the briefs filed by defense counsel. These replies will be forthcoming shortly and the material will then be submitted before Special Master in Chancery Edgar Eldredge who is hearing the case. His report will then be given to Federal Judge Woodward for a decision. This decision is expected to be reached by April 1, at the latest.

The suit of the independent theatremen against B&K and the major companies has been postponed again and again, awaiting action on the Government suit. Much talk has been current of late that this suit may be dropped and some sort of an agreement reached between the independents and B&K. If this is done there will be some readjustment in the present clearance system, it is believed. At present attorneys for both sides deny any special attention being given to the matter.

Other suits filed against B&K and the majors have also been held up pending action in the Government matter. These include the Gary theatre suit and the Frank Ford case. Both are independent theatre groups seeking a change from the present release conditions, which they claim are unfair.

The past year was one to be remembered because it marked the removal of Chicago's Film Row to the area around 13th Street and South Wabash Avenue from 9th Street and Wabash.

The opening of the new Twentieth Century-Fox film exchange building on the corner of 13th and Wabash in July was the big event of the new Film Row development. This new exchange is one of the largest and finest buildings of its kind in the country. The only major company not located in this district at present is the RKO-Radio exchange which is three blocks north in the old district. Plans for a new RKO exchange are now being worked out though and will probably be announced this coming spring. Metro-Goldwyn-Mayer is also expected to build a new exchange building in 1940. The site will probably be on Michigan Blvd., just back of the present location.

Did Little Remodeling

Speaking of building, Chicago theatres did less remodeling in 1939 than in the year previous but indications are for substantial improvement in this line in the coming year. The Telenews theatre was erected late this summer and opened last weekend. It is the first theatre built in the Loop in the past 16 years. The newsreel house seats 600 and is located on State Street just a few doors north of Randolph Street in the heart of the Loop.

Theatre business generally took the upward trend in the late months of 1939, in Chicago. An increase in grosses of about 10 per cent over the previous year, was reported. The wage scale for the motion picture operators was increased 10 per cent in October to make up for a pay cut taken the previous fall, for the same amount.

About 20 theatres closed in Chicago during the summer months, including three Loop theatres; the Oriental, United Artists and RKO-Palace reopening later in the summer. A shortage of pictures and poor business was the cause of the closing, except as regards the Oriental which B&K closed because of trouble over the lease. The house was later reopened by Jones, Linick & Schaeffer.

In 1939 three major film companies held national sales conventions in Chicago. MGM, Twentieth Century-Fox and Monogram were here for such meetings while practically all companies held important sales conferences here at one time or another. The policy for the sale and distribution of "Gone With the Wind" was decided at a sales meeting here several weeks ago. All MGM branch managers and district leaders attended.

Film Buying Slower

Film buying was slower than usual in Chicago this past season. Several major companies had to make adjustments in their demands before deals were closed, so bitter was the difference in regard to terms. The end of the year, however, found most all product deals completed for all companies.

In the year several types of legislation were introduced before the Illinois legislature which had a direct bearing on the motion picture industry. Attempts were made to halt double features by limiting the length of film programs to two hours and fifteen minutes and bills against block-booking, allowing children in theatres after 9:30, theatre divorcement and other like bills were proposed. None of them became laws, however, although the time limitation bill was passed by both the house and the senate only to be vetoed by the Governor.

City officials prohibited the using of the radio program "Dr. I.Q." in the Chicago theatre but were overruled when the matter was taken to court. Attempts to have Bank Night and other cash giveaway games restored met with no success.

In nearby Waukegan, the world premiere of the Jack Benny picture, "Man About Town," aroused newspapers to protest, again, the fact that Chicago is never given world premieres of big pictures.

Allied Theatres of Illinois, continued to grow at a rapid rate and the group is now one of the largest and most important independent theatre associations in the country.

The past year found exhibitors complaining about business as usual but none of them changed their plans for winter vacations in Florida.

Hoffberg Co. Changes Name

The firm name of J. H. Hoffberg Co., Inc., has been changed to Hoffberg Productions after 16 years, according to announcement by J. H. Hoffberg, president. New offices at 1600 Broadway have been leased. The firm formerly was at 729 Seventh Avenue.

Hart Approved By FCC

Vincent G. Hart, attorney, former member of the Production Code Administration, has been admitted to practice before the Federal Communications Commission.

New York's Mayor LaGuardia Fights NBC—and Wins

Mayor LaGuardia was scheduled to be on the air as master of ceremonies for the New York Film Critics Broadcast next Sunday; then he was "off" because NBC ruled that a mayor can speak as a mayor and not as a master of ceremonies. It was finally settled when it was decided that Mayor LaGuardia could go on as anything he wished to be despite the new Code which regulates such things.

Film Connection Seen

While the "battle" waged the newspapers had a grand time. In searching for a motive for the original NBC ban it was suggested that the broadcasting company feared that the motion picture industry would be upset if the Mayor spoke about his Eastern production plan. The Mayor's final comment was "the film boys will have to get a better publicity stunt than that."

The radio "battle" has a long history. The New York Film Critics refused to join the national group to select the best picture of the year and other "bests." It was announced that Mayor LaGuardia would preside at a ceremony at which the awards would be presented. The program was to be broadcast over a nationwide hookup. Nothing further was heard until the critics selected "Wuthering Heights" as the best picture of the year and made their other choices. When NBC was approached to arrange details of the scheduled broadcast, Abel A. Schechter, director of special events for NBC, told William Boehnel, *World-Telegram,* chairman of the critics' committee on arrangements, according to reports, that the Mayor could not be the master of ceremonies.

The Mayor was informed of the decision of NBC. He telephoned David Sarnoff, president of the Radio Corporation of America of which the National Broadcasting Company is a subsidiary, and "both had a good laugh." Meanwhile, Mr. Boehnel was able to get no action at NBC, so he went to the Columbia Broadcasting System which agreed to do all it could to squeeze in the program on short notice.

It seems that John Royal, NBC vice-president in charge of programs, was out to luncheon when Mr. Boehnel tried to appeal over the head of Mr. Schechter. But Mr. Royal could not be reached so the CBS had been approached. It soon developed that the Mayor could have his choice of networks.

David Sarnoff had communicated with John Royal who in turn reversed the decision of his subordinate and it was decided that the Mayor could say what he wished and be a politician or master of ceremonies. Then the critics put it up to the Mayor who stated, "I am satisfied there was no intention on the part of NBC in any way to limit or remotely suggest a program. . . . It is indifferent to me what station the program is on. That is entirely up to the New York Film Critics."

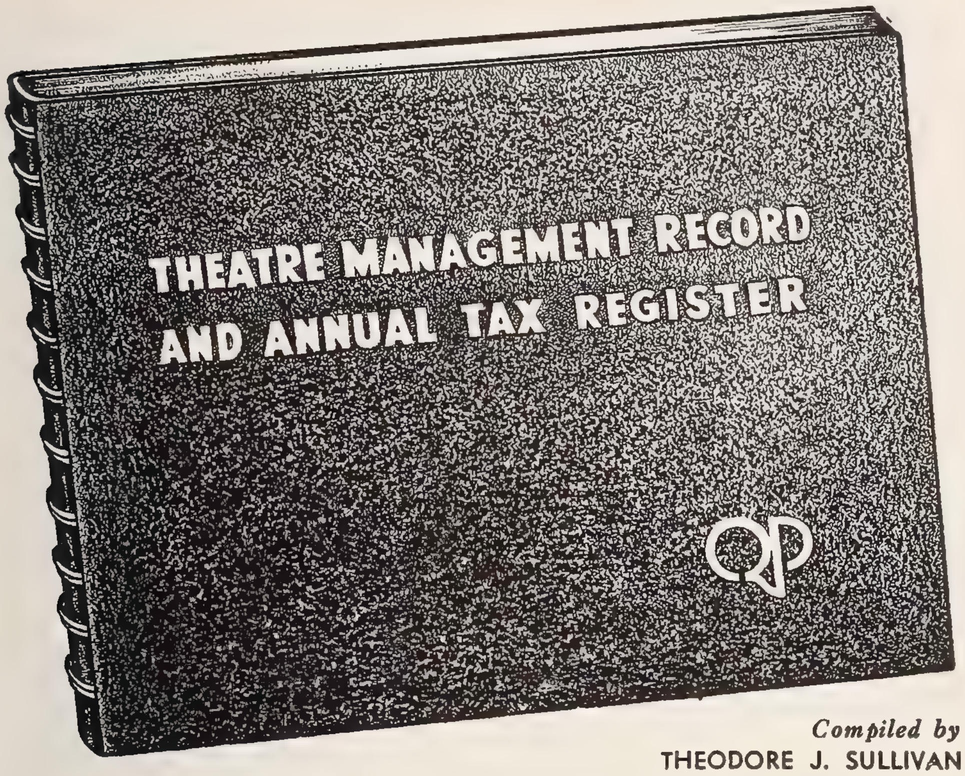
The critics finally decided to accept NBC's statement that the "ban" was all a mistake and the program is scheduled for Sunday, January 7th.

Samuel Goldwyn will come to New York to receive the award given "Wuthering Heights" as the best picture of the year. Mr. Goldwyn will be guest of honor at a reception tendered by the critics at the Rainbow Room.

Evelyn Gerstein Chosen

Evelyn Gerstein is director of publicity for "Entente Cordiale," French-made film

Start the New Year Right!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OBITUARIES

C. B. Mintz Dead; Cartoon Producer

Charles B. Mintz, producer of animated cartoons for the screen, died December 30th at his home in Beverly Hills, Cal.

Born at York, Pa., November 5, 1895, Mr. Mintz attended the public schools there, and was graduated from the Brooklyn Law School. Soon after being admitted to the bar he turned his attention to films, becoming a booker with Warner Brothers in 1915. In 1920 he left Warners to produce animated cartoons.

He was president of Screen Gems, Inc., producing the "Krazy Kat," "Scrappy" and other comic cartoons, releasing through Columbia.

He leaves a widow, Mrs. Margaret Winkler Mintz; two children, Kathryn and William Mintz; two sisters, Mrs. Isaac D. Kellett of Hollywood and Mrs. Jacob Salzman of Brooklyn, and two brothers, David and Harry I. Mintz, of New York.

A. J. B. Roberts Dies

A. J. B. Roberts, 68, partner of Famous Players Canadian in the operation of several theatres in Three Rivers, Quebec, died December 17th. Born at L'Ange Gardien, County Rouville, Mr. Roberts worked as a machinist in Worcester, Mass. Following operation of a hotel he moved to Three Rivers in 1909 and operated the Bijou theatre, the first film house in the city, and in 1912 he opened the Gaiety (now the Rialto) and in 1929 assumed management of the Capitol. He is survived by his widow and three sons, Robert, J. S. Robert, manager of the Rialto, and G. T. Robert, manager of the Capitol theatre.

Henry A. Bellows

Henry A. Bellows, director of public relations for General Mills, Inc., since 1936, a writer, an original member of the Federal Radio Commission and a former vice-president of the Columbia Broadcasting System, died in Minneapolis December 29th at the age of 54. From 1929 to 1934 Mr. Bellows headed the Northwestern Broadcasting, Inc., and from 1930 to 1934 was vice-president of CBS. In the latter 10 years he was chairman of the legislative commission of the National Association of Broadcasters, which position he held until 1935. In 1930 he negotiated in London for the first agreement for regular transatlantic exchange of programs.

Samuel Pollak

Samuel Pollak, 59, exhibitor, died December 25th in Newark, N. J. Before his retirement Mr. Pollak was a member of the firm of Bratter and Pollak, operators of theatre circuits in north Jersey and New York.

Jules Murry

Jules Murry, 76, for many years in charge of the booking interests of the Shubert theatrical enterprises, died in Yonkers, N. Y., December 30th after a month's illness.

Harry Davis Dies; Was Early Owner Of "Nickelodeon"

Harry Davis, one of the first motion picture theatre operators and an early leader in other entertainment media, died Tuesday in Pittsburgh, aged 78. He had been an invalid 12 years.

Mr. Davis, even in 1905 an entertainment enterpreneur, with experience in stock companies, grand opera, walking races, and the like, decided, in partnership with the late Pennsylvania Senator, John P. Harris, to set up a motion picture theatre. They used a building in downtown Pittsburgh, a storeroom seating 96 persons. It had a burlap front and it was called "The Nickelodeon."

It was in this "theatre" that the two motion picture operators presented "The Great Train Robbery," epic of the time and called the first attempt by the films at narration of a story. The first day the receipts were $22.50; the second day, $76; they kept rising, and in two weeks, the show was running continuously from eight o'clock in the morning to midnight. The profits mounted to $1,000 a week.

Mr. Davis, other contribution to the motion picture industry was the development, via his stock company (organized before his entrance into film theatre operation), of players, such as Thomas Meighan, William Powell, and others.

Mr. Davis sold his entertainment interests in 1927 to the Stanley Company.

Expect Good Business In Central America Soon

American manufacturers of motion picture equipment may expect increased sales south of the Rio Grande in the near future, according to H. B. Allinsmith, general manager of the Western Electric Company of Cuba, who returned to New York last week, after a month's tour of the area touched by the Caribbean Seas. Theatre construction is expanding in Central America and the West Indies, Mr. Allinsmith said.

Two and three thousand seat houses are being erected in Caracas and Baranquilla, according to the WE manager, who added that business is also very good in Puerto Rico and Panama.

Puppet Opera on Tour

Ernest Wolff's puppet opera, which performed at the World's Fair, in New York, this past Summer, and also on Broadway, will tour key cities in the country, this Winter and Spring. The puppets' movements are synchronized to RCA Victor opera recordings.

Mother of E. J. Mordaunt Dies

Funeral services were held Wednesday at St. Catherine's Church, Pelham, for Mrs. Ellen T. Machell, mother of Edward J. Mordaunt, president of C. J. O'Brien, Inc., printers of MOTION PICTURE HERALD and other Quigley publications. Mrs. Machell died Sunday at her home in Mount Vernon.

IN COURTS

Loew's To Seek Dismissal Of Stockholders' Action

Loew's Inc., will apply to the New York supreme court on Tuesday for an order dismissing the stockholders' suit of Norman Wolf and Mannes Fuld, according to papers filed last week. The application which seeks a dismissal for failure to state a cause of action refers to the complaint which charges mismanagement in dealings between Loew's and Electrical Research Products, Inc., which allegedly resulted in losses of $5,000,000.

Reserve Nick Decision

Ernest F. Oakley, circuit judge, in St. Louis, has taken under advisement the case asking for the appointment of a permanent receiver for the Operators' Union, Local 143. The suit, filed by the union, asks that John P. Nick, former head, and Clyde A. Weston, ex-business agent, be ousted permanently. Testimony regarding the nine-month battle between the two factions in the union ended last week.

New La Varre Trial

The New York court of appeals in the case of William La Varre against Warner Brothers has reversed the judgments of the lower courts and ordered a new trial with costs by a four-to-one decision. The suit, originally filed some two years ago, charged that Warner Brothers had plagiarized two of Mr. La Varre's stories in the pictures, "Bedside" and "Gambling Lady." The New York supreme court dismissed the complaint in January, 1938.

Writer Sues Paramount

Adele Buffington, film writer, filed a $100,000 damage suit against Paramount in Hollywood this week charging the studio plagiarized her story, "Black Blizzard" in the film, "Honeymoon in Bali."

Settle Pearce Suit

The breach of contract suit of Ruth Rubin, assignee of William H. Comstock, radio artist known as "Tizzie Lisch," against Al Pearce, was settled this week in New York supreme court for $8,250.

Paramount-Chesterfield Tieup

Paramount has arranged a tieup with Chesterfield cigarettes which will publicize two new pictures and their stars in some 2,000 newspapers throughout the United States and in foreign countries. The campaign is to begin in mid-January.

"The Great Victor Herbert," now playing pre-release engagements, and "Remember the Night," to be released January 19th, are two pictures selected for the ads.

C. B. Akers Joins Griffith

C. B. Akers, former general manager of the Tad Screen Advertising Company of Dallas which has merged with Alexander Film Company, has been appointed to an executive position with the Griffith Amusement Company. Mr. Akers will be in charge of all operations of the 50 cities served from the Oklahoma City office.

FROM READERS

Dear Mr. Quigley:—

I wonder if the industry in wailing in every issue of every trade journal about lost foreign markets is not crying "wolf" too much. I am sure it does not want to take the position like "King Cotton" that it only exists because of export markets. American exhibited pictures made the present marvelous American industry. The foreign business, I assume, is but the velvet that came through the financing of American films from patron approval in pioneer days.

The constant threat that pictures to be shown to the 88,000,000 patrons per week in the near future are going to be poorer in quality and fewer in number should thoroughly discourage both exhibitor and patron. It would be distressing if every industry had to take such a blue outlook if its foreign market was impaired. I cannot conceive of the auto industry deciding that in spite of a continued American market they were going to make poorer cars at higher prices. Obviously, they would recognize, as should the picture industry, that such a policy would be killing the goose that laid the golden egg. They might better state they were not going to make any cars except custom made ones and that only on advance orders.

The net of the whole thing is if 17,500 theatres in America can exhibit to 88,000,000 people a week and the existing producing units cannot service such a situation someone will. I do not happen to have the investment of each of the majors in production but when one considers the real estate and other investment in 17,500 theatres I assume it will exceed that of the production investment. Where there is that much money invested and as much consumer demand as now exists there will be produced without doubt a quality supply equal or in excess of the demand. To conceive otherwise would be selling short Yankee genius and enterprise.

I do not believe there is any dividend paid in the effort to have the public and exhibitors go into mourning for producers in the loss of foreign markets, whether the loss is partial or complete—temporary or permanent. I am sure such bear or true stories alone will not affect seriously adverse legislation such as the Neely Bill.

If there is smoke where there is fire obviously the best thing is to apply the extinguisher to the fire instead of accelerating the blaze by futile complaining. Somebody in the industry must know that a certain number of pictures will be needed next year. Certainly there will be someone producing what is needed. Why should there be any camouflage? If a survey indicates that under no circumstances can as many pictures be produced or should be produced, then the playing time on production of pictures of better quality can be lengthened and actual theatre opening can be diminished by not starting exhibiting at 10 A.M. in the morning and every afternoon. If the pictures were not sufficient or strong enough to play 365 days a year some houses could close in the summer as they do now or others have fewer performances.

Maybe all this does not add up but I do not know that the good will of the industry is being helped particularly by constant bear stories. Trust suits, divorce laws and other legal and legislative activities are harmful enough without spreading broadcast that production chaos and exhibition confusion is just around the corner. Optimistic Americans have constantly echoed Arthur Brisbane's oft repeated statement "Never sell America short." If that is good advice on collective America why should it not be applied to any of our leading industries? In conclusion, why should we not take the attitude that it is unwise to "sell the picture industry short?"

Respectfully yours,
Harry G. Hogan,
Quimby Theatres,
Harrison Theatre & Realty Company,
Fort Wayne, Indiana.

National Decency Legion Classifies Six Pictures

Of six pictures reviewed and classified by the National Legion of Decency in its listing for the current week two were approved, three were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Parole Fixer," "Swanee River." Class A-2, Unobjectionable for Adults: "The Hunchback of Notre Dame," "Invisible Stripes." Class B, Objectionable in Part: "Gone With the Wind."

Holms RKO Cashier

W. H. Clark, treasurer of RKO Radio Pictures, announced the appointment of Henry Holms as cashier. The position was left vacant through the death of David Thompson. Mr. Holms, a native of Copenhagen, came to this country in 1913 and joined Mutual back in 1915. In 1920 he became associated with Robertson-Cole, parent company of RKO Radio Pictures, and has been with the organization since that time.

Henry Joins Ziff-Davis

J. Fred Henry became vice-president and a director of the Ziff-Davis Publishing Company, January 1st. For the past 11 years he had been vice-president and advertising director of the Dell Publishing Company. The Ziff-Davis Company's principal publications are *Popular Photography, Popular Aviation* and *Radio News.*

Ticket War in New York

The Broadway legitimate theatre's efforts to adopt a code of fair prices and practices in the selling of tickets, appeared this week to have broken down, as the smaller ticket brokers, under the aegis of the Associated Theatre Ticket Agencies, refused to sign the League of New York Theatres-sponsored ticket code, and, instead, set up its own rules.

55-Cent Premium Set

This new set of practices, fixed last Friday evening, set a 55-cent advance as the limit for all tickets sold over the counter—less than the 75-cent maximum which had been fixed by the other code. Additional rules were to be drawn up this week or next.

Meanwhile, the League of New York Theatres voted last week not to supply the smaller ticket brokers with tickets, and had set the deadline for signature to its code for Tuesday.

Gustave A. Gerber, attorney for the smaller ticket brokers' unit, threatened last week to take legal action if the League enforced its rulings after Tuesday.

The dissident ticket brokers professed to have enough tickets, this week, for another week or so.

Mr. Gerber, in threatening legal action, said it would be a "war of attrition" and that the struggle would hurt the theatres more than the brokers.

It was pointed out, in behalf of the League, that the threat might not mean much;

Seven brokers have signed the League code; among them are the "Big Three," Tyson, Postal-Leblang, and McBride, who handle about 60 per cent of the ticket business.

"THOU SHALT NOT KILL"

"Just because you hear me passing out a line of double-talk across the bar all the time, that doesn't mean I'm not the marrying kind."

Charles BICKFORD

OWEN DAVIS, JR. · DORIS DAY · PAUL GUILFOYLE

A Republic Picture

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Blondie on a Budget"	Director: Frank Strayer.	Penny Singleton, Arthur Lake, Larry Simms, Jonathan Hale, Danny Mummert, Rita Hayworth, Don Beddoe.	Shooting
"Too Many Husbands"	en play, Claude Binyon. Director-producer: Wesley Ruggles.	Jean Arthur, Fred MacMurray, Melvyn Douglas, Dorothy Peterson, Harry Davenport.	Shooting
"Passport to Alcatraz"	Original screen play, Al Demond. Director: Lewis B. Collins.	Jack Holt, Noah Berry, Jr., C. Henry Gordon, Cecilia Callejo, Guy Usher, Robert Sisk, Maxie Rosenbloom, Clay Clement.	Shooting
METRO-GOLDWYN-MAYER			
"I Take This Woman"	Director: W. S. Van Dyke.	Spencer Tracy, Hedy Lamarr, Frances Drake, Kent Taylor, Verree Teasdale, Paul Cavanaugh.	Shooting
"Young Tom Edison"	Director: Norman Taurog.	Mickey Rooney, Gene Reynolds, Virginia Weidler, Fay Bainter, George Bancroft, Bobby Jordan, Mitchell Lewis, Eily Malyon.	Shooting
"New Moon"	From the operetta by Sigmund Romberg. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Billie Burke, Nat Pendleton, Mary Boland, Dick Purcell, Buster Keaton, Grant Mitchell, Cecil Cunningham, John Miljan, George Zucco.	Shooting
"40 Little Mothers"	Director: Busby Berkeley.	Eddie Cantor, Leni Lynn, Rita Johnson, Bonita Granville, Martha O'Driscoll, Diana Lewis, Ralph Morgan, Margaret Early.	Shooting
PARAMOUNT			
"The Way of All Flesh"	Director: Louis King.	Akim Tamiroff, William Henry, Gladys George, Muriel Angelus, Jean Cagney.	Editing
"Down Went McGinty"	Director: Preston Sturges.	Brian Donlevy, Akim Tamiroff, Muriel Angelus.	Shooting
"Hold Your Horses"	Screen play, Norman Houston. Director: Leslie Selander.	William Boyd, Russell Hayden, Britt Wood, Harvey Stephens, Judy Carter, J. Farrell MacDonald.	Shooting
PRODUCERS			
"Sagebrush Family Trails West"	Original screen play, William Lively. Director: Peter Stewart.	Bobby Clark, Earle Hodgins, Nina Gilbert, Joyce Bryant, Archie Hall, Forrest Taylor, Carl Mathews, Wally West, Bryan Vance, Archie Gomez.	Shooting
"Swift Justice"	Screen play, Joseph O'Donnell. Director: Peter Stewart.	Tim McCoy.	Shooting
REPUBLIC			
"The Dark Command"	Director: Raoul Walsh.	John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers, Marjorie Main, Porter Hall, Joseph Sawyer, George Hayes.	Shooting
RKO RADIO			
"Bill of Divorcement"	From the play by Clemence Dane. Screen play, Clemence Dane. Screen adaptation, Dalton Trumbo. Director: John Farrow.	Maureen O'Hara, Adolphe Menjou, Fay Bainter, Dame May Whitty, C. Aubrey Smith, Patric Knowles, Bunny Beatty.	Shooting
"My Favorite Wife"	Screen play, Sam and Bella Spewack. Director: Garson Kanin.	Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Scotty Beckett, Mary Lou Harrington.	Shooting
"The Primrose Path"	Producer-director: Gregory La Cava.	Ginger Rogers, Joel McCrea, Marjorie Rambeau, Henry Travers, Miles Mander, Queenie Vassar, Vivienne Osborne, Joan Carol.	Shooting
"Irene"	Original story, James Montgomery. Screen play, Alice Duer Miller. Director: Herbert Wilcox.	Anna Neagle, Ray Milland, Roland Young, May Robson, Alan Marshal, Billie Burke, Arthur Treacher, Doris Nolan, Marsha Hunt, Sig Rumann, Stuart Robertson, Tommy Kelly, Ethel Griffies, Isabel Jewel.	Shooting
"Little Orvie"	From the book by Booth Tarkington. Screen play, Lynn Root, Frank Fenton. Director: Ray McCarey.	John Sheffield, Ernest Truex, Ann Todd, Dorothy Tree, Willie Best, Fay Helm, Kathleen Howard.	Shooting
"Millionaire Playboy"	Screen play, Charles Roberts. Director: Les Goodwins.	Joe Penner, Linda Hayes, Dick Lane, Frank Faylen, Adele Pearce, Tom Kennedy, Fitz Feld, Kathryn Adams.	Shooting
TWENTIETH CENT.-FOX			
"Dance with the Devil"	Director: Henry Hathaway.	Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan, Charley Grapewin, Lionel Atwill.	Shooting
"Hotel for Woman No. 2"	Director: Ricardo Cortez.	Kay Aldridge, Joan Davis, Helen Erickson, Dorothy Dearing, Henry Wilcoxon.	Shooting
"I Was an Adventuress"	Director: Gregory Ratoff.	Zorina, Richard Greene, Erich Von Stroheim, Peter Lorre.	Shooting
"Cisco Kid in Chicago"	Director: Norman Foster.	Cesar Romero, Jean Rogers, Chris Pin Martin, Gloria White.	Shooting
UNITED ARTISTS			
"My Son, My Son" (Edward Small)	From the novel by Howard Spring. Screen play, Lenore Coffee. Director: Charles Vidor.	Madeleine Carroll, Brian Aherne, Frances Dee, Louis Hayward, Henry Hull, Josephine Hutchinson, Sophie Stewart, Bruce Lester, Lionel Belmore, Mary Gordon, Pat Flaherty.	Shooting
UNIVERSAL			
"My Little Chicadee"	Director: Edward Cline.	Mae West, W. C. Fields, Joseph Calleia, Dick Foran, Ann Nagel, Margaret Hamilton, George Moran.	Shooting
"It Happened in Koloha"	Screen play, Norman Krasna. Director: William Seiter.	Deanna Durbin, Kay Francis, Walter Pidgeon, Louis Howard, Cissie Loftus, Samuel Hinds.	Shooting
"Black Friday"	Director: Arthur Lubin.	Boris Korloff, Bela Lugosi, Stanley Ridges, Ann Nagle.	Shooting
WARNER BROTHERS-FIST NATIONAL			
"Virginia City"	Original screen play, Robert Buckner, Howard Koch. Director: Michael Curtiz.	Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Henry O'Neill.	Shooting
"We Shall Meet Again"	Original screen play, Milton Krims. Director: Edmund Goulding.	Merle Oberon, George Brent, Pat O'Brien, Binnie Barnes.	Shooting
"And It All Came True"	From the novel by Louis Bromfield. Screen play, Casey Robinson. Director: Lewis Seiler.	Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts, Harry Davenport.	Shooting
"Married, Pretty and Poor"	Director: Vincent Sherman.	John Garfield, Claude Rains, Marilyn Merrick, Elisabeth Risdon, Margot Stevenson.	Shooting
"Three Cheers for the Irish"	Screen play, Jerry Wald, Richard Macauley. Director: Lloyd Bacon.	Priscilla and Rosemary Lane, Thomas Mitchell, Peter Lorre, Dennis Morgan, Alan Hale, Morgan Conway, Frank Jenks.	Shooting

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

GOLDEN BOY: William Holden, Barbara Stanwyck—Good picture and fine acting but no draw. I starved for three nights. I guess I played it too old. Even the farmers didn't like it. Played, Dec. 5-6-7. Running time, 101 minutes.—John C. Hartley, Arcade theatre, Arcade, N. Y. Small town patronage.

LADY AND THE MOB: Fay Bainter, Ida Lupino, Lee Bowman—Good for dual bill with western on week-end. Did us no business a week previous to Xmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith—Charles Starrett has no draw like Autry or Rogers. Good for a double bill on weekend. Western fans seemed satisfied. Business not up to usual on week before Xmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

COWBOY QUARTERBACK, THE: Bert Wheeler, Marie Wilson, Gloria Dickson—Nothing to this one. You're just as well off if you leave it in the exchange. Played December 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Here's a dandy show. Pleased 'em all and business was great. Give us more, Warner, like this. Garfield and Lane make a great team. Played December 11-12.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall—Here's an action picture with plenty of suspense and it was well received by our patrons. Believe this Marshall girl is going to be all right. Running time, 83 minutes. Played, December 15, 16.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Didn't do what we expected on this one. A fine picture but didn't seem to draw the student body. Running time, 95 minutes. Played November 26-28.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent—Very fine picture but stop right there. Did the smallest business for a Sunday-Monday in years. Of course we had a number of outside activities but the picture has no draw. Why don't Warner Brothers try Bette in a comedy like Metro did with Garbo. Give her something with mass appeal. She'll pass out of the picture if something isn't done and done soon. Running time, 95 minutes. Played, December 17, 18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

PRIVATE DETECTIVE: Dick Foran, Jane Wyman—Just a little action picture which failed to draw on family night. Suitable only for lower half of a dual. Running time, 55 minutes. Played December 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—Just another Hilton bust. Can't understand why First National bothered to take a camera out to the sets. There was nothing there for it to take. Was all for the microphone. After it was over, there was still just nothing. The story, as only Hilton can write it, is English and very boresome. This picture is bound to meet with success and be appreciated in some spots but they are few and far between. Running time, 115 minutes. Played December 17.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—This one will go over with a roar at any theatre in any locality. Held up in great shape all three play dates. Mickey at his best with Garland at his side. Nothing but praise for all other members of the cast. Don't pass this one up. Running time, 97 minutes. Played November 19-21.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland—Metro harped about this for a good long time and I was expecting something great. It was good but nothing colossal. It did a fair business but didn't break any records. People liked it. Played, Dec. 17-18. Running time, 97 minutes.—John C. Hartley, Arcade Theatre, Arcade, N. Y. Small town patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Gene Lockhart—A swell performance by Robinson. A masterpiece of acting by Lockhart the blackmailer. Played November 21-23.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

CHRISTMAS CAROL, A: Reginald Owen, Terry Kilburne, Gene Lockhart—Owing to clearance we could not play this outstanding picture until after the season so set it in this season with no regrets. Our suggestion, if you did not get it in during the holidays, to set it for Christmas week of 1940, as here is a picture that will never grow old. An excellent picture with Lockhart doing his best in this role. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra, Ann Rutherford—Excellent entertainment and plenty of what it takes to make an interesting motion picture. We meet a new Miss Ann Rutherford in this picture. That young lady is something to take notice to. As far as we were concerned, she was the whole show. Running time, 84 minutes. Played December 20-21.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—A swell comedy. Say, that Maisie gal is a riot. If chins have been sagging in your house, this will pick them up and rattle them. Played November 24-25.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—Lots of real small town entertainment in this one. Not a dull moment and had our patrons in laughs most of the time. Running time, 73 minutes. Played Dec. 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

FAST AND FURIOUS: Franchot Tone, Ann Sothern—By far one of the best program pictures I have had the pleasure of running. Lots of good clever comedy and a murder to carry it along. Leo has something to roar about here. By all means play this one. Running time, 73 minutes. Played December 13-14.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Florence Rice, Kenny Baker—A full hour and a half of comedy and music. If your town likes the Marx Bros. they will enjoy this more than anything they have made. This picture is plenty fast. Good arrangements on the piano and the harp, also instrumental novelties. Running time, 87 minutes. Played December 24.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Florence Rice, Kenny Baker—For those who like the Marx Brothers this picture is as funny as any they ever made. Do not be afraid of this and give it all the time it so richly deserves. Silly, of course, as are all their pictures and Florence Rice does not hurt the picture in the least. A swell show. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MUTINY ON THE BOUNTY (REISSUE): Charles Laughton, Clark Gable, Franchot Tone—Returned this great picture for a Pal Night engagement and while it just about held its own with other Pal Night pictures, what's the use playing old ones when there's plenty of new ones? Running time, 133 minutes. Played, Dec. 13, 14.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce—Suitable for a dual bill. Failed to do business. Too many Kenos a week before Xmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris—Beery is tops on our list. A fine picture which everyone liked. Played November 24-25.—Elmer Slaybaugh. Park Theatre, Mountain Park, Okla. Small town patronage.

THUNDER AFLOAT: Wallace Beery, Virginia Grey—This is a very timely picture and one of Wallace Beery's best. He really lets himself go. It has good action. Virginia Grey has really got something and I hope Metro will give her the break. The picture drew well but should be exploited plenty. Played Dec. 3-4. Running time, 95 minutes.—John C. Hartley, Arcade Theatre, Arcade, N. Y. Small town patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Now, you are talking, Metro. Get back in that old groove and give us this type of picture that we know you are capable of producing. Big hearted and windy, that's Wallace Beery. Tough? Sure but not too tough. Wally has got a way about him you just can't help but like. The story goes back to the days of the Splinter Fleet just before the U. S. A. entered the War. Photography, direction, sound and all technicalities were expertly handled. Running time, 95 minutes. Played December 10-12.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Very good picture and did more than average business. Played December 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—I consider this a mighty swell show. The color is excellent. In fact, everything is well done in this production. But it gives the youngsters a good scare or two. The midgets put on a real show as did everyone else. Did not draw as well as expected. Played November 22-25.—B. W. Merrill, Lyric Theatre, Edgar, Neb. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell—A swell picture which did not have any draw. Those who came liked it very much. Personally thought it very clever. Running time, 134 minutes. Played Dec. 10, 11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

Monogram

STREETS OF NEW YORK: Jackie Cooper, Marjorie Reynolds, Dick Purcell, Martin Spellman—Played this one very late but a very good picture with Jackie Cooper. Running time, 73 minutes. Played December 25-26.—Frank T. Le Page, Millinocket, Millinocket, Maine. General patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—This picture pleased and drew well in spite of the killing. Book it and step on it. Played December 10-11.—B. W. Merrill, Lyric Theatre, Edgar, Neb. Small town patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Swell picture to fair business. Plenty of shivers and thrills. My doorman was still shaking after the show was over. But everyone liked it and said so. Played December 3-4.—B. W. Merrill, Lyric Theatre, Edgar, Neb. Small town patronage.

(Reports continued on following page)

(Reports continued from preceding page)

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—A picture that pleased 100 per cent. Book it and boost it. Played December 5-6.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

JAMAICA INN: Charles Laughton, Maureen O'Hara, Emlyn Williams, Leslie Banks—A flop at the box office. Worst business in months. It was not liked here. Played December 14-16.—B. W. Merrill, Lyric Theatre, Edgar, Neb. Small town patronage.

LADY'S FROM KENTUCKY: George Raft, Ellen Drew, Hugh Herbert—Here was an old program picture from last year's group which really surprised us. Was entertainment and drew some extra business. Guess our people like race track stories. Running time, 77 minutes. Played December 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

Republic

DAYS OF JESSE JAMES: Roy Rogers, George "Gabby" Hayes—Good picture; good business. Running time, 65 minutes. Played December 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLIGHT AT MIDNIGHT: Phil Reagan, Roscoe Turner—One of Republic's better efforts but Turner's appearances were very few. He should have rated a more active part. Played November 17-18.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

FRONTIER PONY EXPRESS: Roy Rogers, Mary Hart—Up to Rogers standard.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

IN OLD CALIENTE: Roy Rogers, Mary Hart—Another swell piece for the Rogers fans. Have played several of Rogers pictures since running an Autry, and the Autry fans are scowling a bit. Date played, December 15-16.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Reynolds—Best Autry yet. Very good singing and story good. Did a wonderful business, not expected during Xmas week. Song "South of the Border" well heard on radio. Running time, 71 minutes. Played December 20-21.—Frank T. Le Page, Millinocket Theatre, Millinocket, Maine. General patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor—A swell picture but not much business. Too many of this type on the market lately. Running time, 81 minutes. Played Dec. 11, 12.—T. H. McNeill, Gloria Theatre, Ninety Six, S. C. Very small town patronage.

ALLEGHENY UPRISING: Claire Trevor, John Wayne, Brian Donlevy, George Sanders—Excellent picture for the type. Well acted out. Average Sunday attendance but fell off on Monday. Matinee on Saturday, Sunday and holidays only. Running time, 81 minutes. Played December 10-11.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—Swell picture; plenty to work on; good business in a small town if you tell your people about it. Running time, 88 minutes. Played December 28-29.—T. H. McNeill, Gloria Theatre, Ninety Six, S. C. Very small town patronage.

Twentieth Century-Fox

BORROWING TROUBLE: Jed Prouty, Spring Byington—Fine picture. Business below par. Week before Xmas. Keno every night somewhere.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—Many more like this one, we'll say goodbye to Jane. Failed to please the few who saw it. Played December 21-22.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—About on a par with the usual Jane Withers picture. Satisfied and did an average business. Played December 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DAYTIME WIFE: Tyrone Power, Linda Darnell, Binnie Barnes, Warren Williams, Joan Davis, Wendy Barrie—Good picture; fair business. Very amusing comedy with Joan Davis helping to put it over. Running time, 71 minutes. Played December 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert—One of the best Fox pictures that I have ever played. Had everything. Plenty of action and beautiful color. You can play this one anytime and do business. Patrons like the picture very much. Played Dec. 12-13-14. Running time, 103 minutes.—John C. Hartley, Arcade Theatre, Arcade, N. Y. Small town patronage.

ELSA MAXWELL'S HOTEL FOR WOMEN: Ann Sothern, Linda Darnell, James Ellison, Elsa Maxwell, Lynn Bari—A very good picture that should please anywhere. Linda Darnell great. This girl should go places and in my opinion she will be tops at the box office very soon. Played November 2-3.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

FRONTIER MARSHALL, THE: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—Just what my audiences like. Did a lot more business and the customers enjoyed this feature much more than the majority of the high priced so-called big productions. Played December 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HEAVEN WITH A BARBED WIRE FENCE: Jean Rogers, Glenn Ford—Positively the poorest one we've had in months. No plot, no story, no stars, no nothing. Not even suitable for a double bill. Played December 13.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Richard Dix, Roland Young, Gladys George—Just a fair program picture. Played November 27-28.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

IT COULD HAPPEN TO YOU: Gloria Stuart, Stuart Erwin—Very good. Should please all around. Running time, 68 minutes. Played December 15-16.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MR. MOTO TAKES A CHANCE: Peter Lorre, Rochelle Hudson, Robert Kent—Picture seemed to please all who saw it. Running time, 63 minutes. Played December 8-9.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

20,000 MEN A YEAR: Randolph Scott, Margaret Lindsay, Preston Foster—Just fair. Our patrons all fed up on airplane and war pictures. Business below average. Played December 7-8.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

United Artists

THE HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—A very good picture; pleased all who saw it. Should do big business with proper advertising. Running time, 80 minutes. Played November 27, 28.—T. H. McNeill, Gloria Theatre, Ninety Six, S. C. Very small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (reissue): Slim Summerville, Lew Ayres;

THE ROAD BACK (reissue): John King, Richard Cromwell—Didn't draw as well as expected, but were well received by all who saw them. Play them if you can. Played November 4-6 and December 2-4.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—Very entertaining picture. Miss Weidler is a very good actress.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla.

FRANKENSTEIN (reissue): Boris Karloff; **DRACULA (reissue):** Bela Lugosi—Booked early for Halloween night and did myself a swell favor. Broke the house record and topped "You Can't Take It With You" by 15%. How's that, Nate? Played October 31-November 2.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

LITTLE ACCIDENT: Baby Sandy, Mischa Auer—Like the tide this baby is coming up. Move over, you other kids.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla. Small town patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger—This picture did not "hit" our audience as did "Three Smart Girls," and had it not been for the excellent acting and the comedy provided by Charles Winninger, we would have had a great many dissatisfied patrons. It is the opinion of most of our critics that the picture is better suited (because of the story) to a female audience, rather than one comprised of the male sex only. Although the acting of Winninger was the high spot in the picture for our boys, they could not refrain from mentioning the fact that Miss Durbin still has a beautiful voice and that she knows how to use it. In addition to the two stars already mentioned, Nan Grey, Helen Parrish and the others played their parts well. Running time, 83 minutes. Played December 23.—J. A. Reynolds, Director of Education and Recreation, N. J. State Prison, Trenton, N. J. Prison theatre patronage.

TOWER OF LONDON: Basil Rathbone, Boris Karloff, Nan Grey—Universal appears trying its best to convince us that Basil Rathbone is a sort of ridiculous

"THOU SHALT NOT KILL"
"You don't think I killed Julie! Reverend Chris, you tell 'em I didn't!"
Charles BICKFORD
OWEN DAVIS, JR. · DORIS DAY · PAUL GUILFOYLE
A Republic Picture

figure with an ever-twisting mouth instead of a rather able, if sinister, actor. Teamed with the jerky, ghoul Boris Karloff, and a mis-cast including Barbara O'Neill, Ian Hunter, Nan Grey, Mr. Rathbone succumbs to overwhelming odds and fails to lend much dignity or horror to a singularly amateurish production. A number of heads fall, but the synthetic Hollywood blue blood that gushes forth is an exceedingly poor imitation. A more unregal group of players I have never seen assembled in a single motion picture. It is now England's turn to match "Tower of London" with a Western entitled "Two Gun Wicky," featuring Sir Cedric Hardwicke, Dame May Witty and Flora Robson, with a band of rustlers played by the guards at Buckingham Palace. Played Dec. 19, 20.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine.

UNDERPUP, THE: Gloria Jean—An excellent picture. On par with Deanna's pictures. Like to see more of the two boys who almost stole the show. Played October 17-19.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—Very well liked. A credit to Universal and a great big cheer for Boyer and Dunne for their swell performance. Played October 24-26.—Elmer Slaybaugh, Park Theatre, Mountain Park, Okla.

Warner Brothers

"DEAD END KIDS" ON DRESS PARADE: "Dead End Kids," John Litel—Good picture; good business. Running time, 62 minutes. Played December 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan—Here's a program picture which did more business at Pal Night prices than "The Old Maid" played on Sunday and Monday. And it's just a program too with some exciting moments. Running time, 82 minutes. Played December 20, 21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Nebr. Small town patronage.

KID NIGHTINGALE: John Payne, Jane Wyman, Walter Catlett—Another quickie by the company that so far this season have given us one picture worth anything, "Dust Be My Destiny." Nothing to this picture but a waste of film. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn—Wonderful acting; should do good business for a class patronage, but poor gross for small town. Running time, 106 minutes. Played Dec. 21, 22.—T. H. McNeill, Gloria Theatre, Ninety Six, S. C. Very small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—A very fine picture. Pleased all. Business above average. Played November 20-21.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

Short Features

Columbia

A-DUCKING THEY DID GO: Three Stooges—Lot of laughs. As ridiculous as they are, people like it. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMMUNITY SING: No. 2—They don't seem to be so popular here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OLD TIME SONGS: Community Sing, No. 2—While these shorts are good, they do not go over here. Cannot get the audience to sing. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCRAPPY'S ADDED ATTRACTION: Scrappy Cartoons—Exhibitors will enjoy this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TEACHER'S PEST: Charley Chase—As usual this series goes over big with those who like the slapstick comedy. Very good audience short. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THERE GOES RUSTY: Special Sport Thrills—Interesting subject on dog racing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TROUBLE FINDS ANDY CLYDE: Andy Clyde—Lots of laughs. Play it by all means if you're looking for a good comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

AUTO ANTICS: Our Gang—Very good. Drew a lot of laughs. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

(Reports continued on following page, column 2)

The JANUARY

Better Theatres

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Motion Picture Herald

. . . **DATED JANUARY 13**

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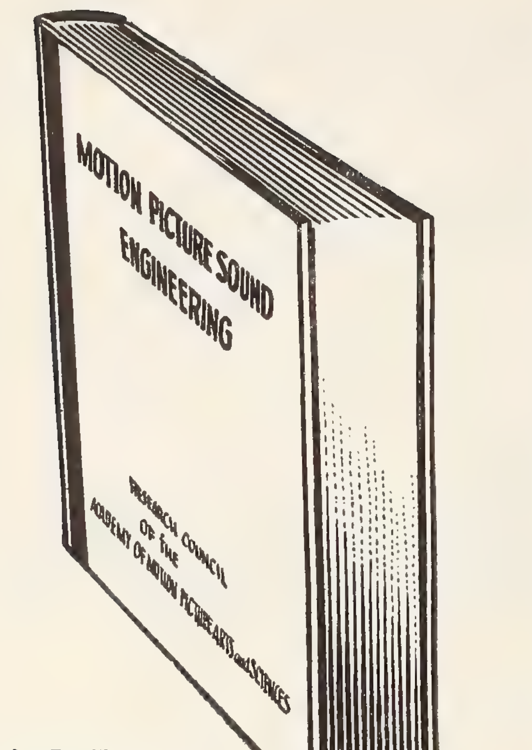
- Building a Small Town Theatre.
- Control and Maintenance of Projection Room Power Circuits.
- Theatre Construction Outlook and Review.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ROCKEFELLER CENTER, NEW YORK

(*Continued from preceding page, column 1*)

DRUNK DRIVING: Crime Doesn't Pay Series—Best two reeler of the year. Play it quick. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRUNK DRIVING: Crime Doesn't Pay Series—Don't pass this one up.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

FAILURE AT FIFTY, A: MGM Miniatures—Here is a real lesson picture and should be shown in every theatre. Running time, 10 minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—Very good. Enjoyed by all.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LET'S TALK TURKEY: Pete Smith Specialties—Here is a short that really brought in extra customers. Those that say it the first show told their friends. Would give it the best short of the season award. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE MOTHER'S FAMILY: Cartoons—Excellent. Rudolph Ising did a swell job on this cartoon. Color as well as the plot is excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OUR GANG COMEDIES: These always take with our audience and am sure they will elsewhere.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

SINGAPORE AND JAHORE: FitzPatrick Travel Talks—Very good. Very instructive as FitzPatrick travelogues always are.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TAKE A CUE: Pete Smith Specialty—Some trick stick (cue) work by that very able and capable billiard player, Mr. Charles Peterson, plus some good comedy by the college "stooge." Will please most any audience, as do most of "Pete's Specialties." Running time, 9 minutes.—J. A. Reynolds, Director of Education and Recreation, N. J. State Prison, Trenton, N. J.

THINK FIRST: Crime Doesn't Pay Series—No comment can be given this short as it is one of the series which is tops of the industry. This one is exceptionally good. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

HOCKEY CHAMP: Walt Disney Cartoons—I don't like cartoons but will admit that this one was clever and one of the best I have seen. Pluto and Donald Duck steal the picture. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

INFORMATION PLEASE: Our patrons ask when we are having another. 'Nuff sed. Running time, 10 minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

Twentieth Century-Fox

KANGAROO COUNTRY: Magic Carpet Series—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: Vol. 22, No. 22—Couldn't ask for anything better than this. A timely news and well produced. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

NICK'S COFFEE POT: Terry-Toons—Started out fair but didn't last long. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

Vitaphone

THE CRAWFORDS "AT HOME": Vitaphone Varieties—An entertaining picture. And, after all, when don't the Crawfords please? Several of our boys suggested that the short be improved by eliminating the female singer and the dancers. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, N. J. State Prison, Trenton, N. J.

FRESH FISH: Merrie Melodies—Very good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE FROLIC: Broadway Brevity—Nineteen minutes of the best short that this company has made in a long time. Beautiful in all respects.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PIED PIPER PORKY: Looney Tunes—Better than usual. The music helped a lot. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SEEING RED: Broadway Brevity—A short subject that pleased our audience 100%. It has plenty of comedy and a variety of radio and vaudeville acts. The impersonation by "Red" Skelton of a "lady in dressing" as well as the dance routine of Harris and Shore and A. Robins clowning (quick change artist) provoked much comedy. The Merry Macs rendition of "Down by the Old Mill Stream" and the tapping of Louis Da Pron added appreciably to the short. Should please. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, N. J. State Prison, Trenton, N. J.

SLAPSIE MAXIE: Maxie Rosenbloom—Fairly interesting two reeler. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TAX TROUBLE: Vitaphone Varieties—Entertaining one reeler.—E. M. Freiburger, Paramount Theatre, Dewey Okla. Small town patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 32, Vol. 22.—Graf Spee burns, Captain takes crew to Buenos Aires, then commits suicide....Helsinki scene of devastation....League of Nations expels Russia....English tank corps in training....King George, President Lebrun and Premier Daladier at front....Pope marks 40 years as priest....President Roosevelt extends season's greetings....Outdoor fashions....Lew Lehr....Horse racing....Swim meet.

MOVIETONE NEWS—No. 23, Vol. 32.—Sport champions of 1939....German freighter with prize crew passes through Panama Canal....Captain Langsdorff buried in Argentine....U. S. cavalry in action....Fashions from Paris....Lew Lehr.

NEWS OF THE DAY—No. 230, Vol. 11.—U. S. bombers in unqiue flight....British monarch meets with French President and Premier at front....Helsinki bombed in new air raids....College swim stars in aquatic carnival....Horse racing season opens in Florida....Father Time and Baby 1940 ceremony.

NEWS OF THE DAY—No. 231, Vol. 11.—Broadway gives new year riotous welcome....Al Smith has birthday party....Washington starts sending out Social Security checks....Concert held in New York for Finnish aid....Sports parade of the year.

PARAMOUNT NEWS—No. 35.—Review of the year in documentary form interspersed with the reading of George Washington's Farewell Address titled "Year of Dark Contrasts."

PARAMOUNT NEWS—No. 36.—First Social Security payments bring rush of applicants....Regional director comments on Security benefits....France's "West Point" rushes young officers to front....New York opens municipal markets....Optical factories rush lenses for army use....Airport on wheels....British launch "Buy Empire" products....Ski fever grips U.S.....Record gaiety starts new year.

PATHE NEWS—No. 47, Vol. 11.—Helsinki devastated by bombing....Belgian students parade in sympathy to Finland...League of Nations expels Russia...Army planes fly over Death Valley and Mount Whitney....Roosevelt in holiday message....Pampered Panda gets yearly bath....East meets west in swim carnival....Florida opens winter horse racing season.

PATHE NEWS—No. 48, Vol. 11.—American trucks and bombers await transportation to war zone....Opera stars sing for Finnish aid....Churches back President's peace move....French "West Point" ready for war....U. S. Army speeds output of Garand Rifle....Best sports pictures of 1939.

UNIVERSAL NEWSREEL—No. 836, Vol. 11.—King George with Royal Air Force in France....British cruiser in Florida waters....Russia expelled from League of Nations....Swedes bolster defenses....French cadets sworn in....Bombers in formation flight....Mexicans fete patron saint....Florida horse racing opens....Swim Meet....New Year ceremony in Florida.

UNIVERSAL NEWSREEL—No. 837, Vol. 11.—Tiny French destroyer returns to port after "bagging" several Nazi U-Boats....Wife of Britain's Prime Minister reviews units of Women's Auxiliary Service....Acres of trucks await shipment to Allies....Drum majorette from Nevada has parade held in her honor....W. C. Fields wins "laziest" golfer title....Sport thrills of 1939.

New MGM Contracts

Seven writers and composer have been given new contracts at the Metro-Goldwyn-Mayer studios. They are Dodie Smith, author of "Call It a Day," who will work on the scene version of "Waterloo Bridge"; Corey Ford, who will adapt "Kodiack" and "The Canterville Ghost"; Lenore Coffee, who will work on "Tonight at 8:30"; Lynn Root and Frank Fenton, both working on "The Golden Fleecing"; Dore Schary, and Stanley Rauh. Alfred Newman has been engaged as composer in connection with "Broadway Melody of 1940."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

IS IT GOOD WILL?

The Christmas season just passed has been up to par in the number of "good-will-and-prestige" campaigns sponsored by theatremen. Successful toy, food and other worthy matinee projects proved managers eager to do their expected part in aiding the underprivileged. The danger to guard against and especially now is the pressue from other organizations, encouraged by the theatre's participation, to angle for similar cooperation on projects rating less consideration. These encroachments against the grosses are to be stoutly repulsed.

The pure good-will-and-prestige project may prove a bane as well as a blessing. It all depends upon the handling. For the most part, members shy away from good-will stuff that has no definite link to the ticket-window. They feel that the theatre may share in community activities without penalizing the boxoffice. Cases that come quickly to mind and noted in recent issues have to do with Glenn Nelson and Russ McKibbon. So far as concerns the good will, the theatremen gained appreciably. But it so happens that the tieins were guided expertly enough to win prestige with no sacrifice of paid admissions.

The theatre's position makes it a tempting target for local projects, worthy and otherwise. The wise manager does not allow himself to be "good-willed" into a good thing.

▽ ▽ ▽

SOMETHING TO REGARD

Paid newspaper advertising sells the most tickets. It doesn't sell all the tickets. Managers take up the slack between "most" and "all" in devious ways. One of the better ways not intensively exploited is the newspaper column, by-lined by the theatreman.

It isn't being done widely. Every manager isn't up to it. Where he is, the chances are better than fair that editors will not be too hard to convince.

Reproduced on another page is the kind of thing we have in mind, compiled by Manager Ike Byrne, Fox Egyptian, Delta, Colorado. Under the title, "Backstage," the column has been published consecutively in more than 200 issues. Byrne started it to counteract publicity adverse to the industry, to localize picture publicity material and avoid boiler-plate. The column is selling extra tickets. It is also establishing the Round Tabler as a member of the community.

For some weeks now, the dusting off of a Round Table niche has been in order for "The Manager," intra-circuit 20-odd page monthly sponsored by Famous Players-Canadian. Published under the sure guidance of J. J. Fitzgibbons, edited by Larry Graburn with a strong hand from Jimmy Nairn and Jack Barker, it is a handsome job of work by an outfit that has long learned the value of doing things handsomely.

Ike wants contact with other manager column-conductors for exchange of newsworthy ideas. Let there be quick response. The idea rates warm encouragement.

▽ ▽ ▽

THE IDEA IS CIRCULATING

Whether or not the consistent pounding by your Round Table has anything to do with it is neither here nor there. But from accounts in the trade press and reports forwarded by scouts in the field it appears that more circuits than ever before have distributed extra bonus checks in the year just ended. Which of course is as it should be.

No other system of remuneration has ever worked as profitably in insuring top effort over 52 weeks.

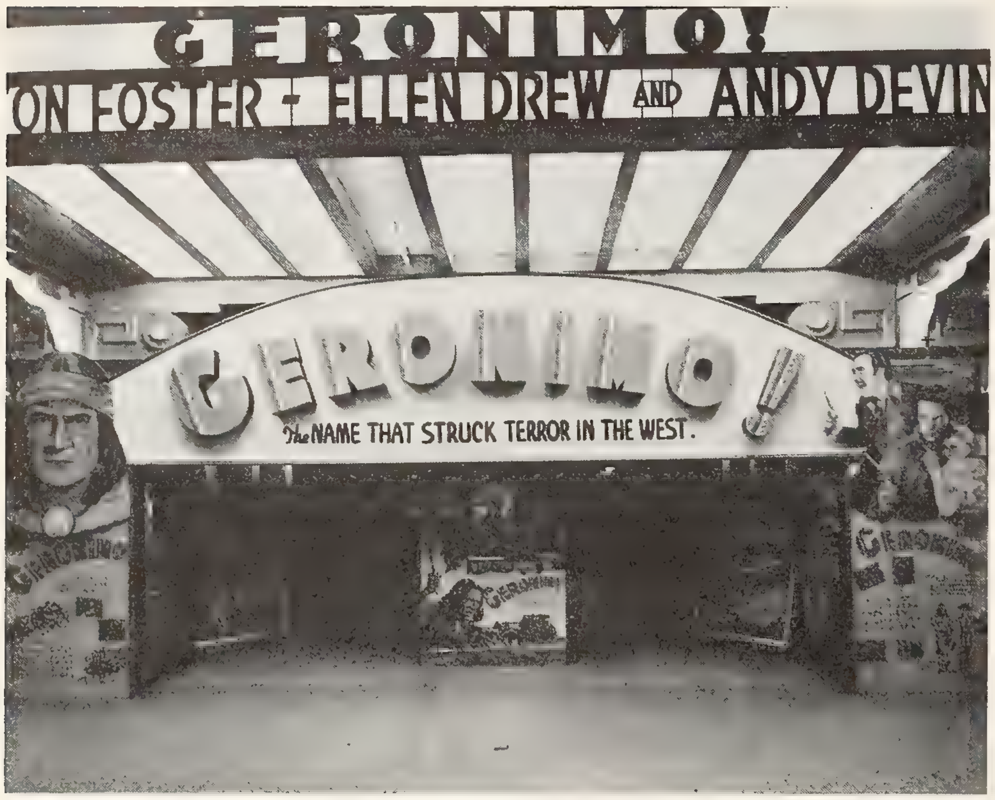
The manager who can look forward to a cut of any extra grosses he may bring to the boxoffice does not have to be coerced, cajoled or driven. The prospect of the added dough-dough is all the incentive he needs.

▽ ▽ ▽

The path upward worn by Quigley Awards winners is now followed by Sid Holland, voted the 1937 Bronze and recently appointed district manager for the Mohawk Valley zone of the Schine Bros. circuit. As a long-time member and valued contributor, Sid rates a standing Round Table vote of congratulations. Which is heartily given.

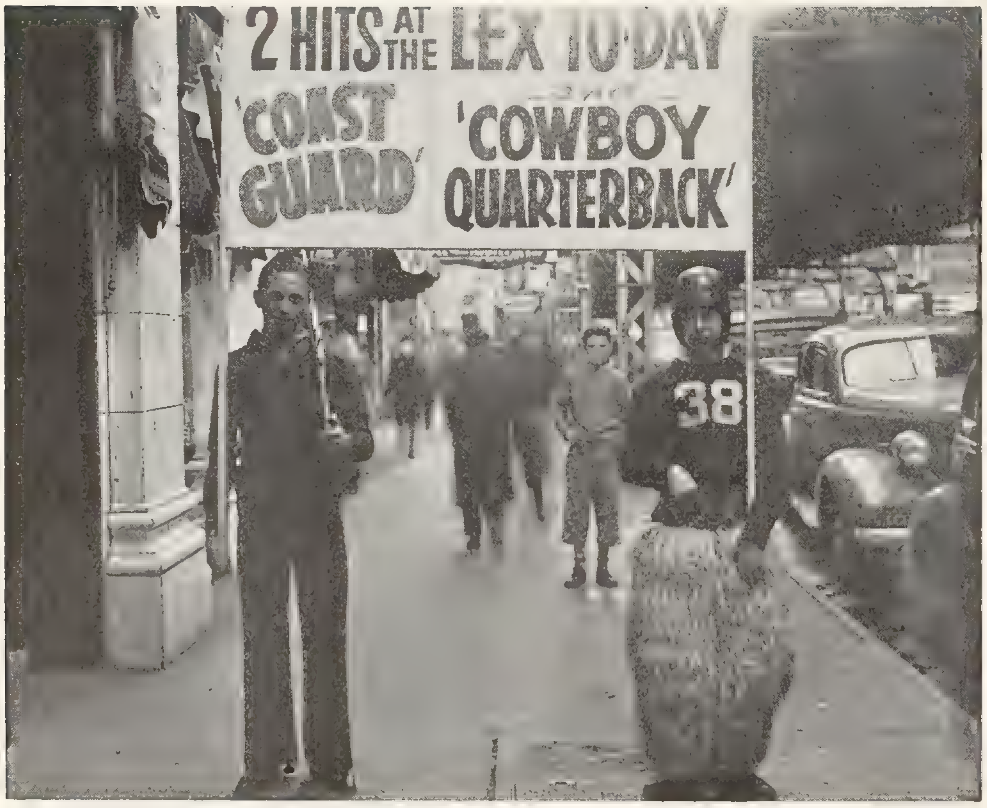
A-Mike Vogel

Round Table In Pictures


GERONIMO!
ON FOSTER + ELLEN DREW AND ANDY DEVIN
GERONIMO!
The NAME THAT STRUCK TERROR IN THE WEST.

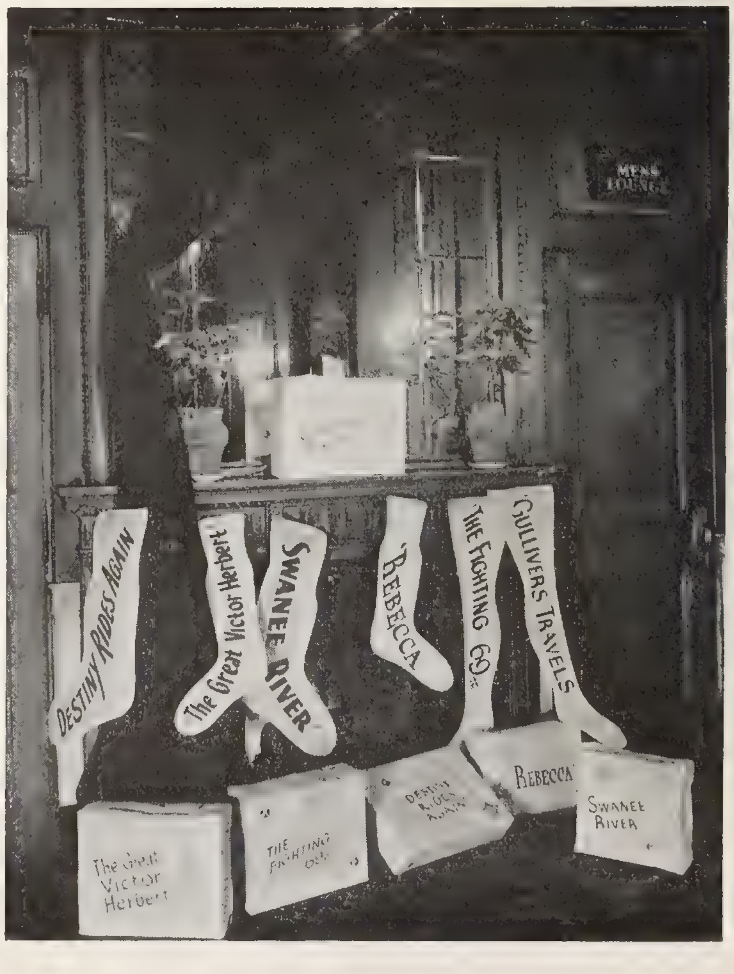
ALLEGHENY UPRISING
TREVOR
WAYNE
3 DAYS SUN NOV 26

Raised giant cutout title letters against a white background with a single banner line formed the center arch of the striking front created by Col. Arthur Esberg at the Kimo, Albuquerque, N. M., on "Geronimo," selling copy immediately underneath, proved the high point of attention. . . . Promoted from local five and ten were the toy soldiers, guns, etc., etc., used by T. K. Reeves for his advance lobby setpiece on "Allegheny Uprising" at the Warner Theatre, in Morgantown, West Va. Local angle was played up by line "filmed in your own back yard."


2 HITS AT THE LEX TO-DAY
'COAST GUARD'
'COWBOY QUARTERBACK'
38

Double feature shows call for double street ballys as witness idea created by J. R. Wheeler at the Lex Theatre, in Chicago to advertise "Coast Guard" and "Cowboy Quarterback." Two lads carrying twin banners sold the dates, one dressed in naval uniform and the other in full football regalia.

In deference to the current holiday season and to acquaint his patrons with the film goodies in store for them in the near future, Manager George Irwin at the Lyceum, in Duluth, Minn., decorated his lobby fireplace in the manner shown at right. Oversized stockings and wrapped packages each carried titles of forthcoming attractions.


MENS LOUNGE
DESTINY RIDES AGAIN
The Great Victor Herbert
SWANEE RIVER
REBECCA
THE FIGHTING 69th
GULLIVERS TRAVELS
The Great Victor Herbert
THE FIGHTING 69th
DESTRY RIDES AGAIN
REBECCA
SWANEE RIVER

Fitzpatrick Sells Blocks of Tickets For "Eve" Show

With the booking of "That's Right, You're Wrong" as his mainspring of attention, Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., concentrated his advance campaign on selling the attraction as the top entertainment of his New Year's Eve program, the various promotions and exploitations being in keeping with the occasion.

With this in mind, Fitz planted publicity on the midnight show in papers throughout the drawing area, as well as the local press, and followed through by selling blocks of tickets to department stores and other organizations for special New Year's eve parties. This thought was conveyed in spot announcements over local stations. Clocks in department stores, five and tens and other shops contained small black and white stickers with the line "Have a grand time at Loew's New Year's Eve." Posters in strategic locations carried similar messages, as did door knob cards, telephone booths, automobile doors, etc., and a special drive was made to attract women by distribution of novelty mirrors bearing the New Year's Eve copy.

Lecturer Street Bally Featured

Promotion tying into the attraction included a 24-sheet pasted on lobby floor. A blackboard ballyhoo was attended by a lecturer in cap and gown and for street attention, Ed had a man in costume dressed as Father Time with back banner carrying the New Year copy.

Theatre attendants in caps and gowns rode on busses and trolleys carrying small portable radios tuned into the radio announcements. At the theatre, doorman, cashiers and ushers were garbed in caps and gowns, each wearing badge with copy.

"LET'S HEAR FROM YOU"

Paper Towel Gag

At a reported cost of twenty-five cents, Les Campbell of the Empress in Kelowna got the bright idea of unrolling the paper towels in the rest rooms and imprinting them every foot or so with his current picture title. Towels were then rerolled and returned to the dispensers. When stamping the towels, Les rolled them up on a piece of wood loosely and when the job was completed, bounced them a couple of times on the end and they fell back into a perfect roll.

"LET'S HEAR FROM YOU"

Honors Football Team

Gold football charms and autographed photos of Judy Garland and Mickey Rooney were presented to the local high school football team as a goodwill gesture in connection with publicity arranged for the date of "Babes in Arms" at the Paramount, in St. Paul, by Don Alexander and Walter Van Camp. Signalizing the success of the victorious team, charms were presented on stage stunt rating mention in local dailies and school paper.

THE LAST OF 1939

Due to the December 31 deadline for the final period of last year's Awards, the usual two weeks of the Fortnight was expanded to allow for the extra week that wound up the 1939 activities. Thus, a greater number of entries than usual were considered and voted for Fortnight Appointments, with 49 selected for these honors. Here they are:

JACK ALBERTSON
Indiana, Indiana Harbor, Ind.

RAY BELL
Loew's, Washington, D. C.

PAUL BINSTOCK
Lyric, Hartford, Conn.

LIGE BRIEN
Prince, Ambridge, Pa.

GILBERT C. BROWN
Irvin, Bloomington, Ill.

LOU BROWN
Loew's, New Haven, Conn.

JOHN BURHORN
Voge, Indiana Harbor, Ind.

WALLY CALDWELL
Loew's Valentine, Toledo, O.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Avalon, Chicago, Ill.

BOB COX
Park, Dexter, Me.

MOON CORKER
Palace, Athens, Ga.

A. KENT CRAIG
Capitol
St. Catherines,
Ont., Can.

DICK CRUCIGER
Columbia, Portsmouth, O.

E. V. DINERMAN
RKO Theatres, Cincinnati, O.

PETE EGAN
Palace, Calgary, Can.

JIM ESHELMAN
Huron, Huron, S. D.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

HERMAN FLYNN
MEL LAWTON
Prince Edward
Sydney, Australia

WALTER FUCHS
M-G-M, Stockholm, Sweden

HAROLD GROTT
Met, Baltimore, Md.

MELVIN GRUNDY
Strand, Muncie, Ind.

GEORGE IRWIN
Lyceum, Duluth, Minn.

DON JOHNSON
Gayety, Chicago, Ill.

BILL JOHNSON
Opera House, Millinocket, Me.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE KELLY
WESLEY PRATZNER
Stanley, Jersey City, N. J.

GUS LAMPE
Keith, Syracuse, N. Y.

PAT McGEE
Paramount, Syracuse, N. Y.

ED MILLER
MANNY PEARLSTEIN
Warners' Hipp, Cleveland, O.

GLENN NELSON
Harris, Findlay, O.

JACK NELSON
Capitol, North Bay, Ont. ,Can.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOB RUSSELL
Poli, New Haven, Conn.

WILLIAM K. SAXTON
Loew's Century, Baltimore, Md.

MATT SAUNDERS
Poli, Bridgeport, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Can.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

JACK SIMONS
Poli, Hartford, Conn.

FRANK STEFFY
State, Minneapolis, Minn.

BERNARD STEWART
Gorman, Framingham, Mass.

ARNOLD STOLTZ
Avon, Utica, N. Y.

R. M. THOMASON
Princess, Bowling, Green, Ky.

STUART TOMBER
Fargo, Sycamore, Ill.

RALPH TULLY
Central, Biddeford, Me.

LEO YOUNG
Strand, Portland, Me.

Judging for the 1939 Fourth Quarter-Master Plaques, Medals and Citations goes forward. Results will be announced next week. All winners of Fortnight Appointments in this Quarter, including the above, are eligible. Entries received after the December deadline are to be considered for the first 1940 Fortnight Appointments.

Date Arranged by Irwin With Local Girl and Star

The female contingent of Duluth, Minn., was recently agog over stories planted in local dailies by George Irwin for his advance on "What a Life" at the Lyceum. For the girl submitting the best letter on "Why I want to go out with a movie and stage star," a date with Jackie Coogan, who appears in the play, dated locally to follow the picture, was arranged.

As a further buildup in the stunt, Irwin invited the boys to submit their letters on the same subject, winner to have a date with Cyrilla Dorne, Jackie's leading lady.

"LET'S HEAR FROM YOU"

Lobby Teletype Machine Helps Sell "Messenger"

Promoted from local Western Union officials by Louie Charninsky was a teletype machine which was planted in his lobby as part of his advance campaign on "Call a Messenger" at the Capitol Theatre, in Dallas, Texas. Machine which was hooked up with a direct wire to main sending station, sent wires from the lobby of the theatre. Flanked on either side of the machine was a panel covered with telegrams congratulating the management on booking the picture. Also featured on the display were title, cast, playdates and a few catch lines.

For "Jamaica Inn," Charninsky secured numerous displays in windows of leading bookstores with a special setpiece of Life Magazine's selection as the picture of the week with a setpiece of Laughton in all of his history-making films. Advance and current plugs were used on all three local stations.

"LET'S HEAR FROM YOU"

Novel Coloring Contest

Manager Eddie Yarbrough of Warner's Keeney Theatre, in Elmira, N. Y. gave a little different slant to a coloring contest, when in his campaign for "Allegheny Uprising", he tied in with local kid shop for display breaks. Winning drawings were placed in the store's windows and merchant cooperated in various ways to build interest in the stunt.

NEW NAMES ADDED TO COMMITTEE

THE wave of acceptances to the 1940 Quigley Awards Judging Committee mounts higher and higher. Top men of the industry continue to express their approval in forthright statements of full endorsement. It is evident that the seventh year of the Awards has earned unanimous welcome from executives as well as the men in the field. On these pages and the following are added expressions from bossman and manager.

From the latter, it is to be noted that in large measure the Awards continue to influence promotions, salary rises and bonuses; enhance the theatreman's prestige in the regard of his superiors.

Following the first listing of 1940 Judges in last week's issue, are names of others who are pleased to serve. These include: Ralph Branton, Exhibition; Howard Dietz, Advertising; S. Charles Einfeld, Advertising; William K. Jenkins, Exhibition; John Joseph, Advertising; R. J. O'Donnell, Exhibition; E. H. Rowley, Exhibition; George Walsh, Exhibition; Alec Moss, Advertising.

▽

ARCH REEVE

Advertising Manager
Twentieth Century-Fox Film Corp.

I will be happy to serve on the Judging Committee for the 1940 Quigley Awards.

The value of sound, practical showmanship and showmen to this business has never been so recognized as it is today. The Quigley Awards, therefore, must be regarded as even more important than in the past.

▽

E. C. BEATTY

President
W. S. Butterfield Theatres
Detroit, Mich.

I will be glad to accept the appointment to be on the Judging Committee for the 1940 Quigley Awards as suggested in your letter of December 8th.

▽

LEONARD H. GOLDENSON

Paramount Theatres Service Corp.
New York

I appreciate your invitation to serve on the Judging Committee for the 1940 Quigley Awards and deem it an honor and pleasure to serve in such a capacity.

▽

CRESSON E. SMITH

Western Sales Manager
RKO Radio Pictures, Inc.

I feel that the Quigley Awards are of great benefit to the industry. Not only do they bring recognition to the deserving men in the field, whose ability might otherwise sometimes be "lost in the shuffle," but I believe that the zeal to win through outstanding campaigns is a great stimulating factor in our business.

▽

M. A. LIGHTMAN

President
Malco Theatres, Inc.

Thanks for your letter of December 12th. I would be very happy to accept the appointment.

RALPH BRANTON

General Manager
Tri-States Theatres, Des Moines, Iowa

This will acknowledge receipt of your letter of December 8th, and I am profoundly grateful for your selection of me as a Judge in your 1940 Quigley Awards. By all means, you may list my name, and I consider it an honor. The only question, of course, is whether or not I can be in New York at the time designated for the selection of the winners, but I will, of course, make every effort to be there providing I can have sufficient notice.

I feel that your Awards are doing a very important job in the industry as this practice is keeping the showmanship alive which is so apt to go out the window under prevailing conditions of the Industry, and under distributors' ideas of present distribution. I commend your efforts highly in keeping the spark of showmanship alive that is so necessary and so essential to the continued growth of the business.

▽

MONROE GREENTHAL

Director of Exploitation
United Artists Corp.

The Quigley Awards are really the Nobel Peace Awards of the motion picture industry. They are that important. Anyone who wins such an Award, automatically establishes himself as a great showman, and if we have enough great showmen, there will be plenty of *peace* of mind in Hollywood engendered by the security of thought that great pictures will be given the proper type of showmanship-handling by theatre men everywhere.

Thanks for the honor of asking me to be on your Judging Committee for the 1940 Quigley Awards.

▽

GEORGE W. WEEKS

General Sales Manager
Monogram Pictures Corp.

Showmanship is solely a matter of shrewd exploitation. Any medium or competition which stimulates exploitation directly promotes the highest interests of the box office and eventually the industry itself. More power to you.

▽

HARRY MANDEL

Director of Advertising and Publicity
RKO Theatres

Thank you for inviting me to act on your Judging Committee. I shall be very glad to accept.

I still think that your department is a treasure house of ideas and inspiration.

▽

MAURICE BERGMAN

Director of Advertising and Publicity
Columbia Pictures Corp.

I will be pleased to serve on the Judging Committee for the 1940 Quigley Awards.

Again, I want to say to you that in my opinion the awards will become more important each year and are certainly a stimulating factor in the interest all of us have on behalf of increased showmanship.

▽

LOUIS POLLOCK

Eastern Advertising Manager
Universal Pictures, Inc.

Thanks for the invitation to the Judging Committee for the 1940 Quigley Awards. You may, of course, list my name.

FURTHER ENDORSEMENTS FOR 1940

JULES J. RUBENS
Vice-President
Publix Great States Theatres

I am happy to accept a place on the Judging Committee for the 1940 Quigley Awards inasmuch as it has been definitely established that most theatre managers do strive to obtain them and, unquestionably, exert more thought and effort to the operation of their theatres, which naturally results in larger grosses.

While some of our best men in the field have failed to receive Awards, still I have found that they all have ambitions to do so and believe that our boys have made an unusually good showing in the number of Awards that have been won by Great States' men.

▽

ROBERT M. GILLHAM
Director of Advertising and Publicity
Paramount Pictures, Inc.

I accept with pleasure appointment to the Judging Committee for the 1940 Quigley Awards sponsored by the Managers' Round Table of Motion Picture Herald.

▽

HARRY GOLDBERG
Director of Advertising and Publicity
Warner Bros. Theatres

I am accepting your invitation to act on the Judging Committee for the 1940 Quigley Awards.

▽

EDWARD A. GOLDEN
Vice-President
Monogram Pictures Corp.

I accept your invitation for appointment to the Judging Committee for the 1940 Quigley Awards and wish to thank you for this honor.

▽

HARRY ARTHUR
President
Fanchon & Marco

Thank you for again inviting me to be one of the judges for the 1940 Quigley Awards sponsored by the Managers' Round Table of Motion Picture Herald. I am pleased to accept.

Exhibitors are now relying more than ever upon the exploitation and advertising efforts of the theatre manager. Intensive showmanship is playing an invaluable part in producing bigger box office returns.

May I congratulate you and the managers in the field for the high standard of the exploitation and advertising campaigns that are regularly entered in the annual Quigley Awards.

▽

GEORGE C. WALSH
President & General Manager
Netco Theatres Corp.
Poughkeepsie, New York

It is a real pleasure to serve again on the Quigley Award Committee for the coming year. These Awards have been a splendid stimulation for theatre managers and I congratulate Quigley Publications on continuing them from year to year.

▽

WM. K. JENKINS
Lucas & Jenkins, Inc.
Atlanta, Georgia

It will give me pleasure to be one of the judges on your committee.

S. CHARLES EINFELD
Director of Advertising & Publicity
Warner Bros. Pictures

I deeply appreciate the honor of becoming a member of the Judging Committee for the 1940 Quigley Awards, sponsored by the Managers' Round Table of the Motion Picture Herald.

The Quigley Awards are a definitely important influence in behalf of greater showmanship on the part of the men who run our theatres. They stimulate individual initiative by focusing the industry's attention upon those managers who are resourceful and energetic in selling their attractions to the public. Recognition of meritorious efforts such as provided by the Quigley Awards is a splendid inspirational influence.

▽

J. J. FITZGIBBONS
Vice-President
Famous Players Canadian Corp.
Toronto, Canada

I accept with thanks your kind invitation of December 8th to continue as a member of the Judging Committee for the 1940 Quigley Awards.

We consider the Round Table Club of the Motion Picture Herald, which you conduct, one of the most stimulating factors in encouraging the managers of our circuit to work out merchandising and exploitation ideas, for the reason that the managers who are anxious to improve their position have a first class medium to publicize their efforts and to benefit from the exchange of ideas and the suggestions that come from the efforts of their fellow managers who are smart enough to take advantage of the opportunities given them to participate.

▽

R. J. O'DONNELL
General Manager
Interstate Circuit, Inc.
Dallas, Texas

Thank you for your invitation to serve on the Judging Committee for the 1940 Quigley Awards. I will be honored and happy to act in this capacity.

I am most firmly convinced that the Quigley Awards are instrumental in bringing extra money to the box office every day in the year. This is a natural and logical result of the inspiration afforded by these Awards to the men in the field to work their hardest and to gain recognition for their work by submitting their campaigns to the Awards Committee. And recognition and the healthy competition it engenders are vital factors in promoting continuance of outstanding work.

▽

E. H. ROWLEY
Robb & Rowley United, Inc.
Dallas, Texas

This is to acknowledge receipt of your letter advising that you wish to appoint me on the Judging Committee for the 1940 Quigley Awards. This is to advise that it will be satisfactory to appoint me as one of the judges.

▽

MORT BLUMENSTOCK
Advertising Manager
Warner Bros. Pictures

I will be very happy to be a judge again for another year.

▽

H. F. KINCEY
Wilby-Kincey Service Corp.
Charlotte, N. C.

It is a pleasure to accept appointment to the Judging Committee for the 1940 Quigley Awards.

The Man in the Field Also Claps Hands

RAY BELL

Pub. Dir., Loew's Theatres
Washington, D. C.

The years have served only to intensify my high regard for the Quigley Inspirational campaigns. Obviously a fellow can't get a raise or a promotion every time he does a good piece of work. But in the recognition that is constantly available and is offered by these competitions he can find that inward satisfaction which beckons us on to better work. A Plaque or a Certificate has forced this minion to carry on zealously; and never to fall below the standard Quigley Awards imply is the constant admonition.

LES POLLOCK

Manager, Loew's
Rochester, N. Y.

I have always found and believe the Quigley Awards an incentive for showmen. Setting a goal for one's self is a sure way of achievement, and aided and abetted by the untold valuable exploits of other men in the field placed at our disposal—well, how can anyone derive anything but good from your endeavors?

LOUIE CHARNINSKY

City Mgr., Capitol
Dallas, Texas

I would like to say that the Quigley Awards have helped me materially in the respect that the efforts which I have put forth in the way of exploitation and publicity on pictures, have made me manager of three downtown theatres.

P. E. McCOY

Manager, Georgia
Athens, Ga.

Since entering into the Quigley Awards for 1939 competition, I have won recognition from the committee each quarter thus far. I have found this recognition to be of stimulating interest to myself and at the Boxoffice. Each quarter seems to add more "zest" to that showmanship enthusiasm to *do* something to bring a "greater" boxoffice into my theatre.

STUART TOMBER

Manager, Fargo
Sycamore, Ill.

Absolutely! A stimulant to self, to interest in the industry and best of all—picking up and using proved and tried ideas. Not to mention satisfaction at having the work payoff other than at the box office.

SID HOLLAND

District Manager
Schines Theatres

After six consecutive years of endorsement not only by the men whose exploitation efforts make the turnstiles click—but by producers, distributors and exhibitors alike, how can there be any doubt as to the value of the Awards as a box office stimulant.—Personally, I'm for them 100 per cent.

SMITH CREDITS AWARDS FOR ADVANCEMENTS

I have been fortunate enough to win a Plaque and numerous Mentions and I am confident that this has helped my prestige immensely. Hot Springs is a resort and numbers of showmen come here from all parts of the country and most all of them call on me stating that they know me through Quigley Award Competitions and Round Table activities. I have had several advancements with my company and I want to give great credit to Quigley Awards.

The Quigley Competitions are the show windows for displays of theatre managers' talents. Managers who fail to display their ability are neglecting an opportunity to acquaint the industry with their value.—W. CLYDE SMITH, City Manager, Malco Theatres, Hot Springs, Ark.

GEORGE BANNAN

Manager, Van Wert
Van Wert, Ohio

While it is always my ernest desire to put forth all my efforts to attain the best Box-Office results possible, the incentive in the competition for Quigley Awards has always proven the factor which brings forth the greatest results. As a boon to the executives, and a boon to the managers, I say "Long Live the Quigley Awards!"

BYRON McELLIGOTT

City Mgr., Capitol
Aberdeen, So. Dakota

Exploitation is still definitely boxoffice, and recognition of the Quigley Awards Committee gives the writer the supreme satisfaction that comes from a job well done.

—AND SO DOES HOBSON JOHNSON

The Managers' Round Table is the "front page" to progressive showmen. The Quigley Awards is without a doubt the best stunt used by any trade paper. As one of the winners of the Quarter-Master medals, I am sure it has been a great help to me. Since receiving the medal I have been promoted from manager to General Manager of the seven Pal Theatres.—HOBSON JOHNSON, General Manager, Pal Theatres, Vidalia, Ga.

TED EMERSON

Advt. Mgr., Tri States Theatres
Omaha, Neb.

I am very happy about the whole thing!

While I cannot truthfully say that I have received any monetary benefits from my various citations, yet the Quigley Awards are and always have been a great help to me in my line of work.

After all, it is not Ted Emerson's activities in the MOTION PICTURE HERALD that interests me most. It's reading about what the other fellow is doing to win an Award. That is where I get my inspiration and ideas to build bigger grosses on pictures.

And that is what every manager gets out of the MOTION PICTURE HERALD if he only knows it.

GUS LAMPE

City Manager, RKO Schine Theatres
Syracuse, N. Y.

I am very much sold on the Quigley Award for the reason that it gives everyone an incentive. And, aside from the splendid recommendation we receive from our organization it also tends to show that the industry itself appreciates a live wire.

May it continue to function and be the incentive to everyone it has been to me.

WALLACE ALLEN

Manager, Kentucky
Lexington, Ky.

I believe the Quigley Award system as now in use stimulates managers to do their utmost in selling every picture with any possibilities whatsoever. A friendly spirit of rivalry is also set up between managers in the various circuits to try and outdo their brother managers and win honors for their individual group.

PETE EGAN

Manager, Palace
Calgary, Alberta, Can.

The Quigley Award, in a few words, is a magnet for theatremen. By this I mean, that the exploitation of pictures through other managers acts as an incentive to go on and do bigger and better jobs.

A. J. KALBERER

Manager, Indiana
Washington, Ind.

We have never been much on "three-sheeting" ourselves, but since submitting material for the Round Table Department have overcome much of this feeling. The Awards are worth fighting for and aid a great deal in keeping a manager "on his toes."

Our employers have been quick to recognize our Quarter Master Citation and Quarter-Master Medal in the form of sincere congratulations. So far no promotions have been in order but feel sure that our awards will help us when the opportunity for such comes along.

He Traces Promotion to Awards Winnings

MOON CORKER

L. & J. City Manager, Palace
Athens, Ga.

The greatest benefit to me is that I have the satisfaction of knowing that the field of competition for these awards is studded with good showmen and that winning from them is a great honor. I am sure that participation in these competitions has helped my business.

E. E. CRABTREE

City Mgr., Publix Great States
Danville, Ill.

Without doubt your Competitions are valuable in the development of good showmen, and that value can be enhanced by an increasing number of managers participating. Many times the new ideas come from new members, as it has always been, and they benefit the box office in general.

MARLOWE CONNER

Manager, Avalon
Chicago, Ill.

The Quigley Awards without a doubt stimulate box-office returns, competitive interest and personal achievement. I have earned a Quarter-Master Plaque and several Citations and I sincerely feel they have materially aided my progress.

EVERETT C. CALLOW

Dir. Advt. and Pub., Warners
Philadelphia, Pa.

I believe that the Quigley Awards system gathers greater momentum from year to year, and is always a constant prospective for the managers of this circuit to keep shooting for. The outcome of each quarter is eagerly awaited by all managers. Keep up the good work.

WILLIAM K. SAXTON

City Manager, Loew's Century
Baltimore, Md.

The awarding of the various Quigley awards has created keen competition among managers of all types of theatres. When first started only first run situation, participated, but now it's with interest to note neighborhood and all types of theatres showing such efforts in promotion due to your incentive created in the boys in the field.

GEORGE IRWIN

Manager, Lyceum
Duluth, Minn.

There is no doubt that awards stimulate boxoffice showmanship. As far as improving a manager's position, I believe that when better jobs are available, winners of Awards will be taken into consideration when choosing men for them. Also, that when conditions warrant, winners will be rewarded with increases in salaries. There is no doubt that winners enhance their prestige and are kept in the limelight of their employers.

—AND SO DOES A. KENT CRAIG

One of our most prized possessions is a Quarter-Master Citation and the efforts put forth to obtain recognition in Quigley Awards have amply repaid us in boxoffice results, let alone the prestige we have enjoyed through the personal publicity involved.

Just as publicity sells your merchandise, personal publicity sells the individual. Our activities in Quigley Awards are mainly responsible for the rapid promotions we have received within the last few years. Along with promotions go increases in salary, plus extra bonuses and the several cash awards we have been fortunate enough to win.—A. KENT CRAIG, Manager, Capitol, St. Catharines, Ontario, Canada.

JIMMY REDMOND

Pub. Dir., Bonham
Fairbury, Neb.

I have been quite active in Quigley Competition for the past three years, and am proud of my eight citations, and my plaque. I am quite sure that Motion Picture Herald has aided me in more ways than one in helping me with many a campaign, and I certainly do know that my winnings have meant very much in my numerous salary raises, letters of congratulations from my employers.

JACK SIMONS

Manager, Loew's Poli
Hartford, Conn.

The Quigley Awards are a very definite stimulant to box-office showmanship. To be honored with an award for an exceptionally meritorious bit of "show selling" is not only a proud personal distinction but one that must reflect in the boxoffice as well.

—AND SO DOES LIGE BRIEN

Just want to say that the Quigley Awards are a valuable token of an achievement; they are an appreciation aside from that of the "office." To receive an Award proves your efforts worthwhile—and we know that a good honest try won't be overlooked, and can't but help reflect at the boxoffice.

In my situation business has increased and thus enhanced my prestige in regards to promotion and a salary increase.—LIGE BRIEN, Manager, Prince, Ambridge, Pa.

GLENN NELSON

Manager, Harris
Findlay, Ohio

I firmly believe that the worth of the Awards is of untold value due to the fact that it stimulates the average manager to re-examine the foundation of his campaign before launching it. The reason for the mental awareness on our part is due to the fact that we all know that any idea must be presented to a group of judges whose showmanship has been proven and that they know at a glance whether a campaign or stunt is of box office value.

For me the greatest value of the Award comes from within myself—that swell feeling of having done a good job and knowing that I still can compete with the best of them and be recognized for my efforts. It is a fine feeling to know you haven't become stagnant and settled in a rut.

MEL GRUNDY

Strand Rivoli Theatres
Muncie, Indiana

I have not won any great awards—a couple of appointments, and a quarter-master citation are about all. I have had several pictures printed and several stories.

However, none of these has helped my position with the company—raise, bonus or anything! The only satisfaction I have gotten so far has been personal. I like the idea, despite all the above!

SAM GILMAN

Manager, Loew's
Harrisburg, Penna.

As I have always said in the past the Quigley Awards given through the Managers' Round Table certainly stimulates showmanship which can not help but reflect on the box office. A winning of an award is a great incentive.

If nothing else, the many awards hanging on the walls of my office look very impressive to local business people who happen to visit me.

BILL JOHNSON

Manager, Opera House
Millinocket, Maine

The Quigley Awards are unrivalled in the matter of recognizing and rewarding boxoffice showmanship without regard to situation, circumstances and product shown. The exploitation ideas brought to public attention through your competitions are of inestimable value to every reader. I sincerely hope you will continue to sponsor them through the years to come.

FRANCIS DEERING

Manager, Loew's
Houston, Texas

It's a pleasure to take part in the Quigley Competitions—a bigger pleasure to receive the awards and the recognition that goes with them.

Library System Features "Smith" Displays for Miller

Postcards obtained from leading Washington hotel were secured by Ed Miller and Manny Pearlstein for their date on "Mr. Smith" and mailed in advance to special list. Public Library system was furnished with stills with which they created displays exhibited in 38 branches, starting 10 days ahead. Announcement cards were planted in the lobbies of leading hotels and counter cards in department stores.

Through tieup effected with magazine distributors, fleet of trucks were covered with huge banners, through cooperation of Neon Clock Co., 11 by 14 cards were spotted in all their clocks located throughout the city during engagement, and numerous stories with art breaks landed in dailies.

"LET'S HEAR FROM YOU"

Contests Highlight Johnson's Local Fire Prevention Week

Tying in with the local Fire Prevention Week, Manager Don Johnson at the Gayety Theatre, in Chicago, concentrated on his kids by holding a contest for which guest tickets were awarded those submitting the best 50-word letters on the subject. Contest was worked in conjunction with local fire insurance company which paid for printing and distribution of heralds calling attention to the stunt.

Also through tieup with insurance company window display was featured containing tombstones on each of which were such epitaphs as "I cleaned with gasoline," "I smoked in bed," etc., etc. Also run in cooperating newspaper was a contest for adults on fire prevention.

"LET'S HEAR FROM YOU"

'Life" Trips to Hollywood

All high schools and junior highs of San Francisco were tied into a unique exploitation stunt for Paramount's "What a Life," showing at the Warfield Theater in that city. Campaign had a dual purpose. First was award of a $10 cash prize to the student writing the best review of the film. Second, in cooperation with the Norton Publications, operating district papers with combined circulation exceeding 100,000, was offer of a free trip to Hollywood, with companion, for student sending in the best "Henry Aldridge" skit, taking off the chief comic character of the film. Jaunt by Pacific Greyhound bus, included a night and day at a hotel, lunch at the Paramount lot, and tickets to a Jack Benny broadcast. Stunt was staged by exploiteer Graham Kislingbury.

"LET'S HEAR FROM YOU"

Van Dyck's Marx Impersonator

It isn't every theatreman who is fortunate enough to have an usher that is a "dead ringer" for Groucho Marx, but such was the lot of Eric Van Dyck at Loew's 83rd Street Theatre, New York, who planted the lad at the front of his house ahead and during run of "Marx Bros. at the Circus." As patrons entered the theatre, usher rushed to greet them in true Marxian fashion, lad was also used as cashier. During recessionals, "Groucho" descended from the stage and walked through aisles paging Mr. Chips, the next picture.

BACKSTAGE

By "Ike" Byrne

The turkey was stuffed with dressing, and we were stuffed with turkey. We wonder why, everytime we start feeling thankful for everything, that we go and eat so much.

We had two reasons to be particularly thankful this Thanksgiving day—Deanna Durbin and Wallace Beery. Deanna Durbin in her new picture "First Love," came up to our every expectation and Wallace Beery exceeded his.

And, as everyone left after seeing the two pictures, we knew for sure that it was "Thanks-giving day."

Busiest man on the street these days is Fred Newman. A man doesn't dare even say hello or he will holler at you to come up on some roof to help wire up one of the nice looking stars which they have been hanging. If Delta isn't the prettiest Christmas city on the slope this year, it won't be Fred Newman's fault.

We've been looking forward to seeing "Drums Along the Mohawk" ever since we visited the location of the picture last summer at Cedar City, Utah. We had gone down to see Bryce Canyon, but the "natives" informed us that the real attraction was the "Drums Along the Mohawk" location.

Beauiful country, it made a natural background for the Technicolor picture which opens Sunday in Delta. We're going to have fun trying to recognize the filling station attendant who was so enthused about "being in the movies," among the mass shots."

Did Mrs. Allen ever get to eat last Wednesday? Rollie had gone out to the restaurant for a bite, when he suddenly remembered that it was "Rotary" day, and dashed down to the hotel for the weekly meeting.

▽ ▽

Representative of the regular by-lined column compiled by Manager Ike Byrne for the Daily Independent *in Delta, Colo., is the reproduction above wherein newsy bits on coming pictures at the Fox Egyptian are interspersed with local chatter. Over 200 of Byrne's columns have been published and have helped to bring in extra business.*

Jitterbug Contests Featured by Binstock

As a ballyhoo for "Dancing Co-Ed" at the Warner Lyric, in Hartford, Round Tabler Paul Binstock staged a jitterbug contest for five preliminary weeks, two more for the semi-finals with the eighth week devoted to the grand finals for the championship of Hartford.

As a starter, Paul ran a special trailer on his screen two weeks in advance, lobby display featured cutouts of jitterbug couples taken from national advertising and newspaper cooperation was secured from the *Hartford Times* and the *Hartford Courant*. Two gold trophies were promoted from local jeweler and presented to winning couple night of finals, Artie Shaw promoted postcards were imprinted and distributed house-to-house and leading stores permitted the theatreman to stamp their bags advertising the film and finals.

"LET'S HEAR FROM YOU"

Wide Newspaper Coverage Landed by DiPesa on "Glory"

Newspaper coverage on "The Real Glory" openings at Loew's State and Orpheum, Boston, as reported on by publicist Joe DiPesa, included six-day serialization in the *Evening Globe* with pictures, theatre and playdate plugs. Full page was also landed in the *Sunday Advertiser* two weeks in advance with art and coming soon plugs, in addition to special mats in Polish papers.

Transcriptions were planted over WMEX and WORL, while a song guessing contest using guest tickets as prizes was held over WCOP and limerick contest over WEEI. Through tieup effected with fleet of cabs, tire covers were imprinted with title and playdates and numerous windows were secured from travel agencies, department stores, etc.

"LET'S HEAR FROM YOU"

Rooney-Garland Club Organized by Cox

In connection with the showing of "Babes in Arms" at the Kingston, in Kingston, Pa., Manager Al Cox announced that a Mickey Rooney and Judy Garland Club was being formed with free membership buttons for boys and girls attending a certain matinee performance. In addition, Cox hooked up with 15 merchants for a full page ad advising that prizes would be given to persons estimating correct score of local scholastic football game. Entrants left their selection slips at any of the advertisers' stores, promoted prizes being awarded from stage.

"LET'S HEAR FROM YOU"

Fitzpatrick Presents "Circus" Trophy at Game

On Saturday afternoon, Ed Fitzpatrick at the Poli, in Waterbury, Conn, for "At the Circus," sent three boys dressed as the Marx Brothers out to the new city stadium where the Crosby-Naugatuck football game was being held. Lads mingled with the crowds, ran around the field, played football between halves and in general created a furore.

To the first fellow making a touchdown for the local team went a bronze statue of a player which was presented to him on the field by the theatre's Marx Brothers.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.............Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel...................Foreign
Allegheny Uprising, 006, Mel..........RKO
All at Sea, Com.....................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel..........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel......Col
And It All Came True, Mel.............WB
And So Goodbye, Mel...................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West............Rep
Arouse and Beware, Mel...............MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com......................GN

B

Babes In Arms, 9, Mus.-Com...........MGM
Bachelor Mother, 932, Mel.............RKO
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, 17, Mus.....................MGM
Barricade, 026, Mel................20th-Fox
Beau Geste, 3902, Mel.................Para
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks, Com......................Col
Big Guy, The, 4016, Mel...............Univ
Big Town Czar, 3018, Mel..............Univ
Bill of Divorcement, Mel................RKO
Biscuit Eater, The, Mel.................Para
Billy the Kid Returns, 851, West.......Rep
Black Friday, Mel......................Univ
Blackmail, 5, Mel......................MGM
Blazing Six Shooters, West.............Col
Blind Alley, Mel........................Col
Blondie Brings Up Baby, Com..........Col
Blondie on a Budget, Com................Col
Blondie Takes a Vacation, Com..........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West.........Rep
Boy Friend, 943, Com..............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel..........MGM
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus.........MGM
Brother Rat and the Baby, Com.........WB
Brother Orchid, Mel.....................WB
Buck Benny Rides Again, Com........Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West.......................RKO
Bullets for Rustlers, West..............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel.......................Col
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel...........Rep
Captain Fury, Mel.......................UA
Career, 930, Mel.........................RKO
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie McCarthy, Detective, Com.......Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, Mel...................Mono
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel............WB
Children of the Wild, 315, Mel...........GN
Chip of the Flying U, 4060, West.......Univ
Chump at Oxford, Com...................UA
Citadel of Silence, Mel..............Foreign
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Cisco Kid in Chicago, 039, Mel.....20th-Fox
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel.................Col
Coast Guard, Mel........................Col
Code of the Secret Service, 374, Mel......FN
Code of the Streets, 3019, Mel..........Univ
Colorado Sunset, 846, West..............Rep
Come On, George, Com...............Foreign
Comet Over Broadway, 370, Mel..........FN
Confessions of a Nazi Spy, Mel..........FN
Congo Maisie, Mel......................MGM
Conspiracy, 935, Mel....................RKO
Convicted Woman, Mel...................Col
Covered Trailer, 915, Com...............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West.........Rep
Crashing Thru, 3936, Mel..............Mono
Criminal Cargo, Mel......................Col

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com................MGM
Danger Ahead, Mel......................Mono
Danger Flight, 3816, Mel..............Mono
Danger on Wheels, Mel.................Univ
Dark Command, The, Mel...............Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel..........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.........Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel..........Univ
Devil Is Yellow, Mel....................Univ
Devil Is an Empress, Mel............Foreign
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel............Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel........................Para
Dodge City, 304, Mel. (C)..............WB
Double Deal, Mel....................St. Rts
Down Our Alley, Mus.-Com..........Foreign
Down the Wyoming Trail, 3864, West...Mono
Down Went McGinty, Mel...............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...............FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, 18, Mel..............MGM
Earthbound, 034, Mel...............20th-Fox
East Side of Heaven, Mus.-Com........Univ
East Side Kids, Mel.....................Mono
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
End of a Day, Mel...................Foreign
Enemy Within, The, Mel................WB
Englishman's Home, An, Mel..........Foreign
Escape, The, Mel...................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, Mel...................FN
Eternally Yours, Mel.....................UA
Everybody's Hobby, 376, Com............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel..........RKO
Ex Champ, 3010, Mel...................Univ
Exile Express, 301, Mel..................GN

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel..............MGM
Fatal Hour, Mel.........................Mono
Fifth Avenue Girl, 934, Com...........RKO
Fight for Peace, The, 3831, Mel........Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West...........Mono
Fighting 69th, 451, Mel..................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Five Little Peppers at Home, Com.......Col
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Forgotten Woman, The, 3031, Mel......Univ
For Love or Money, 3030, Mel...........Univ
40 Little Mothers, Com.................MGM
For Women Only, 037, Mel...........20th-Fox
Four Feathers, Mel. (C).................UA
Four Wives, 453, Mel....................FN
Framed, Mel. ....Univ
French Without Tears, Com.............Para
Frontier Marshal, West.............20th-Fox
Front Page Lady, Mel..................Mono
Frozen Limits, Com..................Foreign
Fugitive at Large, Mel..................Col
Fugitive from Justice, Mel..............WB
Full Confession, 003, Mel...............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel..........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com...............20th-Fox
Golden Boy, Mel.........................Col
Golden Gloves, Mel......................Para
Gold Star Mothers, Mel............Producers
Gone with the Wind, Mel. (C).........MGM
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.......Col
Goose Step, Mel....................Producers
Gorilla, The, 944, Com.-Mel.......20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel...............Para
Granny Get Your Gun, Mel..............WB
Grapes of Wrath, 040, Mel..........20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, Mel........................Univ
Gulliver's Travels, 3915, Cartoon (C)....Para
Gun Chores, West.......................Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus...........Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel......20th-Fox
Hell's Harbor, Mel.................St. Rts.
Hell's Kitchen, 312, Mel................WB
Henry Goes Arizona, 2, Com..........MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Here for a Day, 4035, Mel.............Univ
Heroes in Blue, 3919, Mel.............Mono
Hidden Power, Mel......................Col
High School, 028, Com.............20th-Fox
His Girl Friday, Mel....................Col
Hold Your Horses, West................Para
Hollywood Cavalcade, Mel. (C)....20th-Fox
Home from Home, Com..............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel...............Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com....................Foreign
Hotel Imperial, 3836, Mel...............Para
House Across the Bay, Mel.............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel.........Univ
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Killed the Count, Mel...............Foreign
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway The, 315, Mel.....WB
In Name Only, 936, Mel..................RKO
In Old Monterey, 847, West............Rep
Inside Information, 3039, Mel..........Univ
Inspector Hornleigh, 945, Mel.......20th-Fox
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel.............Univ
Insivible Stripes, 408, Mel.............WB
Invitation to Happiness, Com.-Mel......Para
Irene, Mus. ....RKO
Irish Luck, Mel.........................Mono
I Stole a Million, 3007, Mel............Para
Island of Lost Men, 3848, Mel..........Para
Isle of Destiny, Mel.....................RKO
I Take This Woman, Mel.............MGM
It Could Happen to You, 950, Mel...20th-Fox
It Happened in Koloha, Mus.-Com.......Univ
It's a Wonderful World, 936, Com.-Mel..MGM
I Was an Adventuress, 038, Mel......20th-Fox

J

Jamaica Inn, 3906, Mel.................Para
Jeepers Creepers, 914, Com..............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel..........................WB
Judge Hardy and Son, 16, Com.......MGM
Just William, Com....................Foreign

K

Kansas Terrors, The, 961, West..........Rep
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel...............WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel.........Col

L

Lady Dick, Mel..........................FN
Lady of the Tropics, 947, Mel.........MGM
La Immaculada, Mel..................Foreign
Lambeth Walk, Com...................MGM
La Noche de los Maxas, Mel.........Foreign
Llano Kid, 3913, West.................Para
Last Express, 3028, Mel................Univ
Laugh It Off, 4026, Mel................Univ
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Law of the Texan, West..................Col

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Legion of Lost Flyers, 4053, Mel.......Univ
Legion of the Lawless, 082, West........RKO
Life of Dr. Ehrlich, Mel.................WB
Light of the Western Stars, West.......Para
Light That Failed, The, Mel..........Para
Lion Has Wings, Mel....................UA
Little Accident, 4019, Com............Univ
Little Orvie, Com.......................RKO
Little Miss Broadway, Mus.........20th-Fox
Little Old New York, 031, Mel.......20th-Fox
Llano Kid, Mus........................Para
Lone Wolf Strikes, Mel...................Col
Lost Squadron, The, 994, Mel...........RKO
Love Affair, 916, Mel...................RKO
Lucky Night, 933, Com.................MGM
Lucky Texan, West.....................Mono

M

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Mad Empress, The, 420, Mel...........WB
Magnificent Fraud, The, 3847, Mel.......Para
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Man About Town, 3845, Com...........Para
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Man from Sundown, The, West...........Col
Man from Texas, 3865, West...........Mono
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Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel...............FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Marines Fly High, Mel..................RKO
Married and in Love, 014, Mel..........RKO
Married, Pretty and Poor, Com.-Mel.....WB
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel...........RKO
Mercy Plane, Mel..................Producers
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Mickey the Kid, 814, Mel..............Rep
Midas Touch, The, Mel.............Foreign
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Million Dollar Legs, 3846, Mel........Para
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Missing Daughters, Mel..................Col
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Mountain Rhythm, 845, West...........Rep
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel........MGM
My Favorite Wife, Com.................RKO
My Little Chickadee, Com..............Univ
My Son Is Guilty, Mel...................Col
My Son, My Son, Mel....................UA
My Wife's Relatives, 010, Com.-Mel.....Rep

N

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Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, 3912, Mel............Para
90 Degrees South, Mel..............Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Com.....................MGM
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Northwest Passage, Mel. (C)...........MGM
Nurse Edith Cavell, 001, Mel...........RKO

O

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Oh, Johnny, How You Can Love, Mel.....Univ
Oklahoma Frontier, 4059, West........Univ
Oklahoma Terror, West.................Mono
Old Maid, The, 452, Mel.................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus......................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com.........Para
One of the Finest, Mel..............Producers
1,000,000 B.C., Mel.......................UA
One Wild Night, Mel................20th-Fox
Only Angels Have Wings, Mel...........Col
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel................Col
Overland Mail, 3857, West...............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C)..............UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel.................GN
Papa's Misadventure, Com............Foreign
Parents on Trial, Mel....................Col
Parole Fixer, Mel........................Para
Passport to Alcatraz, Mel................Col.
Phantom Strikes, The, 3923, Mel......Mono
Philo Vance Comes Back, Mel...........WB
Pinocchio, Cartoon (C).................RKO
Pioneer Days, West.....................Mono
Pioneers of the Frontier, West..........Col
Poisoned Pen, Mel...................Foreign
Pride of the Blue Grass, 418, Mel........WB
Pride of the Navy, 822, Mel...........Rep
Primrose Path, The, Com.-Mel..........RKO
Private Lives of Elizabeth and Essex, The, 402, Mel. (C)..........................WB

Q

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R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel...............20th-Fox
Range War, 3954, West................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel....................UA
Rebecca, Mel. ....UA
Remember? 11, Com...................MGM
Remember the Night, Mel...............Para
Renegade Trail, 3859, West.............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel...................FN
Return of the Cisco Kid, Mel.......20th-Fox
Ride 'Em Cowgirl, WI-2, West..........GN
Riders of Black River, West.............Col
Riders of Destiny, West...............Mono
Riders of the Frontier, West...........Mono
Riders of Pasco Basin, 4062, West.......Univ
Rigadoon, Mel. ....Univ
Rio, 4014, Mel.........................Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore, Mus................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, 3951, West.........Mono
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rovin' Tumbleweeds, 848, West..........Rep
Riders of the Sea, 3910, Mel..........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West.........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel.............RKO
Saint's Double Trouble, Mel............RKO
Saint Strikes Back, 918, Mel..........RKO
Santa Fe Marshal, West...............Para
Santa Fe Stampede, 863, West..........Rep
San Francisco, 636, Mel...............MGM
Scandal Sheet, Mel......................Col
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret Four, The, Mel.................Mono
Secret of Dr. Kildare, 12, Mel........MGM
Seventeen, Com. ....Para
She Goes to War, Mel..............St. Rts.
She Married a Cop, Mel................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, 041, West...........20th-Fox
Shop Around the Corner, 20, Mel........MGM
Should a Girl Marry? 3830, Mel.......Mono
Should Husbands Work? 816, Com.......Rep
Sidewalks of London, Mel..............Para
Singing Charro, The, West..........Foreign
Singing Cowgirl, The, WI-3, West.......GN
Six-Gun Rhythm, WI-19, West..........GN
6,000 Enemies, 938; Mel...............MGM
Sky Patrol, 3815, Mel..................Mono
Slightly Honorable, Mel.................UA
Smashing the Money Ring, Mel..........FN
Smuggled Cargo, 825, Mel...............Rep
Some Like It Hot, 3837, Mus..........Para
Song of the Street, Mel.............Foreign
Sons of the Sea, Mel................Foreign
Sorority House, 924, Mel...............RKO
S.O.S.-Tidal Wave, 813, Mel...........Rep
So This Is London, Com.............Foreign
South of the Border, 941, West.........Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Stanley and Linvingstone, Mel......20th-Fox
Star Maker, The, 3851, Mus............Para
Still Water, Com.....................Foreign
Stolen Life, 3864, Mel.................Para
Stop, Look and Love, 008, Com......20th-Fox
Story of Alexander Graham Bell, The 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. ....RKO
Strange, Cargo, Mel..................MGM
Stranger from Texas, The, West.........Col
Stronger Than Desire, Mel.............MGM
Student Nurse, Mel......................WB
Stunt Pilot, 3814, Mel.................Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.....................RKO
Sun Never Sets, Mel..................Univ
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C).......20th-Fox
Sweepstake Winner, Com.................FN
Swift Justice, West................Producers
Swiss Family Robinson, 019, Mel........RKO

T

Taming of the West, West..............Col
Tarzan Finds a Son, 939, Mel.........MGM
Tear Gas Squad, Mel...................WB
Tell No Tales, 35, Mel................MGM
Ten Days in Paris, Mel............Foreign
Texas Express, West. ....Col
Texas Renegades, West............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel...........Foreign
They All Come Out, 943, Mel..........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel..........Univ
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel...........Foreign
They Made Me a Spy, 921, Mel.........RKO
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel............Col
Thou Shalt Not Kill, 916, Mel...........Rep
Three Cheers for the Irish, Mel.........WB
Three Sons, 004, Mel..................RKO
Three Texas Steers, 866, West..........Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com...............Col
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel........WB
Torture Ship, Mel...................Producers
Tower of London, 4012, Mel............Univ
Traitor Spy, Mel.....................Foreign
Trapped in the Sky, Mel................Col
Tropic Fury, 4052, Mel.................Univ
20,000 Men a Year, 013, Mel.......20th-Fox
Two Bright Boys, 4017, Mel...........Univ
Two Fisted Rangers, West...............Col
Two's Company, Com....................UA
Two Thoroughbreds, 013, West...........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars, West. ....Mono
Under-Pup, The, 4010, Mel.............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel...............Para
Unmarried ....Para
Untamed, Mel. (C).....................Para

V

Vigil in the Night, 007, Mel...........RKO
Village Barn Dance, Mus.-Com.........Rep
Virginia City, Mel......................WB

W

Wall Street Cowboy, 857, West........Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel...................20th-Fox
Waterfront, 325, Mel...................WB
Way Down South, 947, Mus.............RKO
Way of All Flesh, Mel................Para
We Are Not Alone, Mel.................FN
We Shall Meet Again, Mel.............WB
Westbound Stage, 3952, West...........Mono
Western Caravan, West..................Col
West of Carson City, 4061, West.......Univ
West of the Divide, West.............Mono
What a Life, 3995, Com...............Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.............Foreign
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witness Vanishes, The, 4027, Mel......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf Call, 3827, Mel..................Mono
Wolf of New York, Mel.................Rep
Woman Is the Judge, A, Mel...........Col
Women, The, 1, Com.-Mel............MGM
Women Without Names, Mel...........Para
Wonder World, Mel.....................GN
World Moves On, The, Mel..............WB
Wuthering Heights, Mel.................UA
Wyoming Outlaw, 867, West............Rep

Y

Years Without Days, Mel................WB
You Can't Get Away With Murder, 364, Mel. ....FN
Young As You Feel, 032, Com.......20th-Fox
Young Man's Fancy, Mel............Foreign
Young Mr. Lincoln, 947, Mel......20th-Fox
Young Tom Edison, Mel..............MGM
Yukon Flight, 3938, Mel...............Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel..............Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Petersen	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Callela	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Man From Sundown, The	Chas. Starret - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
My Son Is Guilty	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Chas. Starrett-Iris Meredith	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Berry, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Pioneers of the Frontier	Bill Elliott-Linda Winters	Jan. 4,'39†	62	
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
These High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	82	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms			
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford			
Criminal Cargo	J. Holt-D. Purcell-I. Ware			
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson			
His Girl Friday	C. Grant-R. Russell-R. Bellamy			
(See "In the Cutting Room," Dec. 9,'39.)				
Lone Wolf Strikes, The	Warren William-Joan Perry			
Music in My Heart	Tony Martin - Rita Hayworth - Edith Fellows-Eric Blore	Jan. 10,'40†	70	
(See "In the Cutting Room," Nov. 25,'39.)				
Passport to Alcatraz*	Jack Holt-Noah Beery, Jr.			
Texas Express	Chas. Starrett-Iris Meredith			
Too Many Husbands	J. Arthur - F. MacMurray - M. Douglas			

FIRST NATIONAL
(See Warner Brothers)

GRAND NATIONAL

Title	Star	Rel..Date	Running Time Minutes	Reviewed
Children of the Wild 315	Joan Valerie-James Bush	Oct. 14,'39	57	
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

At Your Age
Full Speed Ahead
Never Mind the Guard
Wonder World

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, p. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74; 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Champ, The (reissue) (G) 201	W. Beery-J.Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Earl of Chicago (G) 18	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid from Texas, the (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†		
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie	A. Sothern - J. Carroll-R.Johnson	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Florian	Robert Young-Helen Gilbert			
40 Little Mothers*	Eddie Cantor - Rita Johnson - Bonita Granville			
Gone with the Wind (A)	Vivien Leigh - Clarke Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
I Take This Woman	Spencer Tracy-Hedy Lamarr			
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†		Apr. 22,'39
New Moon	Jeanette MacDonald - Nelson Eddy - Billie Burke - Mary Boland			
Northwest Passage	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Shop Around the Corner 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Strange Cargo	Clark Gable - Joan Crawford - Peter Lorre-Melvyn Douglas-Betty Compson	Feb. 2,'40†		
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†		
Danger Ahead	James Newill	Jan. 10,'40†		
East Side Kids*	Dennis Moore-Vince Barnett			
Fatal Hour	Boris-Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†		
(See "Mr. Wong at Headquarters," "In the Cutting Room," Dec. 30,'39.)				
Front Page Lady	Warren Hull-Kay Linaker	Jan. 20,'40†		
Pioneer Days	Jack Randall	Jan. 25,'40†		
Secret Four, The (A)	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3509	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tairoff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56.)				
Heritage of the Desert (G) 3845	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68; Dec. 23,'39, p. 60.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds	Isa Miranda-George Brent	Mar. 8,'40†		
(See "Diamonds Are Dangerous," "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash	Wm. Holder - J. Barrett - B. Granville-E. Stone-V. Glaser	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard			
(See "In the Cutting Room," Dec. 30.'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	B. Donlevy - A. Tamiroff - M. Angelus			
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Mar. 25,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Golden Gloves	Jean Cagney-Richard Denning			
Gun Chores	William Boyd-Russell Hayden			
Hold Your Horses	Wm. Boyd-Russell Hayden			
Knights of the Range	Russell Hayden-Jean Parker	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The (G)	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	*99	Dec. 23,'39
Man from Bar 20	William Boyd-Russell Hayden			
(See "In the Cutting Room," Dec. 16,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 2,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 19,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 16,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	Feb. 23,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Swift Justice	Tim McCoy			
Texas Renegades	Tim McCoy	Jan. 21,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	65	Dec. 30,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Thou Shalt Not Kill 916 (A)	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Texas Steers (G) 866	Three Msequiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trever-W. Pidgeon			
Heroes of the Saddle 963	Three Mesquiteers			
Village Barn Dance	Richard Cromwell - Doris Day - Lulu Belle & Scotty			
Wolf of New York	Edmund Lowe - Rose Hobart - James Stephenson			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7, 39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16'39 pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Story of Vernon and Irene Castle, The (G) 398	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	91	Nov. 18,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	65	Oct. 14,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 2,'39†	62	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Feb. 9,'40†		
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	*60	Dec. 16,39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,39
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi	Mar. 8,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 26,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 16,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39	76	Apr. 22,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39	71	Apr. 22,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	*84	Dec. 23,'39
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson	Mar. 22,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama 035	Sidney Toler-Jean Rogers	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Cisco Kid in Chicago* 039	Cesar Romero-Jean Rogers	Apr. 12,'40†		
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	58	Dec. 30,'39
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Earthbound* 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
For Women Only 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Apr. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	
(See "In the Cutting Room," Nov. 25,'39.)				
High School 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	Apr. 5,'40†		
Little Old New York 041	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†		
Man Who Wouldn't Talk, The 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
They Came by Night 033		Feb. 23,'40†		
Young As You Feel 032	Jed Prouty-Spring Byington	Feb. 16,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57.)				
Slightly Honorable	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†		
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
(See "In the Cutting Room," Dec. 16,'39.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
Our Town	Frank Craven			
Over the Moon (A)	Merle Oberon-Rex Harrison		78	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G)	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Motreal 4054	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Oh, Johnny, How You Can Love	Tom Brown-Peggy Moran	Jan. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Noland-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Lee Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges -			
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Friday*	Boris Karloff-Bela Lugosi			
Danger on Wheels	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†		
Devil Is Yellow	Wayne Morris-Margaret Lindsay			
Framed	Constance Moore-F. Albertson	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
It Happened in Koloha*	Deanna Durbin-Kay Francis-Walter Pidgeon			
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel	Feb. 9,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rigadoon	Lola Lane-James Craig			
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11, '39, 39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Espionage Agert (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Child Is Born, A 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	
(See "Give Me a Child," "In the Cutting Room," May 6,'39; exploitation: Dec. 9,'39, p. 96.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†		
(See "In the Cutting Room," Oct. 28,'39.)				
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Brother Rat and the Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Magic Bullets	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
(See "In the Cutting Room," Dec. 30,'39.)				
Married, Pretty and Poor*	John Garfield-Claude Rains			
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Three Cheers for the Irish*	Priscilla & Rosemary Lane-Dennis Moore - T. Mitchell - P. Lorre-A. Hale			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Allan Hale			
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			
Years Without Days	John Garfield - Pat O'Brien - Ann Sheridan			
(See "In the Cutting Room," Oct. 28,'39.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley			*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The* (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby			88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The* (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The*	Bruce Cabot	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cu-and Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days In Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
Traitor Spy*	Jack Buchanan	Assoc. British		87	Dec. 30,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	20th Cent.-Fox		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	Assoc. British		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 25,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers 1428 (All Star)	Nov. 24,'39†	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing but Pleasure 1428. Buster Keaton	Jan. 19,'40†	2 rls.
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Jan. 5,'40†	2 rls.
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
World of 1960 (Futurama) 1971	Dec. 22,'39†	1 rl.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	8
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39) Nell's Yells 9511	Nov. 3,'39†	7
Odd Sports 9804	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Jan. 26,'40†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1803	Dec. 29,'39†	1 rl.
Jai Alai 1802	Nov. 3,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
1503	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

Title	Rel. Date	Min.
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The (12-23-39) W-891 (color)	Oct. 28,'39	9
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15, '39	8
Mad Maestro, The W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81 (color)	Dec. 9,'39	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish P-1	Dec. 23,'39†	20

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia .... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27, '39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes M-75 (Sepia)	Dec. 30,'39†	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 (Sepia)	Jan. 6,'40†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	8
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
F-958	June 10,'39	10
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile K9-3	Nov. 10,'39†	1 rl.
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl.
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 2,'40†	1 rl.
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. A9-5	Dec. 29,'39†	1 rl.
Here's Hal A9-4	Nov. 24,'39†	1 rl.
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl.
Moments of Charm of 1940 (10-4-39) A9-2	Oct. 13,'39†	11
Phil Spitalny & Girl Orch.		
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12	Aug. 11,'39	11
Russ Morgan and Orch.		
Ted Flo Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11	June 2,'39	10
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr. 7,'39	1 rl.
Vincent Lopez and Orch.		

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life V9-3	Nov. 17,'39†	1 rl.
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review V9-4	Dec. 22,'39†	1 rl.
Windward Ho! V9-5	Jan. 19,'40†	1 rl.

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 10—P8-10	May 5,39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) E 8-8	Apr. 7,'39	22
(Special)		
Females Is Fickle E9-3	Feb. 23,'40†	1 rl.
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearian Spinach E9-2	Jan. 19,'40†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts R9-6	Dec. 8,'39†	1 rl.
No. 71—Bowling Skill R9-7	Jan. 26,'40†	1 rl.

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept. 29,'39†	1 rl.
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell D9-3	Nov. 24,'39†	1 rl.

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—L9-3	Jan. 19,'40†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—04,204	Dec. 1,'39†	11

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210	May 12,'39	11
Lillian Roth		
Hello Mama (4-1-39) 94,209	Apr. 14,'39	11
George Jessel		
Samovar Serenade 94,208	Mar. 17,'39	10
Luba Malina		
Tropical Topics 94,206	Jan. 20,'39	10
Rosita Ortega		

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinguette (7-15-39)	May 26,'39	8
West Wall 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528	May 5,'39	7
(color)		
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555	Dec. 29,'39†	1 rl.
(color)		
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy Goose in the Frame Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556	Feb. 9,'40†	1 rl.
(color)		
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527	Mar. 24,'39	7
(color)		
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526	Feb. 10,'39	7
(color)		
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance, A (12-9-39) 0554	Nov. 17,'39†	7
(color)		

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Feb. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 60—(3-11-39) 3358	Feb. 20,'39	9½
No. 61—(4-15-39) 3359	Mar. 13,'39	9
No. 62—(5-20-39) 3360	Apr. 10,'39	9
(Reviewed under title, "America Takes to Skiis")		
No. 63—(6-3-39) 3361	May 15,'39	9½
(Reviewed under the title, "Theatre of the Sky.")		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bela Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
Rhumba Land 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Remember When (9-16-39) 5101 Eaton Boys		20
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) John Payne	Nov. 25,'39†	15

COLOR PARADE

Title	Rel. Date	Min.
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16
Old Hickory 5003	Dec. 23,'39†	2 rls

LOONEY TUNES

Title	Rel. Date	Min.
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl
No. 79—The Film Fan 5606	Dec. 16,'39†	1 rl

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and Hic Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505		10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football 5308	Dec. 16,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Tax Trouble 4907 Grouch Club	Mar. 18,'39	1 rl.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mrs. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
Warning, The (4-1-39)	Aug. 1,'39	32

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do it Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

U. S. FOREST SERVICE

Title	Rel. Date	Min.
4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

Title	Rel. Date	Min.
City, The (5-20-39)		44

YORKE

Title	Rel. Date	Min.
Couriers of the Nation (12-9-39)		17
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd (15 episodes)	Sept. 2,'39	(1st episode 30 min.) (1st episode 29 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley		18 (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (Larry (Buster) Crabbe	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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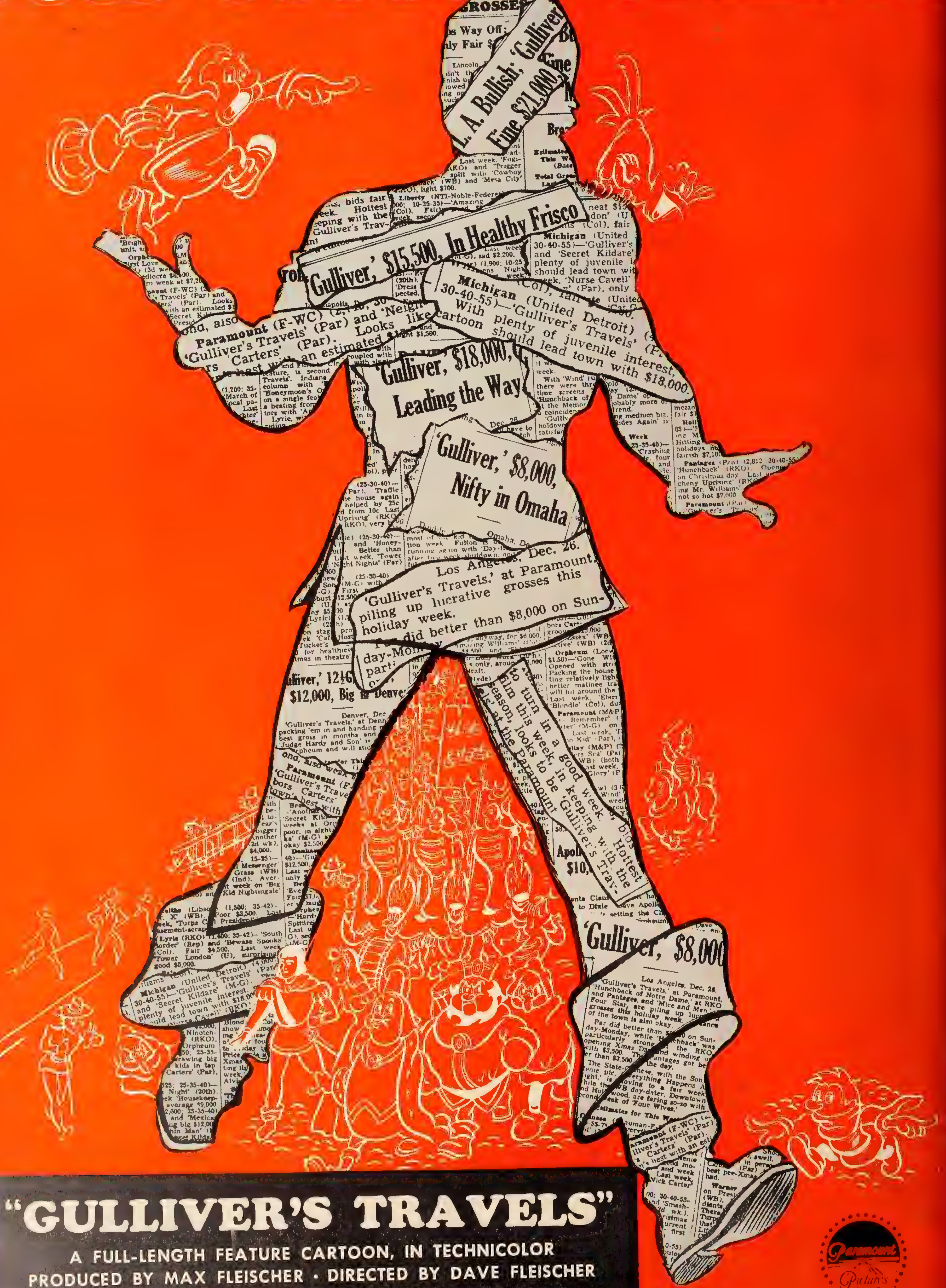

GROSSES
L. A. Bullish; 'Gulliver' Fine $21,000
'Gulliver,' $15,500, In Healthy Frisco
Michigan (United Detroit) 30-40-55)—'Gulliver's Travels' (Par). With plenty of juvenile interest, cartoon should lead town with $18,000.
Paramount (F-WC) and 'Gulliver's Travels' (Par) and 'Neighbors Carters' (Par). Looks like an estimated
'Gulliver, $18,000, Leading the Way
'Gulliver,' $8,000, Nifty in Omaha
Los Angeles, Dec. 26. 'Gulliver's Travels,' at Paramount, piling up lucrative grosses this holiday week.
did better than $8,000 on Sunday-Monday
'Gulliver,' 12½G
$12,000, Big in Denver
to turn in a good week, in keeping with the film this week, looks to be 'Gulliver's Trav...' season, at the Paramount
'Gulliver,' $8,000

"GULLIVER'S TRAVELS"

A FULL-LENGTH FEATURE CARTOON, IN TECHNICOLOR
PRODUCED BY MAX FLEISCHER · DIRECTED BY DAVE FLEISCHER
A PARAMOUNT PICTURE

MOTION PICTURE HERALD

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IN *"Better Theatres"*: ECONOMY IN AIR CONDITIONING METHODS TODAY

VOL. 138, NO. 2 In Two Sections—Section One JANUARY 13, 1940

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onovan, fightin'
fightin' Irish
TING
H
WARNER BROS.'
Greatest!

Directed by
WM. KEIGHLEY
Original Screen Play
by Norman Reilly Raine,
Fred Niblo, Jr., and
Dean Franklin

SWANEE RIVER

New openings **topping such smash 20th Century-Fox hits as "Rains Came," "Stanley and Livingstone," "Kentucky"!**

Holdovers **already reported by 87 per cent of all key-city situations . . . following record-breaking first weeks!**

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Coming–

LITTLE OLD NEW YORK

THE BLUE BIRD

THE GRAPES OF WRATH

The greatest concentration of smash attractions within memory!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 2

January 13, 1940

PROGRESS REPORT

FOR all of its repute of galloping development some of the phases of evolution in the structure of the industry of the motion picture are coming slowly. This has been a consequence of the concentrations of capital and creative attention to the basic product, the film—and a consequence, too, of factors of sheer inertia, so much to attend to that all else could wait.

Typical has been the long time a-coming of the unified operation represented by Advertising Accessories, Inc., the newly formed affiliate of National Screen Service. Just now the project covers the promotional merchandise of three concerns, Paramount, RKO and Universal. The prospects are that in time the newly constituted machinery of service will be at least as extensive in its coverage of producers as the National Screen trailer project.

The movement and reaching for the efficiencies to be had, now crystalized into operation by Mr. Herman Robbins and the indefatigable Mr. Charles Casanave, has been in the minds of distribution executives many and many a year.

To students of distribution the advantages have ever been obvious, even if apparently unobtainable. Twenty-five years ago unified physical distribution was being talked. Somewhat later Mr. Walter Irwin became the author of a unified distribution plan which was for the day of its presentation famously well accepted, as a theory. It or its equivalent may some day, when more insistent problems of the distribution machine are solved, or met, yet become a working fact. None will dispute that the motion picture industry has in its physical distribution plant a vast duplication of equipment with a capacity and cost out of proportion to the service to be rendered.

While these considerations of the machinery are primarily addressed at sheer business mechanics, it is to be observed that always reduction to practise of new devices finds influences on products. It may be expected to prove so with the advertising accessory services. With wastes and conflicts and complexities eliminated more effective attentions to the wares themselves are likely to result. Just mention that notion to Mr. Robbins and Mr. Casanave and you will probably hear a hatful.

That the whole project, both as a corporate device and as an instrument of production, should have a certain relation to the closely kindred trailer art-and-business is inevitable.

Potentialities for better showmanship and a larger utilization of better devices of box office selling are evident and more than promised.

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CALIFORNIA'S "MIAMI"

MAGNIFICENT potentialities for transcontinental woofing repose in the production of "Miami" for Paramount, under the direction of Mr. Andrew L. Stone. Two weeks ago came a piece from Mr. Dave Epstein casually observing that Mr. Stone had been looking up locations at San Diego and Coronado. Now we've had to tear up a piece about that because, says Mr. Epstein, "there's been found a difference between Florida and California orange groves, and also there might be Chamber of Commerce comment". So it comes there's a Paramount expedition to Florida to "make background shots" in the veritable locations of the story. It looked for a time that Mr. Max Fleischer, the Miami producer, might have been put into what is known as a local situation among disturbed neighbors.

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CODE *and* DRAMA

THE forthcoming motion picture version of the New York stage play of two seasons ago entitled "Of Mice and Men" is another emphatic exemplification of the truth that the industry's regulatory processes affecting production do not infrequently contribute dramatic betterment to the subjects with which they deal. The processes were of course not intended primarily to do any such thing. Even amongst well-wishers it was hardly hoped that the Code would do other than effect reasonable standards of decency without material sacrifice to dramatic aims. But it has done this and more.

The stage play, "Of Mice and Men", was based on the John Steinbeck story. It was a pronounced success but necessarily limited in extent because of the subject matter. It was argued, and perhaps with considerable effect, that much of the language employed restricted its acceptance. There were certain colorations, as well, in the manner of telling the story which left implications of a decidedly unpleasant taste.

The motion picture has dramatic merit superior to that of the stage play and dictionary words or colloquial uses of them alone are employed. It is stark, severe and penetrating. It does all this and more without recourse to allusions which of their very nature have no right of entry into a public auditorium. This job of Hal Roach as the producer and Lewis Milestone as the director is a highly creditable one. If those who sneer at the screen's immaturity were as thoughtful as their ponderous posings would have one believe, this production should silence them for a long moment at least.

"Of Mice and Men" does a service in showing what the screen can do and do well. Now that this has been done it is to be hoped that Mr. Roach and his colleagues in Hollywood will return promptly to the production of subject matter less agonizing in its import—subject matter less calculated to add to the misery than the happiness of an audience. Yes, there are those clinically inclined persons who want the smell of a sociological ether in their pictures, plays and books. But the millions get all the depression they want without buying tickets for more.

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AN advertisement in "The Cinema" of London—where nightlife is a bit afflicted by "blackouts"—announces that the many friends of F. W. Musgrave can find him now as the proprietor of "The Hare & Hounds" which is to be found located "next door to the Bull & Bush, North End Way, Hampstead." Sounds most exciting, especially in the dark.

This Week
in the News

Bioff Indicted

WILLIAM BIOFF, IATSE studio union leader, on Wednesday was indicted on two counts of income tax evasion by the federal grand jury in Los Angeles. He was to be surrendered Thursday by his attorney, George M. Breslin.

Concluding one phase of the investigation of several months' duration, the federal grand jurors voted a true bill charging Bioff had failed to pay proper taxes during 1936 and 1937, the latter year being a period in which he received what he described as a $100,000 loan from Joseph M. Schenck. The Government charges that Bioff should have paid $4,384 in taxes on an income of $33,573 in 1936 and $80,250 on income of $176,417 in 1937. Instead, according to Charles H. Carr, assistant United States attorney general in charge of the probe, Bioff in 1936 paid a tax of $105.92 on an asserted income of $5,710 and in 1937 paid a levy of $193.50 on an asserted income of $7,205. Maximum penalty on each count is five years in jail or $10,000 fine or both.

Mr. Breslin and Michael Luddy, attorney for the Los Angeles Central Labor Council, Wednesday issued the following statement: "We have not yet seen the indictment and have no definite knowledge of its exact charges. However, we assume the indictment involves matters which were investigated several years ago by the Sacramento grand jury and by the legislative interim committee on capital and labor and lately by the local federal grand jury. Although we do not intend to try the case in any place other than the proper court we do feel that Mr. Bioff's complete innocence of any possible charge will be definitely established in due course."

—

While Illinois' Governor Henry Horner was preparing to open hearings this week, in Springfield, on the extradition of Bioff from California to Illinois, to serve out a 17-year-old Chicago jail term, Bioff, still in Hollywood, was leading his studio unions in new attacks on the producers, charging that they were not living up to the 10 per cent wage increase recently granted to the various crafts. He was answered immediately by Joseph M. Schenck, as head of the producers' labor committee.

Bioff's extradition was sought in the Illinois state capital by Thomas J. Courtney, Cook County prosecutor; it has been opposed by Senator Abraham L. Marovitz, Bioff's attorney at Springfield. The proceedings have developed into a political cause celebre, with Democratic Governor Horner under criticism from Republicans of the state and from the Chicago *Daily News,* a leader in the move for apprehension of Bioff. It was in the *News'* columns, and also in the columns of many of the country's papers, that Westbrook Pegler, syndicated writer, first revealed, several months ago, that Bioff had not finished a six months 1922 jail term in Chicago, though his appeal from it, which obtained his release, had been rejected.

Bioff was arrested in Los Angeles, on a wired request from the Chicago authorities. He walked free for two weeks on bail, and, when the Chicago authorities did not follow with extradition proceedings, the Los Angeles police released him. The Illinois Governor, on December 20th, postponed hearings to this week, to allow filing of briefs by attorneys for the state and the coast labor leader. The previous delays, and this postponement caused editorial criticism, and Governor Horner filed a $250,000 libel suit against the Chicago *Daily News.*

Bioff, who said the charge had been made to hamper his labor activities, led other studio labor leaders to a Hollywood conference on Tuesday, with Mr. Schenck and his producers' committee, after making new threats of a strike.

The strike possibility was soon dispelled when the producers agreed strictly to observe jurisdictional lines as set up by the studio unions, and the wage increases.

The union had claimed that, since the recently granted ten per cent wage increase, the producers were using laborers to do grips' work, grips to do gaffers' work, and that they were paying these classes lower scales.

Dies' "Reds"

BUILDING up to his public pleading of Wednesday, January 3rd, before the new Congress, for funds to continue his investigation of un-American activities, Representative Martin Dies (Dem., Texas), the week before had gone to the press of America with loud charges of a Hollywood motion picture colony penetrated by Communism. The impression had been left that the Congressman would cite Hollywood "cases" in a 20-page report. That report was not made a part of Mr. Dies' formal committee report to Congress, nor has it been made public since. The underlying reason, as heard in Washington Wednesday was: Disinclination of certain members of Mr. Dies' committee to "smear" individuals without definite detailed evidence of their affiliation with Communist or other subversive organizations. Meanwhile, Mr. Dies still was awaiting the word of Congress that would kill or continue his investigations.

It was pointed out that no public hearings had ever been held on the California situation and that at least another two months work would be necessary to develop the details of the investigators' discoveries.

$ Sleuths

UNCLE SAM'S minatory eye, constantly on the alert for attempted evasions of federal admission tax payments, is determined to keep down violations. This was the word from the Washington headquarters of the Commissioner of Internal Revenue this week.

Indicating that "tax evasions do not pay," Commissioner Guy T. Helvering pointed out that during the past year a considerable but unspecified amount of additional admission taxes were collected and, in addition, some offenders, unnamed, were fined or imprisoned.

The Washington report carried no intimation that any great difficulty is being encountered in obtaining true reports and complete tax payments from most motion picture theatres, and left the suggestion that ticket brokers and cabarets, whose activities are harder to check, are the chief offenders.

Regardless, sky-rocketing admission tax collections in the last few months have caused the U. S. Treasury Department to make an upward revision of its original estimate of revenue from that source for 1939-40, from $19,200,000 to $20,500,000, as reported on page 17.

The Italian Scene

AMERICAN motion pictures still head the list of foreign films imported into Italy according to the official figures of the Italian Film Monopoly which reach this country via *La Cinématographie Française.* The Italian motion picture monopoly has released figures for the 1937-38 and 1938-39 seasons.

The American companies stopped distribution in Italy on December 31, 1938, and the majors have not been sending pictures since that date. Even though the second period tabulated runs up to June, 1939, six months after the American companies withdrew, it was pointed out that the American pictures listed for the 1938-39 season could have been imported before the first of the year.

In the first period, from July 1, 1937 to May 30, 1938 the following foreign pictures were imported to Italy: 173 American, 25 French, 22 German, 13 English, 3 Austrian and 1 Hungarian. From July 1, 1938 to May 30, 1939 the tabulation shows 144 American, 40 French, 21 German, 16 English and 1 Spanish. Despite the Rome-Berlin axis France gained considerably and Germany lost slightly in the number of pictures brought into Italy for the recent period.

Forty-four features and 96 shorts were produced in Italy in 1938 according to the Italian Library of Information.

Another Language?

"THE LION HAS WINGS," Alexander Korda production from England, purportedly intended to stimulate patriotism for the Allies in their war with Hitler, a film which has played in Great Britain and Canada for the last six weeks, is being reconstructed for American audiences. United Artists, the distributor, decided that the "very English" commentary, which runs through a part of the picture, needed to be altered, and so engaged Lowell Thomas, narrator, to do the altering, in "American voice."

The picture was made from the library, from the newsreel, from dramatic scenes made in the studio, in London.

"The Lion Has Wings" was produced with Korda financing, but had State collaboration. The British Ministry of Information helped sponsor the picture in England. The cost was said to be within $125,000 and Aubrey Flanagan hailed the film as "a cutter's masterpiece and a cameraman's triumph," in his review from London in MOTION PICTURE HERALD, November 18th, 1939.

Withal, and of more immediate and important interest to the exhibitor is the picture's box office performances to date, United Artists, in New York, Wednesday, estimating that it will get $140,000 from the film in Canada alone—"and when we get $140,000 from Canada, on any picture, that's something," quoting a United Artists official.

"Wind", 69¢

MACMILLAN'S, the book publisher, and Metro-Goldwyn-Mayer, the film distributor, might be said to be engaged in a price war over "Gone With the Wind." It is a peaceful war, however, because the new "motion picture edition" of the book, though priced at 69c (6c to 96c less than the picture's box office price) carries a scene from the picture on the cover and otherwise ties in with the Selznick production to the tune of four pages—including all the credits, all advertisement.

It is well known that motion pictures based on books help stimulate new reader interest — "Wuthering Heights" is one of the best recent examples of this, enjoying a new book sales spurt after filming. But "Wind," now selling at the book store at 69c (it originally sold for $3.00), and selling at the theatre from 75c to $1.50, sets something of a precedent.

In England, book publishers use regular screen scenarios as an "original" source of popular book material—with slogans like "You have seen the picture, now read the book."

"Wind" news of the week appears on page 19.

Freedom, Except . . .

AMERICANS spending the same production moneys in England as under the existing quota, will be compelled hereafter to make a certain number of minimum cost films, under a new agreement, said officials of the British Board of Trade, under exhibitor questioning, at a conference in London Wednesday. The United States interests in England can do as they wish with their money now "frozen" in the country except convert it into dollars, it was said. The Board of Trade has no power to prevent them from acquiring theatres or mortgages.

The future policy of the Board of Trade regarding film financing, was still regarded uncertain this week, in view of the appointment of Sir Andrew Rae Duncan to be president of the board, succeeding Oliver Stanley, who was named Secretary of State for War.

Expecting

"THE RKO-DISNEY people" are aiming at a New York opening box office gross for "Pinocchio," when it makes its indefinite run at the Center Theatre starting February 15th, that will be almost double the $530,000 ticket income recorded at the Music Hall by their "Snow White and the Seven Dwarfs," in five weeks in January and February, 1938, its initial New York showing, *Motion Picture Daily* said Thursday.

The RKO-Disney interests, it pointed out, also expect $250,000 gross rental return from the Center's run, compared with the $150,000 received for "Snow White" in its five weeks at the Music Hall.

"Pinocchio" will be shown at the Center on rental terms of 70 per cent and at an admission scale averaging 75 cents a seat at the 3,200-seat theatre. The prices for "Snow White's" Music Hall engagement ranged from 40 cents to $1.65, an average of 68 cents per seat. The Music Hall seats 6,200.

PCA

"REGULAR" motion picture exhibitors had 596 feature motion pictures and 715 short subjects, in one and two reels, excluding 520 newsreels, at their disposal for showing to their public in 1939; that is, they had that much product bearing the seal of approval of the Production Code Administration, under the industry's own system of regulating film standards. There were an additional dozen or two socalled "sex," "hygiene" and clinical pictures on the market, finding an occasional playdate, coming from the socalled "fringe" of the industry, many of which were barred in one or another of the half-dozen states where state censorship exists, or meeting local objection elsewhere.

The annual report of the Production Code Administration will show that the West Coast branch of the PCA—at Joseph I. Breen's headquarters, in Hollywood, issued approval certificates in 1939 for 523 features, for 436 short subjects; the East Coast branch, at the Hays headquarters, in New York, issued 73 feature certificates, 279 for shorts—most of the "eastern certificates" going to imports and certain independent product.

Since the PCA began issuing approval certificates, on July 15, 1934, a total of 3,809 features and 4,500 have been so labeled, as follows:

YEAR	FEATURES	SHORTS
1934	294*	487
1935	901†	851
1936	763†	831
1937	661	783
1938	594	833
1939	596	715
TOTALS	3,809	4,500

**Issuance of certificates started July 15, 1934.*

†Reason for the unusually large number of features certified in 1935 and 1936 is attributable to the action of distributors in submitting reissues, or pictures that were in circulation without certificates as produced prior to 1934 when the issuance of certificates started.

The PCA records show calendar year releases.

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THIS WEEK IN PICTURES

PRESS PREVIEW AND CONFERENCES. Joseph Bernhard, general manager of the Warner circuit; Harry M. Warner, Gradwell L. Sears, general sales manager, and Jack L. Warner in the lobby of the Warner Hollywood theatre before the preview of "The Fighting 69th." Mr. Sears and Mr. Bernhard are in Hollywood for studio conferences. (Review on page 36.)

WINFIELD SHEEHAN, producer of "What Price Glory," "Cavalcade," "Seventh Heaven" and others that the ticket takers remember, returns after several years' absence as producer of MGM's "Florian," scheduled for March release. (Story on page 18.)

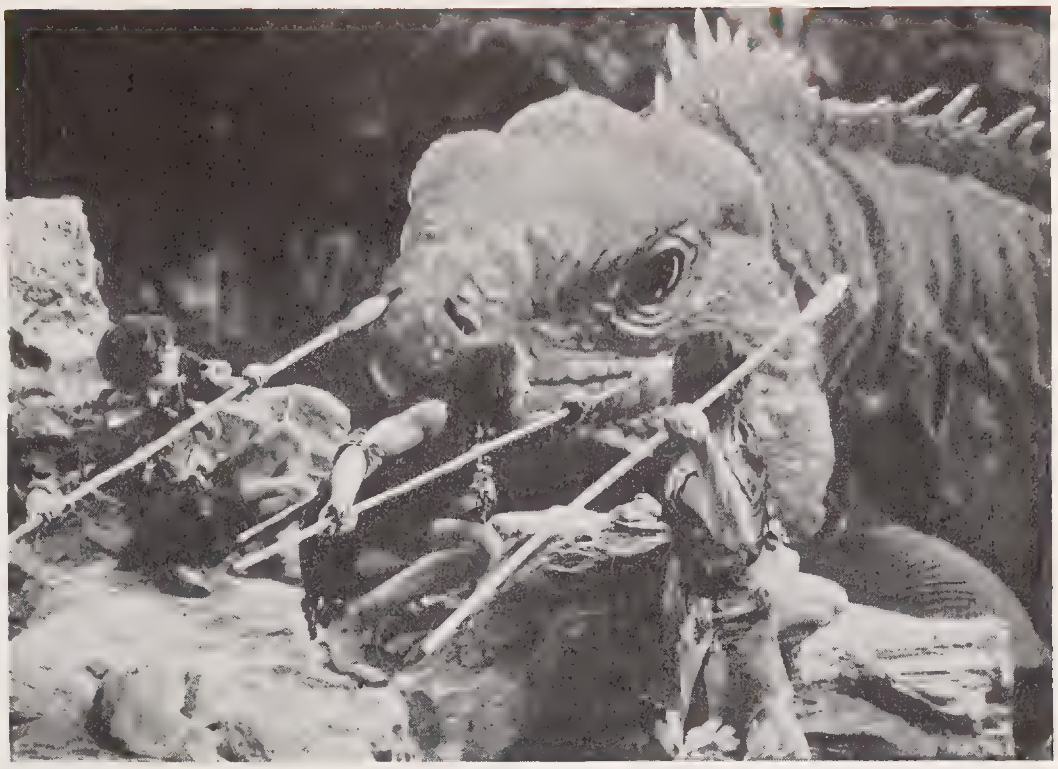
By International News

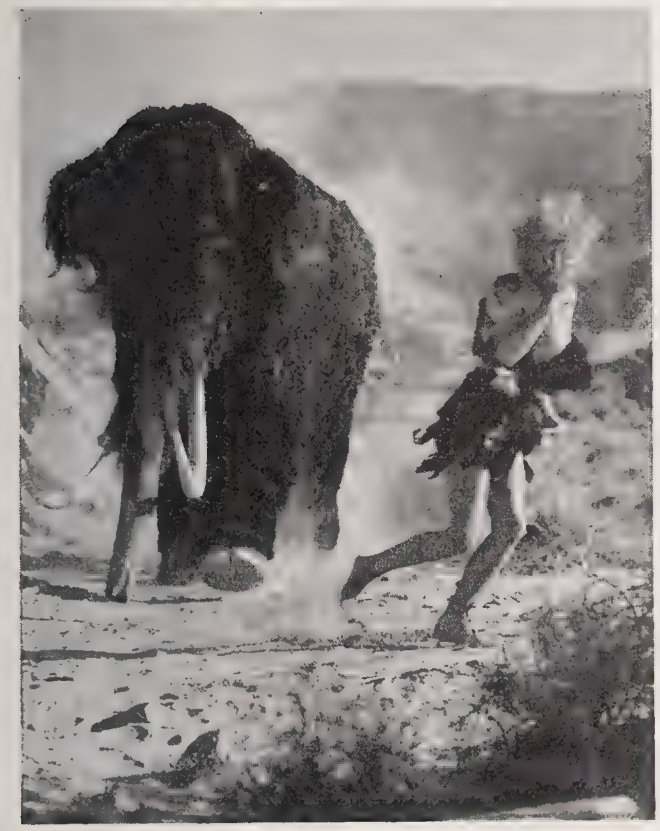
AGAINST PARALYSIS. Women leaders of many circles are guests of Mrs. Eleanor Roosevelt at the White House to discuss plans for this year's infantile paralysis fund raising campaign. Flanking Mrs. Roosevelt and the microphones are Mary Pickford and Dorothy Thompson. Standing in the rear are Mrs. Clifford B. Marsh, Jr., of Buffalo; Miss Margaret Arey of Charleston, S. C., Mrs. Stanley Reed and Miss Dorothy Ducas.

CONGRATULATIONS, to Sam Goldwyn, producer of "Wuthering Heights" which received the New York newspaper film critics' award as the best picture of 1939, from Jack Cohn of Columbia, happy over nomination of James Stewart as the best actor of 1939 on the strength of his performance in Columbia's "Mr. Smith Goes to Washington." The awards were made at a cocktail party and broadcast in the RCA Rainbow Room at which the distinguished guests included (right) Will H. Hays and Joan Crawford.

By Staff Photographer

EMBODYING many a return to first principles, Hal Roach's "1,000,000 B.C." for United Artists release is nearing completion. Precise information as to how prehistoric effects are obtained is withheld by the studio but the stills at right and below show the result. Mr. Roach is personally directing the film, which is concerned principally with a story of conflict between the Rock Tribe, stone throwers, and the Shell Tribe, spear fighters. Volcanoes erupt, monsters overrun the area, natural disasters threaten, the Shell People ultimately impose their higher culture upon the others and, of course, boy gets girl.





By Staff Photographer

ACTORS' UNION RALLY. Organizational gains since the American Guild of Variety Artists was formed as successor to the American Federation of Actors were discussed at the first membership rally last Sunday in New York. Henry Jaffe, left background, union attorney, was one of the speakers. Others in the picture are Jean Muir, acting secretary; Henry Dunn of the speakers' committee and Alex McKee, treasurer. (See page 27.)

PREVIEW OF APRIL, above and below. All the talk in Dallas these days is of the national Variety Club convention opening in that city April 18th but the Dallas tent took time out last week from discussion of plans for a local party. Above is the R. J. O'Donnell table with the Interstate circuit executive looking into the camera from the front right-hand corner. Below, Mr. and Mrs. R. E. Griffith of the Griffith Amusement Company are host and hostess to a table of friends.

By Staff Photographer

MASS MEETING. Harry Brandt, above, addressing the meeting of circuit executives and independent exhibitors at the Hotel Astor in New York at which he reiterated and emphasized his call to arms against the Neely bill. Listening at the right are Lawrence Bolognino, foreground, head of the Consolidated circuit, and Walter Reade of the circuit bearing his name.

By Staff Photographer

ANNUAL MEETING of the MGM auditors, checking supervisors and maintenance representatives in the Hotel Astor, New York. Back row, in the accepted order: Charles Fogle, branch office film and maintenance; Ben Wolf, student auditor; Charles School, Charles Aaron, William Marsh, John Ash, Joseph L. Collard, auditors, and Nat Rochlin, student auditor. Front row: Robert Long, executive checking supervisor; Thomas F. Grady, Jay H. Zimmerman, Parke D. Agnew, Robert F. Long, auditors; Joseph M. Cummings, Boston and Jerome J. Jonas, executive checking supervisor.

By Staff Photographer

PETER MAYER, left, formerly in charge of the west coast division of Pathe News and a son of Arthur Mayer, returns to New York from Europe with a print of "Lights Out in Europe" which he filmed with Herbert Kline. The film, showing war preparation and activities in the fields of conflict, is being shown to major distributors.

B. BERNARD KREISLER, Universal Washington manager, above with Eddie Cantor, presides at the opening of Deanna Durbin's "First Love," just before leaving for Hollywood to receive $1,500 awarded him by the company as the branch office leader showing the highest total in the recent "Exhibitor Testimonial" sales drive.

THREE NEW TRUST SUITS HIT MAJORS; HOMAND'S MARYLAND CASE DROPPED

More Than 50 Actions Pending; Newest Cases by Independent Exhibitors in Boston, Rockland, Me., and Philadelphia

The comparative quiet which for weeks has prevailed all along the anti-trust suit line broke with loud reverberations this week, in the eastern sector, with the filing of three actions by independent exhibitors against the large companies, in Boston, Rockland, Maine, and in Philadelphia.

Over 50 Actions Pending

The plaintiffs: in Boston, E. M. Loew's Theatres (not connected with Loew's, Inc.); in Maine, Carroll Cooney, and in Philadelphia, Rubin Shapiro. Their actions bring to well over 50 those pending against the eight large companies, virtually all of which were named in each of this week's three complaints, along with other defendants.

The majors gained some ground in the week with the dismissal of Leo Homand's trust action in Baltimore, by a federal court, on the grounds that the plaintiff failed to show a conspiracy in restrain of trade. An appeal will be taken

In other pending film trust cases, the majors and Department of Justice counsel ended formal conferences in the "key" New York action, the Government filed answers in the Balaban and Katz Chicago contempt case, depositions continued in the John Ford suit in Boston, a Federal Judge denied United Artists' plea for dismissal of the complaint of Folley Amusement, of Brooklyn, and arguments were set for January 15th and the 29th, respectively, in the Mori-Philadelphia and Linden-Baltimore cases.

Seven File Boston Suit

The Boston action against eight majors, seeking $2,595,000 for alleged violations of the anti-trust laws, were filed by seven E. M. Loew theatre corporations: Loew's Drive-In Theatre, Providence, Rhode Island; the Lynn Open Air Theatre, Inc., of Lynn, Massachusetts; Winchester Theatre Company, of Winchester, Mass.; E. M. Loew's, Inc., operating the Winchester Theatre, under lease; the Miami Drive-In Theatre, Dade County, Florida; the Governor Ritchie Theatre, Inc., Glen Burnie, Maryland; and the Mount Vernon Theatre Corporation, Alexandria, Virginia. The action is in Boston Federal Court.

The action specifies that the accused conspired and combined in restraint of trade; that they allowed the plaintiff houses no first run pictures; and that they, additionally, forced such to show inferior product.

In addition, the Winchester Theatre Company, and its leaseholder, the E. M. Loew's, Inc., filed suit against the Massachusetts Amusement Corporation, the Massachusetts Operating Company, Inc., and the Middlesex Theatre, Inc., operating theatres in towns near Winchester. The plaintiffs seek equal rights in showing films.

$100,000 Maine Suit

Alleging violation of provisions of the Clayton anti-trust law, the Waldo Theatre Corporation, of Waldoboro, Maine, has entered attachments aggregating $100,000 at the Knox County Registry of Deeds, Rockland, same state, against the M. & P. Theatre Corporation, the Rockland Amusement Company, New England Theatres, Inc., Public Netco Theatre Corporation, Paramount Film Distributing Corporation, Loew's, Inc., 20th Century Fox Film Corporation, Vitagraph, Inc., RKO Radio Pictures, Inc., United Artists Corporation, and Universal Film Exchange, Inc.

NO RELIEF FROM MR. JACKSON

Continuance of the present anti-trust policies of the Department of Justice, including those on the motion picture industry, was foreseen in Washington this week, under the Department's new leader, former Solicitor-General Robert H. Jackson, who was nominated last week to become attorney general, to succeed Frank Murphy. Mr. Murphy was elevated to the United States supreme court by President Roosevelt. Mr. Jackson, who had been assistant attorney general in charge of the Department's anti-trust division before the accession to that post by Thurman W. Arnold, and before his own appointment as solicitor-general, is said to be in full sympathy with the Department's present anti-trust campaign.

Mr. Murphy last week called the anti-trust suits an effort to stabilize national economy, and said, in his annual report, that "the country has been suffering from the absence of a referee in the competitive game." Mr. Arnold also talked last week, saying: "This new activity by the Department is not an attack on business; the purpose is constructive."

President of the plaintiff corporation is Carroll T. Cooney, who is also president of a New York wholesale lumber company. He alleges inability to obtain first run product for his Waldo Theatre.

Lynch in Philadelphia Case

Naming Robert Lynch, Philadelphia manager for Loew's, and 12 companies as defendants, Rubin Shapiro, operator of the Admiral Theatre, in that city, filed an anti-trust action for $75,000 in Philadelphia Federal Court last week.

The suit was filed in the name of Mr. Shapiro, the Harub Amusement Company Corporation, which operates the theatre, and the Penn Jersey Amusement Corporation. It names as defendants, besides Mr. Lynch, Warner Brothers, Inc., Warner Brothers Circuit Management Corporation, Warner Brothers Theatres, Inc., Vitagraph, Inc., Paramount Pictures, Inc., Paramount Pictures Distributing Company, Inc., RKO Radio Pictures, Inc., Loew's, Inc., 20th Century Fox Film Corporation, Columbia Pictures Corporation, Universal Film Exchanges, Inc., and United Artists. Both the Clayton and Sherman anti-trust acts are mentioned as having been violated.

The plaintiffs claim that clearance operating in favor of the Stanley-Warners' Keystone, Wishart, and Kent, and the independent Diamond Theatre, damages the business of the Admiral, a neighborhood house.

Westway Case Ends

"The Westway Theatre case" against seven majors and Frank Durkee in Baltimore, ended last week, when Federal Judge Calvin Chesnut ruled that the plaintiff (Leo Homand, of the Westway) had "failed to show a conspiracy in restraint of trade . . . or unreasonable restraint of competition." The judge also held that clearance and run were necessary film industry operations, and lawful.

New York Trust Conferences

In the Government's New York anti-trust suit, conferences between major defendants' attorneys and Paul Williams, special assistant attorney general, on the majors' interrogatories to the Government, ended on Friday. Mr. Williams said he had told the majors' attorneys what detailed information the Government would supply.

If the Government's attitude was acceptable, he said, a stipulation for both sides would be drawn and signed; if it was not, Federal Judge John Knox would decide.

The Government had until next Monday to file objections to the majors' interrogatories, which were served recently.

Answers in Chicago

In Chicago, where the Government has been following its criminal contempt case against Balaban and Katz and the majors, for violation of a 1932 consent decree, the Government attorneys last week filed three answers to the defendants, before Master Edgar Eldredge. The first reply answers the defense brief and memoranda; the second states Government objections to conclusions of law, as submitted by the defense; the third states the Government's objection to the proposed findings of fact.

Boston Suit Continues

In Boston, the long-running anti-trust suit by Morse and Rothenberg against the majors, postponed last week after testimony by Abe Montague, Columbia sales manager, and Seymour Schussel, company salesman, continued Monday when John J. Ford of the Maine and New Hampshire Theatres, and George C. Walsh, head of Paramount's Metro Theatres, took the witness stand.

Lose Brooklyn Move

Federal Judge Vincent Leibell, in Brooklyn, last week, denied United Artists' application to dismiss the complaint of the Folley Amusement Holding Corporation against it, the other majors, and Monogram, Republic, and others. The Judge, however, did not rule on jurisdiction.

To Hear Landis Appeal

The Circuit Court of Appeals, in Philadelphia, on next Monday, was scheduled to hear further arguments in case of the Landis Theatre, of Vineland, New Jersey, against the majors and the Stanley-Warner theatres. On last November 6th, Judge William H. Kirkpatrick had handed down a decree *nisi*, declaring that the licensing agreements between the Stanley Warner Vineland houses and the distributors violated anti-trust laws, and directing them to cease discriminating against the plaintiff, Eugene Mori, operator of the theatre, who was backed in his suit by public officials of Vineland.

The defense obtained a *supersedeas;* it posted a $10,000 bond, and took the case to the appeals court.

Baltimore Case January 29th

The Linden Theatre anti-trust suit against the majors and the Rome-Durkee circuit in the Baltimore area, is scheduled to begin on January 29th, in that city. The Linden's owners assert they are unable to obtain product.

PENDING TELEVISION APPLICATIONS WOULD DOUBLE TELECASTING FIELD

FCC Approval Believed Likely for Only Half of Requests; Hearings on Allocations To Start in Capital Monday

With 23 applications pending for authority to construct new television stations in 12 states and with several of the 21 presently licensed stations seeking expansive changes in their facilities it now seems certain that the proposed allocation of television channels set forth in the recent report of the Federal Communication Commission's television committee will be a major subject of discussion at hearings which the commission has set for Monday in Washington.

Only Half Will Be Granted

Indications are that approximately only half of the pending applications for new stations or changes can be granted under the plan outlined by the committee, which provides that not more than three channels shall be allocated to cities with metropolitan-area populations in excess of 1,000,000; two to cities between 500,000 and 1,000,000, and one to smaller cities.

Probably to be most restricted, should the Commission adopt its committee's proposals, are New York and Los Angeles immediately, Boston, Chicago, Philadelphia and Washington in the future, as well as a number of smaller communities in which television companies have laboratories. Four applications for stations in Los Angeles, for instance, are now pending. In Chicago, Balaban & Katz has applied for a permit to operate a station.

While the commission last month tentatively adopted the television committee's proposed new rules, it decided to hold open hearings before finally passing on them so that there could be no later complaint that all interests had not been heard. Aside from the allocations, the major features of the rules is the provision permitting television station operators to make charges to cover the cost of program production, including advertising material, but not to charge for transmission—in other words, to accept commercial programs on a cooperative basis but not for profit.

Sparring for Position

With the television situation shaping up as it is, pointing to the day when regular commercial operation will be authorized, the various companies now in the field are sparring for position so that they may be set when the commission lets them unlock the cash register.

Thus, there are applications in the commission files for stations in Cincinnati, San Francisco, Washington, Milwaukee, Avon, Conn.; Schenectady, Chicago, Meriden, Conn.; Des Moines, Philadelphia, Fort Wayne, Ind.; Sacramento, Cal.; Kansas City and Manhattan, Kans.

Stations already are licensed in New York, Los Angeles, Passaic, N. J.; Kansas City, Bridgeport, Conn.; Albany, N. Y.; Schenectady, Chicago, Iowa City, Iowa; Boston, West Lafayette, Ind.; Philadelphia, and Camden, N. J.

The Commission has before it 22 requests for new stations; 21 already are licensed. The proposed allocations would provide for 120 stations in 91 metropolitan areas, or nearly three times the number of operating and proposed stations, but the difficulty is that existing and planned stations are confined to a few communities.

FCC officials believe that 17 of the pending applications are eligible for grant, provided appropriate time-sharing arrangements can be worked out, but several of these are for changes in existing facilities rather than for new stations.

The proposed allocation provides for seven Group A channels between 44,000 and 108,000 kilocycles, 12 channels for Group B stations, between 156,000 and 294,000 kilocycles, and any 6,000-kilocycle band above 300,000 kilocycles, except between 400,000 and 401,000 kilocycles, for Group C stations. Two types of television stations are provided for, experimental research stations, known as Class I, and experimental program stations, known as Class II. Only the latter—the experimental program stations—are to be permitted to make charges for the programs they transmit. Class II stations will be assigned one channel from either Group A or Group B; Class I stations may be assigned one or more channels as the program of experimentation requires, and assignment of a channel to a Class II station will not preclude the use of that channel by a Class I station.

With the development recently of new pick-up equipment only a fraction of the weight and cost of the apparatus now generally in use for out-of-studio programs, and the promised perfection of a method of linking stations by radio, television engineers believe picture radio is about to "go places," so that the present struggle for licenses attains increased importance.

Telecaster Construction Permits Now Pending Before FCC at Washington

APPLICANT	BAND (Kilocycles)
Crosley Radio, Cincinnati	50,000-56,000
Don Lee Broadcasting System, San Francisco	44,000-50,000
Allen B. DuMont, Portable-Mobile in U. S.	....
Same company, New York City	....
Same company, Washington, D. C.	....
Journal Company, Milwaukee	50,000-56,000
Television Productions, Los Angeles	66,000-72,000
LeRoy's Jewelers, Los Angeles	66,000-72,000
May Department Stores, Los Angeles	66,000-72,000
Travelers Broadcasting Service, Avon, Conn.	66,000-72,000
General Electric, Schenectady, N. Y. (New Scotland, N. Y.)	156,000-162,000
Columbia Broadcasting, New York	336,000-348,000
WDRC, Inc., Meriden, Conn.	66,000-72,000
Balaban & Katz, Chicago	66,000-72,000
R. B. Eaton, Des Moines	44,000-50,000
WCAU Broadcasting, Philadelphia	78,000-84,000
Farnsworth Tel. & Radio Corp., Fort Wayne, Ind.	66,000-72,000
Grant Union High School, North Sacramento, Cal.	50,000-56,000
Bamberger Broadcasting, New York	84,000-90,000
Kansas State College, of Agriculture and Applied Science, Manhattan, Kan.	44,000-50,000
Midland Broadcasting, Kansas City, Mo.	50,000-56,000
Metropolitan Television, New York	102,000-108,000
Earle C. Anthony, Los Angeles	50,000-56,000

Circuit Signs Warner Product

Warner Brothers has sold its product to the Colorado Corporation, operating 11 theatres in and around Los Angeles. Jack Brower handled the deal for Warners under the supervision of W. E. Callaway, district manager.

Theatre Ticket Dispute Settled

The dispute between the League of New York Theatres and ticket brokers was settled Tuesday when a modified code, submitted by the league, was accepted by representatives of 22 agencies.

Gusave A. Gerber, attorney for the agencies, said that the proposed modifications provide for a remission in the payment of certain funds by the brokers for code enforcement; a waiver of bond filing; the right to participate in rule-making and the establishment of regulations for the legitimate theatre industry, and acceptance of the Associated Theatre Ticket Agencies, Inc., as an association to assist in enforcing the code.

Zukor, Hicks Sail For Latin America

Adolph Zukor, chairman of the board of Paramount Pictures, was to arrive in New York Thursday from Hollywood, and, accompanied by John Hicks Jr., vice president, was to sail Friday aboard the *SS Santa Elena* for a two-month trip through Central and South America. Mrs. Hicks will accompany them on the tour, which will cover the principal cities of nine countries, during which the Paramount executives will conduct a survey of Latin-American film conditions and address sales meetings.

LABOR JOINS ORGANIZED INDUSTRY IN ITS FIGHT ON NEELY BILL

Central Council Calls Measure an Attack on Jobs; House Committee Is Expected to Begin Study Next Month

Labor, 600,000 strong, threw its support behind the industry this week in its fight against Senator Matthew Mansfield Neely's promised efforts in Congress in behalf of his anti-block booking bill, already passed by the Senate and now to go to the House.

Cites Destructive Features

The formidable labor ally is the Central Trades and Labor Council, in New York, composed of 350 unions in every conceivable type of craft. It is an American Federation of Labor affiliate, and through its executive board and Thomas Murtha, Council president, voiced opposition to the bill's "destructive features," in a joint statement issued to the public and press.

With Senator Neely promising action soon, industry opponents of the bill continued this week to take the stand in attack, in the persons of executives and committees of actors, writers and directors in Hollywood, the Motion Picture Theatre Owners of America, the Associated Motion Picture Advertisers, and others, besides those already on record.

A strong newspaper defense of the screen against attacks by proponents of anti-block sales legislation came this week from John Rosenfield, motion picture editor of the Dallas *News*, who, concluding 20 years as a newspaperman, challenged "the advocates of the Neely bill to lay their cards on the table and quit threatening the movies with further stifling inhibitions."

"The screen, which deserves free play of creative imagination and inspiration, is thwarted on every front by social and psychological theories that won't stand up two seconds in the laboratories of sociology and psychology," observed Mr. Rosenfield.

Up Next Month

Block booking legislation now is expected to be taken up for consideration by the House Committee on Interstate and Foreign Commerce in Washington some time next month.

While the Committee has not yet been called to consider any of the legislation of the new session, the block booking bill is the second subject on its calendar and will probably be taken up when reached in the regular order of business.

Indications are that the Committee will refuse to pass on the measure without hearings, which would probably run a month or so, and that the bill, if reported favorably, would not reach the floor of the House before April or May.

Meanwhile, various organizations supporting the bill are flooding members of Congress with letters and resolutions urging consideration of the legislation, it was learned this week.

The joint statement by Thomas Murtha, president, and the board of the Central Trades and Labor Council declared that the Neely Bill would increase the risk taken by producers, resulting in a drastic curtailment in the number of films produced, and the consequent loss of studio jobs in addition to the closing of theatres for lack of product. Also, it was said, the measure would solve none of the problems of the industry.

The statement said in part:

"The Neely Bill has been endorsed by many earnest but misinformed or misguided people and groups, but organized labor, as represented by the American Federation of Labor, has carefully analyzed the bill and finds that its enactment would cause tremendous injury to thousands of workers in various branches of the great American motion picture industry.

". . . The bill, stripped of its camouflage, is designed to increase tremendously the risks taken by the producing companies, which are already staggering.

"We have scrutinized the proposal minutely and it is our firm conviction that, if it is passed by Congress, it will mean a great curtailment in the number of films produced annually by the American studios. This, in turn, will mean the destruction of the jobs of workers employed in the studios and, at the same time, the shuttering of thousands of motion picture theatres for lack of sufficient product, with a consequent loss of employment to operators and other workers in the theatres. . . .

"Under the Neely Bill the exhibitor cannot get out from under an agreement to show in his theatre a given picture. This is in contrast with the existing situation, which permits the exhibitor to cancel freely.

"Without this suggested law, it has been shown conclusively that theatre owners do have a wide selection. It has also been demonstrated that every producing company gets one of its pictures shown by 5,000 to 9,000 more theatres than will play some other picture turned out by the same studio. Despite all the hue and cry over block booking, the record shows the widest variation in the number of showings of pictures on the annual list of any studio. . . .

"We are going to do everything within our power to kill this bill, which will do great damage to a major American industry but will solve none of the serious problems and difficulties of that industry."

Representatives of the Actors, Writers and

(*Continued on following page*)

Producer, Exhibitor, Public Stand To Lose by Neely Bill: Depinet

Disaster for the industry lies beyond enactment of the Neely anti-block selling bill, and to the public it would bring higher admission prices. This is the conclusion of Ned E. Depinet, vice-president of RKO Radio, with 30 years in the motion picture business, who this week brought the case of the industry versus anti-block booking legislation to a quarter of a million business and professional men of the 4,975 clubs of Rotary International, through its official journal, The Rotarian.

Taking the affirmative in a debate-in-print, in the same journal, was James Roosevelt, who, after one year in the business, is about to produce his first motion picture, "The Bat."

"Blind disregard of a situation that yearly is becoming more and more acute may easily lead to definite legislative action. . . . I am firmly convinced that the situation can be met by the industry itself," said the son of the President, who believes that under the present method there is no such thing as an intelligent plan of selectivity of Hollywood product.

Mr. Depinet explained the practice as one growing out of the necessity of assurances to exhibitors of a steady flow of product, which, at the same time, enabled producers to extend and improve the supply, financially, artistically and otherwise.

The theatre owner could not afford to risk his investment without an assured source of merchandise, Mr. Depinet told the American businessmen of Rotary, likening the system to that which is practiced in other lines, in automobiles, for example.

To maintain the low admission prices which have made the motion picture so successful as an entertainment medium, it is necessary for the theatre to operate without interruption, not sporadically when it has a particular picture it desires to present, he continued.

On the question of morals and block booking, which so frequently is brought up by certain "sincere cultural and social groups," Mr. Depinet said: "The fact that motion pictures are rented to a theatre in a block or rented individually has nothing whatever to do with the moral quality of the product."

Furthermore, "contrary to the general belief of the layman, theatres under the block booking method are not compelled to exhibit every picture contracted for in a group," Mr. Depinet said, referring to prevailing cancellation clauses in rental contracts.

Enactment of any such legislation as that proposed in Congress by Senator Matthew Mansfield Neely "would result in the closing of a vast number of theatres, largely the small theatres unable to compete in buying strength with the larger houses," said Mr. Depinet, warning, also, that "it would increase selling costs, for the absence of block booking would require individual sales effort for each picture," and "instead of improving the quality of pictures, it would lessen their merit by making the production of every picture an even more precarious adventure and unjustifiable risk of huge sums of money without a reasonable assurance of an opportunity for return."

NEW ATTACKS MADE ON NEELY BILL

(Continued from preceding page)

Directors Guilds, in Hollywood, met Monday to decide action against the Neely Bill and send delegates to Washington to fight against it. Final action is up to the boards of the individual Guilds.

Spokesmen pointed out that opposition to the proposed law is being made only on the basis that it will make for local censorship and hinder production through the requirement that synopses of pictures must be given to exhibitors before the product is sold.

Guilds, however, will take no stand on the block booking phase of the Neely bill until they have thoroughly familiarized themselves with it first.

AMPA Neely Bill Drive

The special committee of the Associated Motion Picture Advertisers formed to devise ways of arousing opposition to the Neely Bill met at the Hotel Astor last Monday. Martin Starr, chairman, presided. The other members of the committee are Lou Pollock, Herb Berg, Leon Bamberger, Paul Lazarus, Jr., and Eli Sugarman. Kenneth Clark, public relations contact of the Motion Picture Producers and Distributors of America, also attended.

The committee drafted a three-point program. Plans for an anti-Neely Bill mass rally in Madison Square Garden had to be dropped when the group was informed that the MPPDA did not have funds for such purposes. The committee is sponsoring a booklet, "Let's Kill the Movies! No, Let's Kill the Neely Bill!" The circulation goal is set at 1,000,000. The MPPDA will provide 1,000 copies for sample purposes. Companies are asked to cooperate. RKO, through Leon Bamberger, member of the committee, has agreed to underwrite 10,000 copies. The book will be available in black and white and in color, according to present plans.

The AMPA's Neely Bill committee also wants industry members and their relatives to send protests against the bill to the members of the House of Representatives. It is planned to use all means of publicity possible to arouse the industry on the Neely Bill question.

Last week Harry Brandt addressed a meeting of 500 independent exhibitors, circuit heads and distribution officials. The ITOA leader repeated his reasons against the bill and suggested that telegrams be sent to representatives and that newspapers be asked to cooperate in the campaign.

The MPPDA board continued last week its series of discussions on Neely Bill strategy. The board also concluded its formal discussions of the foreign market situations.

MPTOA's Drive Against Bill

Motion Picture Theatre Owners of America members are urged to support the campaign against the Neely Bill in the current bulletin of the national exhibitor organization. After a brief review of the year and the prospect for the future, including a discussion of the Code, the last five pages of the seven-page bulletin are devoted to the Neely Bill.

E. L. Kuykendall, president of the MPTOA wrote "the Neely Bill is likely to be enacted by the House of Representatives at this session of Congress . . . the refusal of several of the distributing companies to provide any adequate option to cancel pictures in their own exhibition contracts, or otherwise, has not helped their situation any, and has nullified to a large extent the effect of the cancellation rights voluntarily offered by two of the leading film companies.

In a section entitled "Don't Be Fooled on the Neely Bill," Mr. Kuykendall said that the bill was not merely against the distributors but against the theatre men also: "The imminent enactment of the Neely Bill takes the issue out of exhibitor politics into the hard facts of the specific provisions of the law itself." Members are asked to inform themselves on the provisions of the law and the Bill is printed in part in the bulletin.

HERE'S A GROUP FAVORING BILL

Eight Spokane independent exhibitors, meeting this week at the call of Howard D. McBride, member of the board of trustees of the Independent Theatre Owners of the Northwest, went on record in favor of the Neely anti-block booking bill and discussed the feasibility of organizing a local branch of the state organization, affiliated with the Pacific Coast Conference of Independent Exhibitors. James Hone, executive secretary of the I.T.O., is expected in Spokane for an organization meeting later this month.

Chance Games Ruled Illegal

Chance games again are under legal ban in Philadelphia as a result of a decision by Eugene Allessendroni, common pleas judge, in a test case brought by James F. Ryan, assistant city solicitor, against the Mayfair, which features a weekly game. Elsewhere the games fared better as a bill was to be introduced in the New York Assembly seeking to legalize Bingo, a New York judge criticized what he called the "stupidity and hypocrisy" of the state laws against "innocent gambling" and the Massachusetts supreme court said it was impossible to rule that every Bank Night was a lottery.

The Philadelphia court held that several aspects of the "quiz" game made it a lottery rather than a test of skill.

Judge Thomas Downs in Queens county court, New York, after criticizing the state laws against gambling suggested that the legislature give the people an opportunity to pass upon their possible modification.

The Massachusetts supreme court pronouncement came after the full bench had upheld the conviction of a film theatre manager on lottery charge in connection with a Bank Night.

Jean Hersholt Initiated

Jean Hersholt became the first motion picture performer to be initiated into the Saints and Sinners when he was accepted into the organization at a luncheon held at the Hotel Astor in New York on January 10th. Several hundred members of the Circus society and their guests were present. The RKO delegation at the luncheon was headed by George J. Schaefer, president.

Australia Looks to Documentaries

by R. J. O'LEARY
in Montreal

Signs that Australia is stepping into line behind Great Britain and Canada in the production of documentary films were seen in the report from Ottawa that John Grierson, Canadian Government Film Commissioner, leaves soon on a trip to the Antipodes, to examine the film business there at the request of Australian and New Zealand governments.

Mr. Grierson two years ago came to Canada—twice in fact—at the request of Transportation Department officials. The ultimate result of his visits were the passage of the National Film Act, the establishment of the National Film Board to coordinate all film making and distributing activities of the government, and the eventual appointment of Mr. Grierson as film commissioner. Prior to this debut he had been one of England's leaders in the documentary film world, and director of the British Government's Film Centre.

When Mr. Grierson came to Canada for a third time last fall he told MOTION PICTURE HERALD'S representative he was en route to Australia. A few weeks later his appointment to Canadian Film Commissioner was announced and the Antipodean trip was shelved.

Though Mr. Grierson will not confirm reports of definite plans of the Australian Government, it is believed they are working on a system similar to that of Canada. He said that should Australia plan any legislation on films which might bring a federal film body into being, the makeup of such a unit would have to correspond to Australia's particular conditions.

Mr. Grierson said he would sail from San Francisco on the Mariposa January 31 and probably would be away for three months. He will return to resume his position with the Dominion Film Board.

Judging of Columbia's Campaign Contest Held

Judging and selection of the winners of Columbia's nation-wide contest on "Only Angels Have Wings" took place on Wednesday at a luncheon at the Hotel Astor. The winner of the first award of $1,000 and the ten additional prizes of $300 each will be announced next week.

The judges were Martin Quigley, Jack Alicoate, "Red" Kann, A-Mike Vogel, Gertrude Merriam and Charles "Chick" Lewis. Columbia's home office was represented by Jack Cohn, A. Montague, N. B. Spingold, Maurice Bergman, Hortense Schorr, Frank McGrann and Frank Rosenberg.

The competition started May 25th and was open to all theatre managers and advertising men as an incentive to develop special campaigns, including advertising, publicity and exploitation.

BOX OFFICE SPURT SENDS ADMISSION TAX COLLECTIONS UP $1,300,000

Film Activities of Several Bureaus for Next Fiscal Year Outlined in Budget; Funds for "Trust-Busting" Campaign

Sky-rocketing Federal admission-tax collections in the last few months, reflecting increased box office income, have influenced the Treasury Department to make an upward revision of its original estimates of revenue from that source during the 1939-40 fiscal year, it was disclosed in the annual budget sent to the new session of Congress by President Roosevelt, in which he asked for $460,000,000 in new taxes to defray the expense of his emergency national defense program.

The budget estimated the return from the admission tax at $20,500,000, an increase of $1,300,000 over the original estimate made 12 months ago on the basis of then existing conditions, and figures the revenue for the 1941 fiscal year, which begins July 1st, next, even higher, at $21,600,000.

On Wednesday, Washington's Internal Revenue Bureau headquarters reported a drop of $1,327,892 in admission tax collections for the fiscal year of 1938-39, tax income totaling $17,096,415, for the year ended June 30th, last, compared with $18,423,307 for 1937-38.

Million Above Collection

The present estimate of receipts for the 1939-40 fiscal year is approximately $1,000,000 above the $19,470,801 actually collected during the 1939 fiscal year, which ended June 30, last, but still $300,000 below the $20,800,779 collected in 1938.

In asking that Congress provide $460,000,000 in new taxes, the President in his budget message made no specific recommendations as to how the money should be raised, but expressed the hope that Congress "will follow the accepted principle of good taxation of taxing according to ability to pay and will avoid taxes which decrease consumer buying power."

The budget—a 1,214 page volume—displayed no indications that the Department of Justice "trust-busting" campaign, initiated under Attorney General Homer Cummings, carried on under Attorney General Frank Murphy and to be continued under Attorney General Robert H. Jackson, will be hamstrung by lack of funds.

While the $1,209,000 allocated for "the enforcement of anti-trust and kindred laws" is $100,000 less than Assistant Attorney General Thurman Arnold has for the current year, the cut is not expected to handicap him particularly, since it is aimed almost exclusively at the employment of outside professionals and experts.

Lower Film Outlay Seen

Departmental estimates disclosed that the Department of Agriculture will reduce its expenditures for motion picture production and distribution from $78,550 to $75,420. What other departments and agencies planned to do was not made clear, in most instances any motion picture activities which might be planned being lumped with other informational and educational operations.

Broadcast control will cost about $300,000 more than during the current year, the Federal Communications Commission being given a total of $2,125,000—not all of which will be used on broadcasting, since the commission regulates all forms of communication—with $300,000 earmarked for the modernizing of its monitoring stations, the more adequate preparation of cases relating to the issuance of licenses and the checking of interferences.

President Roosevelt's plans for emergency spending of some $577,000,000 on national defense during the current and coming years also is of interest to the film industry, since the budget foresees that the planned expansion of the Navy will require more pictures for the recreational service which provides programs for showing on ships and at shore stations.

$343,000 Annual Cost

This service costs about $343,000 a year toward which the Government contributes $85,000, the remainder being paid from profits of ships' stores. The $85,000 contribution was made for the current year and is provided for 1941, but in addition it is contemplated to appropriate an additional $40,000 immediately and an extra $50,000 for the coming year.

President Roosevelt's plans for greater cooperation between the American republics in cultural matters will get under way July 1, when the State Department will receive an appropriation of $291,940. The full program calls for the interchange of motion pictures depicting the various countries, but indications are that the film phase of the plan will not be put into operation initially.

Federal Security Films

Of considerable interest are the plans of the Office of Education of the Federal Security Administration for motion picture and radio work. The film and radio activities of the defunct National Emergency Council were transferred to the Office of Education last year and that organization was transferred from the Interior Department to the Security Administration under the President's reorganization programs.

For the current fiscal year, the office had an appropriation of $20,000 for its radio activities. The fund for the coming year will be $40,000. The office is to act as a clearing house for Federal radio activities, allocating to the various agencies the time on the air which they want, so as to ease the burden on broadcasters, and is also to prepare and supervise programs.

More important, however, are the plans for the long-considered centralization of Federal motion picture activities originated by the National Emergency Council but never effective because of the opposition of some of the departments.

The budget carries a fund of $106,000 for the establishment of a film service to produce pictures and arrange for their distribution. The pictures are to be paid for by the departments for which they are made, and the appropriation for the film service covers only the salaries of the staff of 27 which is proposed and necessary office supplies and expenses.

A break-down of the appropriation shows that the service will be headed by a director at a salary of $7,500 a year, with an assistant director at $5,600, a script adviser, educational adviser, script writer and chief of distribution, each receiving $4,600, and an assistant chief of distribution at $3,800.

There will also be a film technician at $1,800 a year and an assistant film technician at $1,620. An informational specialist will receive $3,800, and the remainder of the staff will comprise the administrative and clerical force. The total payroll for the 27 employees will be $71,880 a year.

Kramer Gets Patents-Copyright Post Of Sirovich on House Committee

Chairmanship of the House Patents Committee, for several years held by the late Representative William I. Sirovich, of New York, this week was vested in Representative Charles Kramer, of California.

The most important legislation to come before the Patents Committee this session will be the copyright bill, containing several controversial provisions of much importance to film producers and exhibitors, as well as to radio broadcasters.

Senator Thomas on Tuesday introduced the copyright legislation recommendations of the so-called Shotwell committee, although considerable delay is expected to attend the consideration of new copyright legislation in both Senate and the House.

U. S. copyright authorities in radio, films, and the legitimate theatre, as well as the literary world, are expected to participate in an inter-American copyright conference to be held in Montevideo, in February, to seek, in conjunction with representatives of other American republics, to set up standards and copyright protections.

Bischoff Leaves Warner Brothers

Sam Bischoff, Warner producer, said in Hollywood Wednesday that his contract had been canceled by mutual consent. The contract would not have expired until September. His latest release was "A Child Is Born."

Aiding Finnish Drive

Major L. E. Thompson, head of RKO Theatres, has been appointed chairman of the motion picture division of the Finnish Relief Fund, Inc., which is under the direction of Herbert Hoover, former President of the United States. Vincent G. Hart, who resigned from the Motion Picture Producers and Distributors of America, Inc., two months ago after 10 years with the organization, is director of the motion picture division of the drive.

It's "Florian" on the Nose But Not as a Horse Film

Winfield Sheehan Calls Lippizan Symbol of Old Austria's Glory

by WILLIAM R. WEAVER
Hollywood Editor

CAMERAS stopped grinding on "Florian" last week and Winfield Sheehan relaxed a little (see Pictorial Section), thumbed through the top hundred press clippings on his desk and said "Hmmmm." The stack of clippings was big enough to get an "Ah!" out of any producer, a "Wow!" from most, but this man, nourished on newsprint during ten turbulent years on the New York *World* at the turn of the century, doesn't measure publicity by the pound. He wants to know what it says. So he found out and said "Hmmmm."

Box-Office Instinct

It wouldn't be accurate reporting to say that the producer of "Florian" was displeased with what he read in the clippings. You can't love a horse the way he does and begrudge it a good notice. Especially if you own the horse. More especially if it's one of the only six of its kind in this hemisphere and you also own the other five. No, Producer Sheehan didn't "Hmmmm" because the newsmen had played up the Lippizan but he'd have liked it all a little better if they hadn't forgotten to tell what the picture is fundamentally about. Box office instinct.

No million dollar picture in long and long has received such extensive and elaborate attention from the press. The syndicated columns, the wire services and the feature writers have been shouting "Florian" at the reading public ever since word got around that a Sheehan picture was on the MGM agenda. And when they weren't shouting "Florian" they were shouting "Sheehan," for a film from the hand that wrought "What Price Glory," "Cavalcade," "Seventh Heaven" and so on is hot news in Hollywood.

Not a Horse Picture

"Florian" is not, be it said without further delay, a horse picture. It is a picture titled after a horse that is in it, and the horse that is in it is a symbol of the glory that was Austria under the Hapsburgs, and the glory that was the Hapsburgs' Austria is what the picture is fundamentally about. It is about that glory at its peak, the first days of its decline, its dissolution in the broil of war and in the boil of revolution, finally its utter extinction.

The story of "Florian," as its producer tells it eloquently through a haze of cigar smoke and, he makes you sure, will tell it as eloquently on the screen, opens in 1910—remember?—when Vienna was the gayest capital of Europe, proud of its thousand year-old royal house, jealous of its traditions, secure in its finely organized economic system and happy in a social stratification everybody understood and subscribed to. The boy of this story is born far down the social ladder, the girl high up, and if you remember your imperialism you know how things were with folk like them back then.

War, Peace, America, Reunion

About the only thing the boy and the girl had intimately in common, in the beginning, was the horse, for he tended it and she rode it, and the horse knew nothing about caste and that softened the circumstance some. Later on things happened. There was a war. There came a peace. There came an end of empire, an end of Hapsburg regime and all that it stood for, and there came a revolution and all that *that* stood for, and finally—but don't tell the customers this; let them pay to find it out—there came a coming to America, there came a coming together of the boy and girl, and the horse, and there was no more stratification and there is no more Austria, but there is a great story.

Tentatively for March

"Florian" is in the cutting room, tentatively scheduled for March release, and the folk around the MGM studio who've seen pieces of it are telling each other that this is a typical Sheehan production. They mean a number of quite definite things by that, to wit:

They point out that this particular million dollars' worth of investment is in uncommonly large part production investment. They compare the cast payroll with that charged to the average million dollar picture and predict that the players employed and the director responsible are doubtlessly due to find themselves thrust up into a higher income bracket within no time at all after the film gets into circulation. They name the numerous great who were not until they played in a Sheehan hit. It has long been an open secret that the Sheehan trick of putting the bulk of a budget into production and depending on the whole to do the big job, instead of hitching a rickety wagon to a team of high-stepping stars and praying they don't stumble, is one of the best ever performed in Hollywood.

The producer confesses that he believes he has some talent surprises in store for the customers. He expects Irina Baronova, brand new to pictures, to dazzle with her personality and charm as both dancer and actress. He thinks Robert Young has given him his finest performance and feels that Helen Gilbert, the find introduced in "Andy Hardy Gets Spring Fever," will be near the top, or there, after "Florian" has got around. He considers Charles Coburn's character portrayal among the best he ever has witnessed. Any producer might say as much for his cast. This one said as much for such as Janet Gaynor, Shirley Temple, Spencer Tracy and Robert Taylor when they were unknowns on his payroll.

First in Three Years

"Florian" is the first Sheehan picture in three years. They were not idle ones. And how does a producer keep his hand in when he isn't making pictures? Maybe you'll be surprised. Among other things, such as searching out stories like "Florian," he skimmed off the top 100 pictures each year and sat through them, studied them, broke them down.

It's a good bet that there will be more Sheehan pictures. He has five more story properties he thinks he'd sort of like to produce. He doesn't know, yet, when, where, or even whether. He says he doesn't care about "just making a picture." He made "Florian" for MGM on a one picture deal at what he considered precisely the right time to make it. He is well satisfied with the film as is. It is of record that when he has been satisfied with a picture the audiences have been pretty well satisfied in their turn and that when he has not been satisfied with a picture the strain on studio walls has been terrific. Doubtlessly he'll make the next one at such a time and place as he considers precisely right. For the present, your correspondent gives you, straight from the feedbox, "Florian" on the nose.

Picquet Adopting Road Show Policy

Charles Picquet, managing director of the Pinehurst Theatre, Pinehurst, N. C., is formulating plans for a return to a regular road show policy for his theatre in the resort center.

Focusing attention on a phase of the product problem, Mr. Picquet said that recent experience proved that he could not expect to avoid deficits except in the case of special attractions. Because of the requirements of the patrons of the resort center who are principally visitors from leading cities along the northeastern Atlantic seaboard, with the heavy majority coming from New York and vicinity, the Pinehurst theatre does not play the smaller attractions.

With bookings confined to special attractions and the in-between pictures it has developed that the subjects in the latter classification invariably fail of profitable engagement, he pointed out. Substantial patronage of the theatre is reserved exclusively for the special attractions.

"It is only on the special attractions," said Mr. Picquet, "that the Pinehurst theatre can hope to operate out of the red. For some time I have tried to maintain regular operation by spotting the lesser 'A' pictures in among the special attractions. But this policy is not working out.

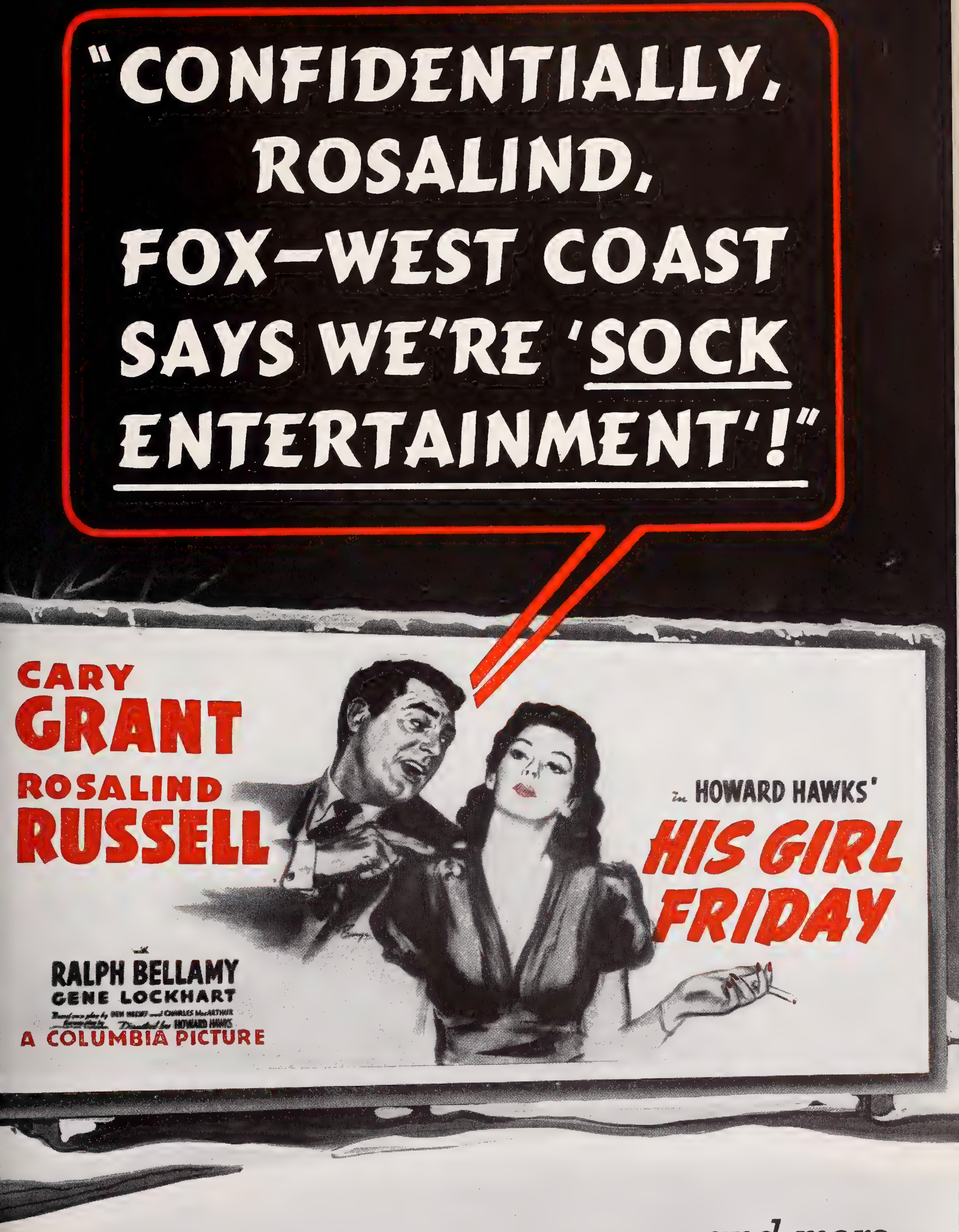
"Of course, I would like to operate regularly, if not every day of the week at least on certain specific days, but I have found efforts in that direction unprofitable. Because of the scarcity of really strong attractions and because of the irregular appearance of these, I see no solution except a return to a road show policy under which I will announce an attraction and open the theatre when and if a worthwhile production comes along. There is no point or profit in trying to put on shows which this public has no interest in.

"My requirements in this resort community are, of course, unusually strict, but at the same time it seems to me that many theatres must be facing in some degree the same problem which I face. It is all very well to try and operate regularly, but it is exceedingly plain that to do so successfully a theatre must have pictures regularly that reasonably satisfy its patrons' requirements. If such pictures are only available to us from time to time, it seems only sensible that we should plan on opening the theatre and showing such pictures when they come along—just as we did in the old days with road shows."

Mr. Picquet operates the Pinehurst theatre, in Pinehurst, and the Carolina theatre in Southern Pines. For fourteen years he was president of the Motion Picture Theatre Owners of North and South Carolina.

Omaha Keeps Price Scale

Admission prices in the Omaha distribution area, including Nebraska, Eastern Iowa and southern South Dakota, are expected to remain "as is" for 1940. Exhibitors hold that there can be no price change until business conditions and the crop situation improve. More and greater giveaways appear to be the trend for the new year. The most recent is a Food Shop at the new State, in downtown Omaha.


"CONFIDENTIALLY, ROSALIND, FOX-WEST COAST SAYS WE'RE 'SOCK ENTERTAINMENT'!"
CARY GRANT
ROSALIND RUSSELL
in HOWARD HAWKS'
HIS GIRL FRIDAY
with
RALPH BELLAMY
GENE LOCKHART
A COLUMBIA PICTURE

. . . and more . . .

FOX WEST COAST AGENCY CORPORATION

"SPLENDID," says Ray Lindsey, Fox Pomona Theatre manager, in a confidential report to Fox-West Coast headquarters on a "sneak" preview of 'HIS GIRL FRIDAY'.

"Story starts at LIGHTNING SPEED and never loses pace...the SMART LINES crackle from the screen with the RAPIDITY OF MACHINE GUN FIRE...laughs tumble over laughs so fast that many were lost in the GALES OF LAUGHTER from the audience. There is not a dull spot.

"Audience reaction: 100% APPROVAL. Hearty laughter...at the finish a BIG ROUND OF APPLAUSE.

"Rating: from any standpoint A PLUS. It CANNOT MISS at the box-office."

It's the Year's Wildest, Wittiest Whirlwind of a Love and Laugh Show!

CARY GRANT

Rosalind RUSSELL in HOWARD HAWKS'

"HIS GIRL FRIDAY"

with **RALPH BELLAMY**

GENE LOCKHART • Helen Mack

Based on a play by BEN HECHT and CHARLES MacARTHUR
Screen play by CHARLES LEDERER • Directed by HOWARD HAWKS

General Release—JAN. 18

COLUMBIA PICTURES

65 “WIND” DATES; SET “BLUEBIRD,” “LINCOLN”, “69TH”, “GRAPES”, “PASSAGE”

Playdate List for Selznick Film Increases; Some Complaints Over 70% Rental Terms in Chicago and Detroit

With the big-ballyhoo business of “world premieres” over for the moment, and first tests on merchandising concluding, Metro-Goldwyn-Mayer is now going full steam ahead to place David Selznick’s four-hour screen show of “Gone With the Wind” in every key spot in the country. Already it has rolled up 65 dates in 61 cities for openings up to and including February 17th.

Some difficulties are being reported by Metro’s sales managers in some spots in placing the longest-film-in-the-history-of-the-business at the 70 per cent rental terms demanded, as in Chicago and Detroit, but, for the most part, the rapidly growing playdate list points to smooth procedure in negotiations, say the executives.

Meanwhile other large distributors are giving “spotlight” attention to important new releases, principally Twentieth Century-Fox, which is concentrating on “The Blue Bird,” opening January 19th, and “Grapes of Wrath,” on January 24th; RKO Radio, which has “Abe Lincoln in Illinois,” coming up on January 22nd; Warner Brothers, which is planning a banquet to introduce its “Fighting 69th,” on January 24th; and, United Artists and Metro-Goldwyn-Mayer, having “Of Mice and Men” and “Northwest Passage,” respectively.

More "Wind" Dates Set

Besides the dates already published for “Gone With the Wind” others include:

January 17th—Sheridan theatre, Miami.
January 18th—Olympia, Miami.
January 24th—Orpheum theatre, Denver.
January 25th—Capitol, Charleston, W. Va.; Paramount, Omaha; Wilson, Detroit; Lincoln, Lincoln, Nebraska; United Artists, Detroit; Apollo, Atlantic City; Palace, Albany; Oriental, Chicago.
January 26th—Midwest, Oklahoma City; Paramount, Des Moines.
January 29th—Gloria, Charleston, S. C.; Paramount, Salt Lake City.
February 1st—Rialto, Williamsport, Pa.
February 2nd—Orpheum, Minneapolis; Orpheum, St. Paul.
February 16th—Garrick, Duluth.

The Selznick International production will be shown on a twice daily reserved seat basis at the Sheridan, Miami Beach; Wilson, Detroit; Rialto, Williamsport; Orpheum, Denver. The other theatres will show the picture three times a day, with only the evening performance reserved. “Wind” will be shown twice on Sunday, with both showings reserved, at the Midwest, Oklahoma City, and the Lincoln in Lincoln, Neb. After a seven-day run at the Palace, Albany, the picture will move over to the Harmanus Bleeker Hall for an indefinite run.

Large advance sales were reported in all cities where the picture is scheduled to open soon; $1,500 for the Newark and Jersey City engagements had been received before the tickets were put on sale. The Century in Baltimore had $3,700 worth of orders before the sale began. At Loew’s Rochester the figure was given at $6,500. The advance report from Philadelphia was $22,000. Seats went on sale January 8th for an indefinite run of “Gone With the Wind” at Warner theatre in Pittsburgh, according to a report by Harry Kalmine, general manager of the Warner Brothers Tri-State circuit. The picture is not to play Loew’s Penn because it was decided that the Warner theatre, 2,000 seats, would be more suitable for long-run business. This switch was made possible on account of the booking pool between Loew’s and Warner theatres in Pittsburgh.

EXTENDED RUNS ON "HUNCHBACK"

"The Hunchback of Notre Dame" has been held over 100 per cent in all its pre-release and regular runs to date, according to RKO Radio. Full week hold-overs have been established in 35 major key situations.

The film was held for a second week at the Radio City Music Hall where on the Sunday of its first week it established a new all-time box-office record for a single day at the theatre.

Chicago, Detroit "Wind" Bookings

MGM and its regular customers in Chicago and Detroit could not come to terms over “Gone With the Wind.” In contrast to this difficulty deals have been concluded with three Paramount theatre partners. Balaban and Katz, in Chicago, could not agree with the distributor on house expenses figured in MGM’s profit guarantee of 10% of the gross. A straight 70-30 proposition was also not acceptable. So “Wind” was sold to the Oriental, a Jones, Linick & Schaeffer theatre. It was at first announced that the Wood theatre, Essaness house, would be the second Chicago theatre simultaneously playing the picture. This statement was cancelled and then it was reported that the Esquire would be the two-a-day theatre. The Esquire is operated by Harry and Elmer Balaban, whose circuit is not connected with Balaban & Katz.

A similar situation arose in Detroit, where the United Detroit theatres, also a Paramount affiliate, could not agree with MGM on terms. Negotiations with the Fox operated by David Idzal for National theatres were not successful. The picture goes into the United Artists. One reason advanced to explain why the regular accounts are not playing “Wind” in Chicago and Detroit is that Balaban & Katz and the United Detroit Theatres do not wish to tie-up downtown theatres and cause a product jam. It was also said that the circuits felt that more money could be made by playing other pictures rather than playing “Gone With the Wind” at the terms and policy required by MGM.

Advance ticket sale began January 7th at Loew’s theatres outside of New York, where the production opens January 26th. The first newspaper ads appeared that day. The same scale of prices as published for the New York runs is in force all over the country.

“Gone With the Wind” continued capacity business in its third week at the Capitol and Astor in New York. For the second consecutive week, the gross at the Capitol was estimated at $80,000, and at the Astor the figure was estimated at $22,000. The week before Christmas at the Capitol was under full capacity, but the Astor has been a complete sell-out since the picture opened.

A program of “carefully selected shorts” is being presented at theatres showing “Gone With the Wind” on a continuous run basis. Theatres showing the picture on a two-a-day, all reserved seat basis, are not confronted with the problem of filling the program so that the three presentations of “Wind” can be made at the best hours. Short subjects and newsreels are being used to complete the program.

MGM gave consideration to the type, number and length of shorts to be used with “Gone With the Wind” in theatres operating on a continuous basis. Theatres that will open “Wind” this month are almost all operated by Loew’s and it is probable that a similar “shorts policy” will be used throughout the country. The company decided that first of all the shorts must not be in color so that they might serve as a contrast and break from the three hours and forty-five minutes of color in the Selznick International production. Further it was determined that the subject matter should be of such a nature that it would blend with the feature. Cartoons and comedies and romantic shorts were barred.

The Capitol theatre in New York, the first theatre to show “Wind” on a three-performance, continuous basis, is presenting a special shorts program to accompany, and to space out, the presentations of the picturization of Margaret Mitchell’s novel. A newsreel is being shown three times each day, but the two shorts are being presented only twice. A first run theatre presenting a normal-length feature usually runs about a half hour of short subjects, plus ten to twenty minutes of newsreels:

The short subjects shown at the Capitol are “Pound Foolish,” one of the Crime Doesn’t Pay series (running time 20 minutes) and “Forgotten Victory.” The two-reel short is based on the smuggling of otherwise reputable citizens who try to avoid paying United States Custom duties and the investigation and conviction by the Treasury Department. “Forgotten Victory” is a John Nesbitt production showing Mark Carleton’s contribution to the American wheat industry. Carleton was a grain expert for the United States government and introduced Kubanka wheat into the country.

A patron of the Capitol theatre, following the advertising—“come in any time and see a complete show”—and going to the theatre in the morning or afternoon, must remain approximately four and one-half hours to see the whole program One woman in Los Angeles protested against being in the theatre from 9:45 a. m. until 3:00 p. m. to see the shorts that preceded “Wind” and the picture itself.

Additional "Wind" News

Oscar A. Doob, advertising and publicity director of Loew’s theatres, sent wires to the film critics in cities on the circuit announcing the playdates for that city on “Gone With the Wind.” He reported that nearly half of the wires resulted in page one announcements in at least 25 of the some 40 cities on the circuit.

$200 in awards will be presented by Selznick International to theatre staffs for the best letters on presentation of “Gone With the Wind.” $100 is offered for the best letter from a house manager on “How I Exhibited ‘Gone With the Wind’ ”; $50 for the best letter on how the picture was projected; $25 on how ushering problems were handled and a like sum on “How I Assisted the Exhibition” open to employees who are not eligible for any of the other awards. The letters will be judged on the basis of their value for future exhibitions of the film and will become property of Selznick International.

How MGM’s 1,100 checkers in the field, rep-

(*Continued on following page*)

SPECIAL ATTENTIONS TO TOP FILMS

(*Continued from preceding page*)

resenting the largest organization of its kind, will handle the accounting on "Gone With the Wind" was discussed at the meeting of the company auditors and checking supervisors in New York City. Booking statistics will also be collected for use of the legal department in connection with anti-trust suits. This was the first year in which the checkers' representatives attended the auditors' meeting.

Selznick Receives Trophy

David O. Selznick was made a member of the National Education Association's Committee on Motion Pictures, Department of Secondary Education advisory board. Dr. William Lewin, committee chairman, announced that "Gone With the Wind" was responsible for the special honor and Mr. Selznick was presented with a trophy from the NEA.

"Blue Bird" Roadshows

Following the opening of the New York roadshow engagement of Darryl Zanuck's color production of Maurice Maeterlinck's "The Blue Bird" at the Hollywood theatre on January 19th, roadshow engagements will open in Detroit and in San Francisco. The picture opens January 26th at the Adams theatre in Detroit and will be presented at the St. Francis theatre in San Francisco.

Darryl Zanuck will arrive in New York on January 18th for the premiere, which will be attended by stars of stage, screen and radio and prominent members of New York society. Shirley Temple is scheduled to make her first stage appearance in connection with the opening of "Blue Bird" in San Francisco. Other players from the studio will also be at that opening.

Johnny Russell, who plays the role of Tyltyl, Shirley's brother in the picture, has arrived in New York and will be one of the screen stars at the opening January 19th.

Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox, announced that the newspaper advertising campaign for the New York engagement would start this week and be the heaviest ever carried by the film company for a single engagement.

A benefit performance of the picture "The Blue Bird" on January 30th will open the campaign to raise $75,000 to erect a police memorial, according to announcement of Mayor LaGuardia. Henry Rogers Winthrop, a broker, is chairman of the fund committee.

"Lincoln" in Washington

"Abe Lincoln in Illinois" will have its world premiere on Monday, January 22nd, at the RKO Keith theatre in Washington, D. C., under the sponsorship of the Newspaper Women's Club of Washington. Mrs. Franklin D. Roosevelt is scheduled to be the guest of honor.

Representatives of the executive, judicial, legislative, diplomatic and social groups of the nation's capital will be present. A large group will travel from New York to be at the opening.

Tickets will sell at $5.00 and $2.50. Proceeds will go to the Newspaper Women's Club charities. Among those invited from Washington society are: Mrs. Cordell Hull, wife of the Secretary of State, who will be honorary chairman of the patronesses; Mrs. Nicholas Longworth, daughter of former President Theodore Roosevelt, honorary chairman of the premiere committee; Mrs. Eleanor Patterson, publisher of the Washington *Times Herald,* chairman of the hostesses for the reception; Mrs. Charles Evans Hughes, wife of the Chief Justice of the Supreme Court; Mrs. Stanley F. Reed, Mrs. Louis D. Brandeis and Mrs. George Sutherland.

Following the opening the picture will play on a continuous run policy from 11:00 a. m. until 7:30 p. m., at which time the house will close preparatory to the evening reserved seat performance. Admission scale will be 55c in the morning, 75c for the afternoon, and evening served seats $1.10, loges $1.65.

CLAIM RECORD FOR "HEIGHTS"

Samuel Goldwyn's "Wuthering Heights," which started a second engagement at the Plaza theatre, New York, last Saturday, had greater box-office receipts over the week end than during its original run at the theatre, according to the company. The increased business, the company said, was due to the fact that the picture won the New York Critics' Award as the best picture of 1939.

The Newspaper Women committee includes Helene Livingston Kravatz, chairman. Other members of the premiere committee are Katharine Brooks, president; Katharine McKiever, Harriet Ventress Heald, Sophia Pool Kepner, Margaret Germond and Alice Hutchins Drake.

The Southern States premiere of "Abe Lincoln in Illinois" will be held in connection with the fiftieth anniversary celebration on January 27th of Lincoln Memorial University of Harrogate, Tennessee. Governor Prentice Cooper of Tennessee, Governor Keen Johnson of Kentucky and Governor James H. Price of Virginia are scheduled to act with President Stewart W. McClelland as hosts for the premiere.

Raymond Massey, star of "Abe Lincoln in Illinois," which Max Gordon and Harry Goetz produced for RKO Radio release, attended the University's commencement last June and will return for the premiere if possible. Admittance will be by invitation, with no admission charged. Invitations have been sent to Frederick H. Meserbe, collector of Lincolniana; to state governors, senators, publishers and benefactors of the university, Henry Ford, Mrs. Robert J. Randolph of Washington and Lincoln Isham of New York, respectively grand-daughter and great-grandson of Abraham Lincoln.

"Fighting 69th" Dinner

"The Fighting 69th," Warner Brothers picture, will be shown for the first time at the Waldorf-Astoria on January 24th in connection with a dinner celebrating the first entrance of the second division into the front line trenches of the World War, in the Luneville sector in January 1918. Past and present members of New York's famous Fighting Sixty-Ninth Regiment (the 165th U. S. Infantry of the Rainbow Division) will be present at the dinner. The picture was made from the World War annals of the regiment and of the Rainbow Division.

Jack Warner, vice-president; S. Charles Einfeld, advertising director; James Cagney and Pat O'Brien, stars of the film, will attend the dinner.

Raymond J. Kelly, national commander of the American Legion, has accepted an invitation to be one of the guests of honor at the dinner and motion picture preview. The anniversary assembly and preview is being sponsored by Col. John J. Mangan, present commander of the regiment, and Brig. Gen. Alexander E. Anderson, of the New York National Guard. Col. William P. ("Wild Bill") Donovan, war-time commander of the Fighting 69th, will be another guest of honor.

Simultaneous get-togethers are being arranged by other chapters of the Rainbow Division in Chicago, Montgomery, Cleveland, Youngstown, Detroit and throughout the country, and requests have been made to broadcast the New York celebration to link the various meetings.

Tickets for the dinner-preview of the "Fighting 69th" are on sale at the 69th Regiment Armory, Lexington Avenue and 26th Street, and at the regiment's special headquarters in the Waldorf-Astoria.

"Grapes of Wrath" January 24th

Darryl F. Zanuck's film version of John Steinbeck's novel "The Grapes of Wrath" will have its world premiere at the Rivoli theatre in New York on January 24th, according to announcement of Twentieth Century Fox. A press preview is scheduled for the Normandie theatre on January 23rd. Following the premiere at the Rivoli theatre the picture will be shown at popular prices for an extended run. Mr. Zanuck and other studio executives will come from Hollywood to attend the premiere.

Considerable controversy was aroused by the book "The Grapes of Wrath." According to the film company, some said that the producer had bought the book to keep it from the screen and others threatened boycotts if it were filmed. Mr. Zanuck's answer to both sides is called by the company a picture of great power, which faithfully followed the book, so much so that Steinbeck, who was the first to see the film, approved it without reservation.

The picture was directed by John Ford in guarded sets and Nunnally Johnson, who wrote the screen play, has given it an ending which has been kept secret. The cast includes Henry Fonda in the leading role and Jane Darwell, John Carradine, Charley Grapewin, Doris Bowdon, Russell Simpson, O. Z. Whitehead, John Qualen, Eddie Quillan and Zeffie Tilbury.

"Of Mice and Men" Broadcast

A special radio presentation of Hal Roach's "Of Mice and Men" has been arranged for 4:30 p. m., Sunday, January 14th, over the Columbia Broadcasting System. The dramatization will be on the "Pursuit of Happiness" program. Three leading male characters of the picture are to be in New York for the broadcast and play the same roles as in the film. These are Burgess Meredith, as "George"; Lon Chaney, Jr., "Lennie," and Roman Bohnen, "Candy."

The program will be available to all of CBS's 118 member stations. Twice daily announcements are being made all this week prior to the broadcast. The United Artists and CBS have worked out a publicity campaign to reach newspaper readers. Interviews with Meredith were arranged for the Associated Press and the United Press, with the stories serviced to the 2,000 member newspapers. Coverage, stories, pictures and mats were serviced to 700 newspapers and magazines throughout the country.

Burgess Meredith, star of "Of Mice and Men," and Monroe Greenthal, United Artists exploitation director, were in Cincinnati this week to attend a trade screening which was held January 8th for critics of Cincinnati and neighboring cities at Dayton, Columbus and Indianapolis. The showing was sponsored by Ike Libson, RKO theatre head in Cincinnati. A press reception followed the showing at the Netherland Plaza.

"Northwest Passage" Opening

"Northwest Passage" will have a world premiere in Albany on February 22nd at the Fabian's Palace theatre, according to Ralph Pielow, MGM branch manager. No indication has been given if the Albany opening is to be the only premiere or if it is but one of many in selected spots all over the country.

The New York Times.

"ONCE AGAIN ...COLUMBIA HAS POINTED THE WAY

by producing a picture which has a musical point of view combined with what might be called an everyday or down-to-earth slant on life in general... Really first-rate work by an excellent cast!"

Music IN MY Heart

STARRING

Tony MARTIN ★ Rita HAYWORTH

vith EDITH FELLOWS • Alan Mowbray • Eric Blore • George Tobias and
ANDRE KOSTELANETZ AND HIS MUSIC

riginal story and screenplay by James Edward Grant • Directed by JOSEPH SANTLEY • Produced by Irving Starr

A COLUMBIA PICTURE

COLUMBIA PICTURES

Johnson Heads General Register

E. Bruce Johnson has been elected president of the General Register Corporation, in New York, to succeed Captain P. C. Passman, who is retiring to return to England for war service. Captain Passman has been president of the corporation for the past two years. He will remain for several months in an advisory capacity. General Register manufactures ticket-issuing machines, both manual and automatic, as used in theatres and elsewhere, and as sold through theatre supply dealers and others.

The change in management was effected by Cyril Foster, treasurer of the Bell Punch Company, Ltd., of London, who came to New York to conduct the annual meeting of the stockholders and who was re-elected treasurer of the General Register Corporation. D. H. Finke of Chicago was re-elected vice-president and Charles C. Butler was re-elected secretary.

Mr. Johnson, who returns to New York from San Francisco to take over the presidency of the corporation, has been for the last four years manager of the company's operations on the Pacific Coast. He is internationally known in the industry. Originally he was an officer of the Turner and Dahnken Circuit in San Francisco, and as their representative participated in the organization of First National Exhibitors Circuit. He served as secretary of First National during its early years and later took charge of foreign operations, establishing international distribution. After the sale of First National to Warner Brothers, Mr. Johnson went to London where he was in the film business for several years, later going to San Francisco.

Movietone News Shows Cruiser-Plane Fight

First news films of a warship-airplane battle at sea, in the present war, were released by the Movietone News mid-week issue, Tuesday. The films show a German bomber attacking a British cruiser in the North Sea.

In the 159 foot sequence, bombs are shown bursting near the ship; the latter's anti-aircraft guns roar; the plane disappears. Narration is by Lowell Thomas, who comments that the engagement fails to answer the military puzzle of superiority of ship over plane, or vice versa.

The shots were taken on 16 mm. film by an officer on the British cruiser. The newsreel purchased them in London, after they were censored.

Kellenberg Dinner

Western Pennsylvania exhibitors are giving C. C. Kellenberg, sales manager of the Pittsburgh Twentieth Century Fox exchange, a testimonial dinner on January 29th, at the William Penn Hotel, in that city. Harry Kalmine, zone manager for Warner Theatres, is the exhibitor committee chairman.

Blank Renews RCA Contract

The Blank Circuit with 80 theatres located in Iowa, Nebraska and Illinois has renewed its service contract with RCA Photophone. The deal was negotiated between

Equity and Radio Artists Debate Television Scales

Actors Equity and other unions interested in television actors' wage scales appear still unable to agree on a common front towards the broadcasting companies. Representatives of the American Federation of Radio Artists and those of the Equity council were in heated debate on Tuesday, it was reported; though details were unconfirmed.

It is said that Equity, claiming jurisdiction over the field, wishes to start wage negotiations immediately; and that the AFRA wishes negotiations to be delayed until reorganization of the parent actors' body, the Associated Actors and Artistes of America, a reorganization that awaits a comprehensive report by a special accountant.

Also, the AFRA has agreed, under its present contracts with the networks, not to attempt organizing television actors until August.

Another Four A's union actively interested in television is the Screen Actors' Guild.

"Chips" Wins in Reviewers' Poll

"Goodbye, Mr. Chips," made by MGM in England, was elected the best picture of 1939, by newspaper reviewers voting in *The Film Daily's* annual poll. Other selections were:

"Mr. Smith Goes to Washington," Columbia; "Pygmalion," made in England by MGM; "Wuthering Heights," Samuel Goldwyn; "Dark Victory," Warner Brothers; "The Women," MGM; "The Wizard of Oz," MGM; "Juarez," Warner Brothers; "Stanley and Livingstone," Twentieth Century-Fox; "The Old Maid," Warner Brothers.

Six of the above "10 best" pictures of 1939, according to newspaperman opinion, were "costume" pictures; five were adapted from stage plays; "Stanley and Livingstone" is the only original story; only "The Wizard of Oz" is in color, though a sequence in "The Women" is in color.

Reade, Jr., in Ad Firm

Walter Reade, Jr., son of New York and New Jersey circuit operator, has entered the general advertising business. The firm of Reade, Obler & Daniels, Inc., with Reade, Jr., H. H. Daniels, Jr. and J. H. Greenhut as directors, has been formed.

Set Variety Artists Benefit

Olsen and Johnson, stars of the stage hit "Hellzapoppin'," will be in charge of entertainment at the annual benefit performance of the National Variety Artists at the Alvin theatre, New York, February 4th. George M. Cohan is chairman. Proceeds will be used for the welfare fund and to maintain the NVA clubhouse.

Nelson Eddy Signed

Nelson Eddy has been signed to a new long-term contract by Metro-Goldwyn-Mayer. His current picture is "Balalaika," with Ilona Massey. He is now co-starring with Jeanette MacDonald in "New Moon" at the Culver City studios.

Richey Assails Unfair Zoning

"Unjustified clearance" has caused more damage to distributor and exhibitor than any other factor, and it is the prime problem this year, H. M. Richey, director of exhibitor relations for RKO, told the annual convention of the Independent Theatre Owners of West Virginia, in Clarksburg, that state, on Tuesday.

"That clearance in many instances is the product of selfishness, and has no economic justification, has been shown many times," he said, and added that a fair solution "must be based on price of film, admission prices, distance, area, natural barriers, policy, and other factors."

He also said: "Where unfair circuits hold up pictures an unreasonable time, preventing the pictures from being shown until they are too old, and have lost most of their box-office value, they injure the subsequent run exhibitor, and when he doesn't make a profit, the industry loses."

He urged the motion picture industry to take advantage of the arbitration machinery in the defunct trade practice code, saying it needed little revision, and that most exhibitors wanted "speedy, enforceable, and fair" arbitration.

He also urged every exhibitor to read the Neely Bill carefully, and to tell his Congressman his opinion.

The convention of the West Virginia unit of the National Allied was held at the Waldo Hotel. An informal dinner closed it.

On the same day, in Washington, officers of the National Allied States Association announced that the board of directors will meet in that city's Carlton Hotel, on January 17th and 18th. A meeting of Eastern regional officers is to be held at the same hotel on January 16th.

In New York State, the New York Allied this week formed a grievance committee for the Buffalo territory, comprising Herman Lorenz, chairman, Paul Grümmett, Marvin Atlas, Herbert Hoch, and Raymond Pashley.

The Motion Picture Theatre Owners of Connecticut are scheduled to meet for the second time this year, next Tuesday, at Ceriani's Restaurant, New Haven, with President Arthur Lockwood presiding. The state Bingo Bill and the Neely Bill will be discussed.

The Allied Theatres of Connecticut will meet the same day, at Martin's Restaurant, same city, with A. M. Schuman, president, presiding. E. Thornton Kelly, in charge of the membership drive, will report.

The Allied unit, the Independent Theatre Owners of Eastern Pennsylvania, on Tuesday, in Philadelphia, reaffirmed its unconditional support of the Neely Bill; re-named Sidney Samuelson as its business manager; and elected its board of governors, comprising E. B. Gregory, Harry Pearlman, Charles Steifel, Thomas Lazarick, Harry Chertcoff, and George Ickes. Alternate governors are Normal Lewis, J. Segal, and Max Corr.

In Boston, on Tuesday, the Independent Exhibitors, Inc., Allied New England unit, elected Francis Lydon, president; and re-elected N. L. Levenson as first vice-president, and E. Harold Stoneman, as treasurer.

Zanuck Heads Council

Darryl F. Zanuck, Twentieth Century-Fox producer and vice-president, has been appointed chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, succeeding William Koenig.

FOX SETS 52; LASKY, LEVY WILL PRODUCE; MONOGRAM'S SALES DRIVE

Lasky Plans Three Features Using "Gateway to Hollywood" Talent; Monogram Management Personnel Changes Effected

Fifty-two features from Fox for 1940-41. This is the word brought to New York from Movietone City over the weekend by Herman Wobber, general sales manager, who added that while budgets had not been determined, in view of the international situation, "the company will spend courageously and will maintain quality production," despite curtailments of foreign revenues. Equally optimistic was the expression from Sidney Kent, president, that "there are no problems within our industry that cannot be ironed out."

Equally advanced in the formulation of product plans, policy and personnel structure for the new year are most of the other large companies. Some this week made further progress, as in the case of Universal, which closed with Jules Levy to produce a series of features; Monogram, which completed arrangements to speed sales and bookings, through a national drive, and other companies with similar campaigns for contracts and dates. Management changes in personnel were effected Tuesday by Monogram.

Lasky To Make Three

The new season will find Jesse L. Lasky back in harness as a motion picture producer, making at least three features.

Twenty-four of the 52 features planned by Twentieth Century-Fox for next year will be made by Darryl Zanuck and a like number by Sol Wurtzel. The other four planned will be made in England by Robert T. Kane, who is conferring on the new line-up prior to early return to England.

Mr. Zanuck plans to complete the 1939-40 production by the end of February and then begin on next year's pictures. About 60 stories have been lined up. One of the big pictures planned is "Broadcast," with Alice Faye and Don Ameche.

Mr. Wobber said he had noted a strong box-office upturn since January 1st. This he traced to such pictures as "Gone With the Wind," "Hunchback of Notre Dame," "Pinocchio," "The Blue Bird" and "The Grapes of Wrath."

A minimum of five color productions is on the tentative schedule for 1940-41. These are "Brigham Young," "Khyber Rifles," "Mark of Zorro," "South American Way" and "The Tanganyika Exploit." Other pictures in preparation which may be on next year's program are: "Breach of Discipline," "The Californians," "Connie Goes to College," "Dance Hall," "End of the Trail," "Father Duffy of the Fighting 69th," "The Great Commandment," "Henry Stanley in England," "Lady Jane," "Left at the Altar," "Marching as to War," "Maverick University," "The Postman Walks Alone," "Red Cross Nurse," "The Return of Frank James," "Rise of Disraeli," "Say It with Music," "Ministrel Man" and "Shadows in the Snow."

Sidney R. Kent in his New Year's message to executives and employees said that "this New Year will decide much that is undecided today" and that "bigger and greater entertainments than ever will be necessary to command the patronage that the industry must get."

"When we planned the budget for 1939-40," he said, "there was fear of war, but none believed it would actually come. Notwithstanding war, that budget based on domestic plus foreign expectancy, remains the same for it would be suicidal to sacrifice quality."

WAR STIMULATING UNIT PRODUCTION

The European War, with the added emphasis it places on the domestic market for American motion pictures, will stimulate unit production, according to Frank Lloyd, Hollywood producer of such pictures as "Cavalcade," "Mutiny on the Bounty," "Wells Fargo," "If I Were King."

Mr. Lloyd, now making "Tree of Liberty," for Columbia, said this week that although the effects of the war would not be as serious as were first believed, the trend towards making films more economically would continue, with added stress being placed on recognized marquee values both as to stars and stories.

The unit system of production, geared to concentration on one subject at a time, with all departments coordinated in working on the one theme, will be greatly aided by these factors growing out of the war situation, added Mr. Lloyd.

Levy Forms Mayfair, Inc.

Jules Levy, former RKO Radio sales manager, formed Mayfair, Inc., and left Tuesday for the Coast to produce a group of pictures. The first, "The Boys from Syracuse," will star the Ritz Brothers. Universal will release the Mayfair product.

Rodgers and Hart are writing special numbers to amplify their original score for the Broadway run of the George Abbott play.

Nate J. Blumberg, Universal president; W. A. Scully, vice-president and general sales manager; Joseph Seidelman, vice-president and foreign manager, and J. Cheever Cowdin, chairman of the board, are on the Coast on 1940-41 product.

W. J. Heineman, Western sales manager for Universal, has left for conferences on circuit deals in Detroit, Minneapolis and Chicago and is due back at the home office on Monday. Mr. Heineman will conclude negotiations with United Detroit Theatres.

B. Bernard Kreisler, Washington branch manager for Universal, was the national winner of the $1,500 award and two-week trip to Hollywood to the Exhibitor-Sponsored Testimonial to New Universal. Mr. Kreisler is distributing the $1,500 cash award among his office personnel of 30. He joined Universal last year as a special representative in Boston and was named Washington manager last March.

Monogram Changes

W. Ray Johnston, president of Monogram, and Scott R. Dunlap, vice-president in charge of production, received extensions of contracts to March 1, 1945, at a board of directors meeting Tuesday in New York.

Edward A. Golden, former vice-president in charge of exchange operations, was made general sales manager, succeeding George W. Weeks. Mr. Golden is also assistant to Mr. Johnston. Mr. Weeks is planning to go into production on the west coast shortly for Monogram release.

The following changes were also made: Thomas P. Loach, vice-president of Pathe Film Corporation and a member of the Monogram board of directors, was elected treasurer. Leon Fromberg resigned his position of treasurer. Edward G. Schieber, of the accounting firm, Price and Waterhouse, became assistant treasurer. John W. Mangham, Atlanta, chairman of the executive committee of the franchise holders, replaces Norton V. Ritchey, general manager of foreign distribution, on the board of directors. Harry H. Thomas has been put in charge of the company-owned exchanges in New York, Philadelphia and Washington.

Monogram announced a five-week playdate drive from February 25th to March 30th. The slogan is "March for Monogram." Competition has begun among the 30 exchanges for the three cash awards for the best showing.

The drive has been set to coincide with release of a number of important Monogram features including: "The Fatal Hour," Boris Karloff; "The Secret Hour" with Frank Lawton and Anna Lee; "Chasing Trouble," Frankie Darro; "The Crime of Dr. Orloff," Bela Lugosi; "Son of the Navy," Jean Parker and Martin Spellman; "Tomboy," Jackie Moran and Marcia Mae Jones and "Hidden Enemy," Warren Hull and Kay Linaker.

Franchise holders representing 25 Monogram exchanges met in Chicago on January 7th with a home office delegation headed by W. Ray Johnston, president. The franchise holders pledged support. Scott R. Dunlap, chief of production, attended from Hollywood.

Lasky Returns as Producer

Jesse L. Lasky plans to return to production this year and make three pictures with new talent discovered through his Gateway to Hollywood radio program. Mr. Lasky expects to complete a deal with a large company for production and distribution shortly.

Mr. Lasky's radio programs for 1940 are planned in three series of 13 weeks each. Talent will be selected at the end of each period. Production is to start after the winners of each broadcast series have been picked.

The producer plans to select the stories and work at the Hollywood studio with which he becomes affiliated, borrowing there such stars and supporting players as are necessary.

Ned Depinet Drive

Herb MacIntyre, captain of the Ned Depinet advance guard, Cresson E. Smith, Western and Southern Sales Manager and Harry Cohen were to meet in Denver this week with the staff of J. H. Ashby, branch manager. Harry Gittleson, editor of RKO's house publication, is also in the delegation.

Columbia will hold a divisional meeting at the Blackstone Hotel, Chicago, Saturday and Sunday for the midwest and central divisions.

Gradwell L. Sears, Warner Brothers' sales manager, conferred this week in Dallas with Robert O'Donnell of the Interstate circuit and Robb and Rowley, on product deals. Mr. Sears also was to go to New Orleans, Atlanta and Charlotte to meet branch managers and salesmen in connection with the annual Sears drive.

Warner Brothers, the first American company to resume production in England following the war, has completed "The Briggs Family, first of five scheduled at Teddington.

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Charles LAUGHTON in THE HUNCHBACK OF NO

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940 from *RKO RADIO!*

DAME with SIR CEDRIC HARDWICKE · THOMAS MITCHELL · MAUREEN O'HARA · EDMOND O'BRIEN · ALAN MARSHAL · WALTER HAMPDEN · KATHARINE ALEXANDER

Sales Tax Threat Leads Legislative List at Albany

by DICK CONNORS
in Albany

Predicated on the critical condition of upstate communities, many of which are said to be close to their bonded indebtedness limit, the three per cent sales tax bill introduced in Albany last week by Senator William Bewley of Lockport and Assemblyman Maurice Whitney of Berlin commanded attention. In its present form, Capitol observers see little chance of passage, but at the same time nearly everyone concedes that a modified tax on retail sales is inevitable between now and July 1, 1941, when the Bewley-Whitney bill would become operative if approved by the legislature and Gov. Lehman.

Compromise Sales Tax

Highly involved in application, the bill is taken to exempt theatre admissions less than 51 cents, while imposing a one cent tax on each ten cents over 50 cents. This would affect only some first run houses in New York, Buffalo, etc.

However, since it is taken for granted that a compromise sales tax is likely in the next 18 months, exhibitors are considered far from out of danger.

One provision of the Bewley-Whitney bill that will make exhibitors who own theatre property cheer is that whereby real estate taxes must be reduced at least 10 per cent in the fiscal year preceding the levy, for communities to get their "fair" share of revenue. It is believed that any sales tax bill will have to contain some such comfort for property owners.

Leading the legislative parade recently were the Bewly-Whitney proposal; the Dunnigan-Penny enabling act to implement the pari-mutuel horse race betting bill passed by the voters last November; proposals to regulate fee-charging employment agencies, including those of the theatres; two bills to legalize lotteries; a measure which would make mandatory instead of permissive daylight savings time from April through October.

The Dunnigan-Penny pari-mutuel bill, sponsored by the Bronx Senate minority leader, John J. Dunnigan, and Assemblyman Norman Penny of Nassau County, would insure the state and the race tracks about five per cent gross revenue from bets, set up two zones for racetracks and greatly restrict operation by enforcing large seating and automobile parking facilities. Of great interest to exhibitors, however, who favor such restrictions, were a ban against unrestricted issuance of passes and a minimum $1.50 admission to guard against any gambling by people who cannot afford it.

A bill to legalize Bingo, initiated Tuesday by Assemblyman Aaron Goldstein of Brooklyn, would allow the game only under non-profit organization auspices, with restrictions, and upon payment of a permit fee. Cash prizes would not be permitted.

Taxes—and More Taxes

Collections from the Ohio admission tax in 1939 amounted to $1,645,147. Theatres in that state pay the three per cent retail sales tax, based on gross receipts.

Ontario is debating reimposition of the province amusement tax, lifted in 1937 by Premier Mitchell Hepburn. There have been suggestions, alternative, of an increase in the license fees, based on number of seats.

State figures indicate that Missouri's two per cent sales tax yielded $22,264,483 this year, compared with $20,375,730 in 1938.

STANLEY BECOMES WAR SECRETARY

The appointment of Oliver Stanley as Secretary of State for War in a political realignment of the British cabinet this week, removed a powerful figure from the British film scene. As president of the Board of Trade he was a central figure in the drafting and final passage of the present Films Act under which the Quota operates and in recent months he had been actively concerned with plans for the wartime reorganization of the film industry in Britain. He is succeeded by Sir Andrew Rae Duncan, chairman of the British Iron and Steel Federation and a director of the Bank of England.

Even as Mr. Stanley assumed his new duties discussions of plans for financing wartime film production reached a point at which it was forecast that a Film Credits Bank would be formed, backed by British Treasury money but without the participation of London financial houses. Control of the Bank would be vested in a joint committee in which Government representatives would be in the majority and which would include financial experts and representatives of the Board of Trade and the industry.

Joint stock banks may ultimately participate in the plan on a loan basis but the Board of Trade or the Films Council would be the ultimate arbiter on loans.

Adoption of the plan, it is believed, will be delayed until Mr. Stanley's successor has had an opportunity to study the financial plans so far proposed.

Sunday Films Win Thrice

Theatres of Aniston, Alabama, have reopened on Sundays, following a decree by Circuit Judge R. B. Carr, in a declaratory judgment brought against the city by the company operating the city's three theatres.

A jury of five in Danville, Virginia, recently ruled that Charles L. Abercrombie, manager of the State Theatre, was not guilty of law violation by operating his theatre on Sunday. The ruling is being taken as a precedent.

The Halifax Board of Trade has endorsed the movement for opening of local theatres on Sundays, for the duration of the war.

"S.R.O." Ban Loses

The city council of Wilmington, Delaware, this week tabled a proposed ban on theatre standees. The Chamber of Commerce had backed theatre men in opposing the ban. The Department of Public Safety had endorsed it.

Blumenthal Joins Hentz

A. Pam Blumenthal, formerly associated with the business management of Warner Brothers, has joined the firm of Hentz & Co., of the New York Stock Exchange. Mr. Blumenthal had recently been with Ely & Co.

Fairbanks UA Stock Disposition Up To Executors

Douglas Fairbanks' one-fifth stock interest in United Artists may be disposed of at the discretion of the executors and trustees of his estate. The stock of the Elton Corporation, personal holding company which owns the stock, is not mentioned in the will, which was admitted to probate in the surrogate's court in New York last week. It is reported probable that the ownership of the United Artists stock will pass to the widow, the former Lady Sylvia Ashley, and his son, Douglas Fairbanks, Jr.

The executors and trustees are authorized to liquidate any part of the estate necessary to set up a $2,000,000 fund out of which specific bequests are to be made to the widow and family after initial bequests of a total of $95,000 have been made. Dennis F. O'Brien, Fairbanks' attorney, filed an affidavit that trust funds aggregating approximately $1,700,000 and real estate and investments in West Coast Studios may be sufficient to meet the specific bequests without a sale of the United Artists stock.

Initial bequests are: $10,000 to the Motion Picture Actors Relief Fund; $10,000 to Charles L. Lewis, Los Angeles, "friend and employee"; $37,500 in trust to Mrs. Adelaide Crombie, Los Angeles, and $37,500 in trust to Kenneth Davenport, Hollywood.

The $2,000,000 fund is to be established from the residual estate of this one-half, but not to exceed $1,000,000 is left to the widow; twelve-fortieths, but not to exceed $600,000, to his son; two-fortieths, not to exceed $100,000, to Robert Fairbanks, a brother and one-fortieth, not to exceed $50,000, to Norris Wilcox, a brother. Also one-fortieth share, not to exceed $50,000, are left in trust for Flobelle Burden, Mary Margaret Chappellet, Letitia Fairbanks and Lucille Fairbanks, nieces. Another one-fortieth, not to exceed $50,000, is left to Douglas Fairbanks, Jr., for distribution to persons in amounts designated by a private letter. All the remaining property is to be divided equally between the widow and son.

J. R. Mahan Appointed

J. R. Mahan, salesman in the Philadelphia territory for the last seven years, has been made manager of the Warner Brothers New Haven Exchange. He had formerly been connected with the Western Electric sales organization in New York. John Pavone has been appointed salesman for the New Haven branch.

Ebert Booker for S & S

Otto Ebert, former booker for Indianapolis Co-operative Theatres, has become booker for the S & S Theatre Corporation. Herbert Gibson, former manager of the advertising sales department of the RKO-Radio exchange in Indianapolis, has succeeded Mr. Ebert, and Robert Cook, recently with Twentieth Century-Fox, has taken Mr. Gibson's place as manager of the RKO advertising sales department at the exchange.

Heads District Critics

C. R. Rosenberry, film critic of the Knickerbocker *News*, Albany, has been appointed governor of the New York-New Jersey district of the National Film Critics Association.

VAUDEVILLIANS PUSHING FOR UNION SHOP IN ALL THEATRES, NIGHT CLUBS

Trying to Eliminate 5 Per Cent Booking Fee by Employers, Says Jean Muir, Acting Secretary of New Guild

The vaudeville actors union, AGVA (American Guild of Variety Artists), is pushing ahead with plans to have every performer in every film-vaudeville theatre in the country, and, in every place wherein variety artists perform, carry a union card with benefits and concessions as set down under the code recently completed.

"There is nothing in our code which says that the agents' 10 per cent fee is to be split. They may have as much as 10 per cent, but what we are trying to do is to eliminate the five per cent booking fee by employers; we are trying to eliminate the practice whereby the employers—bookers, and others—take back part of a man's salary because they do him 'the honor' of employing him."

Heckling Charged

Speaking thus, on Monday, in the New York offices of the Guild was Jean Muir, screen and stage star and its present acting secretary. She was commenting on an essential point in the new AGVA code, still to be ratified by the membership, and then to be submitted to the circuits.

The previous day, Sunday afternoon, at the Palm Gardens, New York City, there had been a verbally broiling meeting, attended by about 300 actors, at which, it was charged supporters of Ralph Whitehead, executive secretary of the American Federation of Actors (which Miss Muir says is "now merely a social organization"), did some "heckling."

Miss Muir was optimistic regarding her still-organizing union, declarative about the "new deal" which the code will imply and about the duty of actors to be union-minded.

Cites Radio Artists' Success

She cited the unified battle of the American Federation of Radio Artists for increased wages and better conditions, against the advertising agencies, sponsors, and broadcasting networks, last year.

The AGVA is the "variety artists" union of the Associated Actors and Artists of America. It was formed last summer, after the expulsion of the American Federation of Actors from the "Four A's."

Last week it was reported that the vaudeville union had appealed to the Screen Actors Guild, in Hollywood for the temporary services of its executive secretary, Kenneth Thomson. Mr. Thomson was said, early this week, to be prepared to fly East and help the AGVA, as a representative of the "Four A's."

Claims 7,000 Members

"We have 7,000 members now," Miss Muir asserted. "Three thousand of them are paid up; another 1,500 are partially paid up. And when we get 12,000 members, which we are going to do shortly, we are going to have 12,000 members who take part in activities."

All circuits booking out of New York—Paramount, Interstate of Texas, Loew's, Keiths, and some 36 independents—already employ AGVA members, she said.

She estimated that 100 vaudeville-film houses in the East were employing her actors.

At the Sunday meeting, Frank Gillmore, president of the "Four A's", stressed the importance of the union movement. Henry Jaffe, attorney for the AGVA, asked members to bring complaints of unfair treatment by employers, to the organization, and cited the successful battles by the AFRA against employer intimidation Executive secretaries of the other "Four A's" unions, on the platform, were introduced. Jay C. Flippen, president of the guild, opened the meeting.

The heckling came in the "open forum," on a charge of intransigeance of a Philadelphia local of the independent AFA, on and the loan of $30,000 to the Guild by the other "Four A's" unions. It was denied by AFA supporters in the audience that the Philadelphia AFA unit had failed to sign a "first class" night club; and they also asked for an accounting of the $30,000.

There was to be another meeting of the AGVA Sunday, this to be closed; but there will be more "open membership rallies," Miss Muir said this week.

The AGVA Code

Following are some salient points in the AGVA code:

Employers to recognize the guild as the exclusive bargaining agent, and to employ only guild members.

All disputes arising out of a guild contract with the employer to be submitted to the American Arbitration Association.

Fifty dollars a week is the minimum salary for principals; $40 for chorus members; $10 per day for principals, and $7.50 per day for chorus members; daily rate of $7.50 extra for traveling shows.

Not more than 30 performances a week, with some exceptions.

Pay for rehearsals, according to classifications of work.

A forty-hour week, to include all the time of a full performance, implemented by rehearsal time, one hour per day dressing room time during performances, and any other time a performer must be present.

Rehearsal conditions.

Two weeks' notice or two weeks' pay for a performer not dismissed in the first three rehearsals, provided the engagement is for two weeks or more. Full pay or full salary if the engagement is for less than two weeks.

All Engagements for Pay

All engagements to be for pay; no docking of pay for omitted performances; no layoffs, except for certain enumerated conditions.

Written receipts for salary payments required.

Union dues and initiation fees to be checked off from performer's salary by employer, if performer agrees so, in writing.

The guild agrees to enforce contracts and discipline violators.

If employer is prevented by "act of God" from using performer, he may lay off same for one week without pay.

Total commissions must not exceed 10 per cent, and none may be assessed which would bring a performer's salary below the union minimum, except as provided by law (such as security taxes).

"Benefits" Limited

Contracts must be signed not only by booker, but also by exhibitor or independent contractor. Individuals signing for corporations are equally responsible with the corporations.

All existing contracts between performers and others must conform with the code, except when doing so would make working terms less advantageous to the performer.

Employers agree to pay legal expenses, if prosecution arises from performances.

Performers must not be compelled to play "benefits" without their wishing to do so; but if they so desire, the performance must be approved by the Theatre Authority.

No waivers may be granted for any provisions of the AGVA code, except with written consent of the AGVA.

THEATRICAL UNION RENEWS DEMAND

To circuits controlling 87 houses in Greater New York, the Theatrical Agents, Managers, and Treasurers' Union, on Monday sent registered letters demanding recognition as collective bargaining agency for managers and assistants. Simultaneously, the union suspended 83 members for non-payment of dues. This marked the start of the union's 1940 organization campaign. On Tuesday, at the New York State Labor Relations Board office, "front office" personnel of the Endicott circuit voted in the negative on whether they wished the union to represent them. The union recently won from the board the right to have the election called in the circuit, and to have its houses regarded as of one circuit, even though some are owned by others than the circuit's principals.

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The Actors' Equity council, in New York, approved a committee report recommending more economy in the administration of the parent union, the Associated Actors and Artistes of America. The suggested specific economies were not disclosed.

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In Boston, Thad C. Barrows, for 23 years president of the projectionists' union, Local 182, was reelected without opposition. In Yonkers last week, all the officers of the projectionists' union, Local 650, were reelected for four years, headed by president Arthur Martens. In Superior, Wisconsin, William Fiandt was named president of Local 457, projectionists.

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In St. Louis, the fourth trial of John P. "Big" Nick, deposed head of the city's projectionists' Local 143, began in circuit court. Three previous attempts to try Mr. Nick on charges of extortion of money from exhibitors had ended in mistrials.

6 MEN WAITING, while death sat off in the distance, like a vulture in a tree—and every man's thoughts on the woman who had blundered into their hearts!
"G

National Release—Jan. 26th

FAMOUS PRODUCTIONS *presents*

DOUGLAS FAIRBANKS JR. • JOAN BENNETT

in

REEN HELL"

with

JOHN HOWARD • ALAN HALE • GEORGE BANCROFT
VINCENT PRICE *and* **GEORGE SANDERS**

Original story and screenplay by FRANCES MARION

Directed by JAMES WHALE

Produced by HARRY EDINGTON

A JAMES B. WHALE PRODUCTION • **A NEW UNIVERSAL PICTURE**

"Nazi Spy" Has First SA Showing

by PAUL BODO

in Montevideo

Marking its first showing in all of South America, "Confesions de un Espia Nazi" (Confessions of a Nazi Spy), was presented here and not without incident. The opening day of the picture the police prohibited further exhibition after the afternoon show "for fear of possible disorders and demonstrations during and after the show."

The press took exception to the police ban pointing out that it was contrary to the Uruguayan Constitution. Natalio Bertolini, manager of Warner Brothers of Uruguay, Inc., invited members of the Parliament to a private performance of the film in an effort to have the ban lifted. A few days later permission to exhibit the film was granted.

Thereafter the picture was played without any cuts simultaneously in two houses, the Rex and Cine Ariel, of the Glucksmann circuit, with two performances daily. More than 17,000 admissions were sold the first week, almost a record for first run houses. The film is now being shown in neighborhood houses with great success and without the troubles and disorders feared by the police.

Gift for Muni

The admirers of Paul Muni in Uruguay are sending him a gift, a simple but artistic album containing the photographs and autographs of the important personalities of our political and diplomatic life, in appreciation of his work in "Juarez." General Alfredo Baldomir, president of the Uruguayan Republic, heads the signers with a dedication praising Mr. Muni's talents. In addition the album contains the clippings of all reviews of "Juarez" published in the Uruguayan press.

World's Fair To Exhibit Film

Pan American International Films of Buenos Aires has completed a picture which has been made in Uruguay and which will be sent to the United States for exhibition next year at the New York World's Fair. It is a propaganda picture about our country which is so little known in other American republics.

Film Series Presented

Ricardo Salgueiro Silveira through arrangements made with the state-owned Estudio Auditorio, theatre of the National Broadcasting Service, has presented a series of short subjects, mostly propaganda, received from the diplomatic services of various countries. Included in the series were "La Escuadra Inglesa," on the British Navy; "Morelos," a Mexican picture; "The Great Boulder," and "Kujaslie," a Polish film. The exhibitions were free and the National Broadcasting Service lent theatre, staff and equipment free of charge to Mr. Salgueiro Silveira.

Linz Named Editor

Joe Linz, formerly of the RKO publicity staff, has been appointed amusement editor of the Dallas *Journal.*

LITIGATION HALTS GOLDYN DEAL

Samuel Goldwyn will not pursue negotiations for release of his new film, "The Westerner," by RKO, Paramount or Warner Brothers, with whom he is said to have had preliminary negotiations, until the courts have determined finally the status of his contract with United Artists, it was reported this week. United Artists attorneys were reported to have communicated with Warner and Paramount executives, advising them against concluding negotiations for release of the picture.

Mr. Goldwyn referred all inquiries to his attorney, Max D. Steuer, who said he had no comment. Meanwhile United Artists continued to draw up plans to take court action, if necessary, on the distribution of "The Westerner." The law firms of O'Brien, Driscoll & Raftery and Schwartz & Frohlich are working with United Artists on the action.

Dimitri Tiomkin, Russian composer, has been signed to provide the musical score for the picture.

Samuel Goldwyn was scheduled to return to the west Wednesday night. He was in New York to receive the Film Critics Award for "Wuthering Heights" as the best picture of the year. (*See Pictorial Section.*)

Nazis Ban 189 Films in Bohemia

by SPECIAL CORRESPONDENT

A total of 189 motion pictures were banned by the Nazis censors in the German Protectorate of Bohemia-Moravia, formerly Czechoslovakia, in a six weeks' period.

The subject matter of the film and the fact that one or more of the important players, or the directors, are non-Aryan were among the reasons for the ban. American neutrality is said to have saved American pictures from a complete ban; French and English product has been very hard hit.

The most successful recent American picture in Prague has been "Gunga Din."

The organization of the U. S. Film Distributors has been disbanded because of the Nazi regulation that all companies must be represented in the Central Film Organization for Bohemia and Moravia. Josef Hlinomatz, MGM manager and former head of the American film group, represents the American companies on the German film organization. MGM, Twentieth Century-Fox, RKO-Radio, Paramount, Universal and United Artists are doing business in the Prague territory

Lamont Joins Monogram

Jack Lamont, former district manager for Grand National in the south, has been appointed manager in charge of Monogram's Charlotte, N. C., exchange. He replaces M. L. Stevens, resigned.

Cites 'Model' of Film Appreciation

Donald A. Eldridge, director of Audio-Visual Education in the New Haven Schools, offers the eight-year old New Haven system of motion picture appreciation clubs as a model to schools in the Theatre News Service, "The Movies and the People Who Make Them". He states as the three-fold objective of such activity in the community (1) To develop a fuller appreciation of the motion picture as a form of art (based on the idea that fuller understanding leads to fuller enjoyment); (2) To encourage the application of worthwhile moral, social and ethical lessons, found in good motion pictures, to everyday living; (3) To encourage moviegoers to discriminate in their selection of motion picture entertainment.

The New Haven Junior Motion Picture Council, originated by Theatre Patrons, Inc., an adult appreciation group in cooperation with the Board of Education, consists of clubs established in each eighth grade, junior and high grade, as well as various clubs in the city. Student governors guide the work almost entirely, and faculty members serve only in advisory capacity and to help launch the work at the beginning of the year. Committees are appointed on radio, publicity, review, public symposiums, editing newspaper, etc. Radio programs are put on by students on movie subjects. The Board of Education makes a $50 annual appropriation to the work, and the students pay dues to their clubs.

New Haven film persons have given their cooperation in the form of study guides, stills, material for bulletin boards, special admissions for groups, etc. The director insists that boycotts are out and the approach must be constructive, if the students are to gain "the maximum value from the appreciation program." . . . "At the same time, this is the only basis upon which the exhibitors—the people who run the theatres and have to make their living at it—can be expected legitimately to cooperate with the schools."

Raymond Willie Promoted

R. J. O'Donnell of the Interstate circuit, Dallas, has appointed Raymond Willie general supervisor. Mr. Willie had been in charge of the smaller houses. That position is being filled by William O'Donnell, and Eddie Collins becomes city manager in San Antonio.

Shanghai Contract Signed

Asia Theatres, Ltd., operator of the Grand and Cathay theatres in Shanghai, has signed a new contract for the entire lineup of Warner pictures, including Vitaphone short subjects and trailers, for the 1939-40 season. The new contract provides for 15 per cent more playing time over last season.

Wins Safety Certificate

The Cleveland Warner Brothers exchange has won the Group Certificate of Safety Merit awarded by the Industrial Commission of Ohio for the best record in the Greater Cleveland No-accident Campaign.

LAGUARDIA WANTS 27% OF FILMING; GIVES FILM AWARDS, FORGETS FRENCH

New York's Busy Mayor Predicts 125 Eastern Films in Two Years; His "Commissioner of Commerce" Unrolls Desk

by IRA WIT

New York's Mayor Fiorello LaGuardia—"Little Flower"—had a busy day Monday, taking over the suburban Boston and Westchester Railway, pushing subway unification, discussing new low-cost housing for the Chelsea district, buying "Lakme" opera tickets for a children's benefit, soothing an indignant French film distributor (see column three), and moving the motion picture production from Hollywood to his favorite New York—again.

Sees 125 Made in East

The Mayor predicted Monday at a press conference at City Hall that eastern production would mount to 125 pictures annually within two years. He declared that his campaign to bring the film industry to New York would not be successfully completed until 27 per cent of the industry's total film output were produced in New York. The Mayor pointed out that the city was contributing 27 per cent of the entire U. S. revenue.

Asked whether the large companies were backing his program, he said some of the companies had approved the plan and others had not. To a direct question as to what executives would cooperate he replied that "some executives have vision, some haven't." So far as is known, no major company executives have openly expressed approval of a removal, while many have said that chances were decidedly slight.

Ten, Not 27 Per Cent

"Ten per cent, not 27 per cent," was the answer of some film company executies in New York this week, to the estimate by the Mayor that the industry derives 27 per cent of its revenue from New York. Company officials said the Mayor's figure was three times too high, on any of three bases of computation: boxoffice grosses, film rental, return on capital investment. They said that the entire New York area, including Westchester County, adjacent New Jersey and Long Island, might be figured as a 12½ per cent quota territory, and that the city itself could only account for approximately 10 per cent.

"We were told," the Mayor said, "that pictures could not be financed unless made in Hollywood. I want to say emphatically and definitely that we will get better financing here than in the west. There will be no difficulty in obtaining legitimate financing without the payment of extortionate or unconscionable bonuses." He did not say what financial houses in the city would provide the necessary funds.

The Mayor intimated that failure on the part of the large companies to cooperate with his plan would mean the organization of other large companies. "I want to say, in all kindliness, that the motion picture business hasn't in any way been preempted by the large companies," the Mayor declared. "Other companies may spring up in the near future. Bear in mind that the domain is open for others."

He stressed the point that production in New York would start modestly and gradually reach a peak, when, he said, parodying Hollywood terminology, "it is going to be stupendous, colossal and terrific." He continued by saying that "before long you will see individual pictures made here. These will be the foothills of our objective."

by Staff Photographer

CLENDENNIN J. RYAN

Labor unions have been consulted on every step of the campaign, he said, and they have given assurances that there will be no chiseling by unions. Only last Saturday, he added, a conference was held with representatives of all unions in the city interested in eastern production.

Discussions are being held on the advisability of promoting the construction of a cinema city in New York, he declared. Some say it would be located on the site of the New York World's Fair, at Flushing.

On several occasions during the interview the Mayor twitted Hollywood. In answer to one question he said: "I'm talking New York figures, not Hollywood figures. Mine are on the level." At another point he declared that pictures were going to be made "on an artistic basis with normal sized bathtubs."

The Mayor said pictures made in New York would be on a par with Hollywood product in production values. New York City, he added, expects to work in harmony with Hollywood, "but we will make our share as London makes its share of British pictures and we will not be satisfied with a fictional proportion."

Mayor's "Film Chief" Starts

Clendennin J. Ryan, New York's new "Commissioner of Commerce," as such in direct charge of the Mayor's movement to win part of Hollywood filming for the city, has opened offices in the heart of New York's film business, at Rockefeller Center, RKO Building, seventh floor. Up to Wednesday he had continued, successfully, to avoid telling just how and what the largest city of America was doing to bring the motion picture industry from Hollywood, "back to the city where it started."

Mr. Ryan declared the Mayor had secured land for a "Cinema City."

"Of course," he declared, "the producers will use the present facilities also: Eastern Service studios and the Brooklyn and Bronx studios.

Space would be leased by producers at the "Cinema City," Mr. Ryan explained. "It would be a service to them," he said. "Everything would be all set up, ready for them."

Neglects to Mention "Harvest", Adjudged Best Foreign Picture of Year by New York Film Critics; Goldwyn Attends

Mayor Fiorello LaGuardia's presentation of awards to pictures and personalities, selected by the New York Film Critics as the "best" of 1939, is finally done and gone, but not without its headaches.

Apologizes to the French

Ten days before the presentations, which were made Sunday in the Rainbow Room atop Rockefeller Center's towering RCA Building, someone at National Broadcasting Company slipped when he indicated that the Mayor would not be welcome on its networks when the award ceremonies were broadcast. That was straightened out with all due apologies to the Mayor, as previously reported. Now the Mayor is apologizing, to the French, for neglecting to mention their "Harvest," on the broadcast, as having received the Film Critics' commendation as the best foreign language film of the year. (Pictures in Pictorial Section.)

Andre R. Heymann, president of the French Cinema Center, American distributor of the film voted by the New York Critics to be the best foreign picture of the year, sent telegrams to the Mayor and to Kate Cameron of the *Daily News,* chairman of the critics group, refusing the award. He charged that an injustice had been done and his picture had been ignored "because of Hollywood politics." A protest was forwarded to the French Embassy in Washington. Mayor La Guardia took all the blame and chided Mr. Heymann for "getting excited." It was said, however, that the Hollywood part of the program took a minute and a half overtime and this caused the confusion.

On Tuesday the Foreign Film Distributor, a New York organization, wired the Film Critics' Circle, expressing "embarrassment" and "disapproval of Mr. Heymann's action, and asking the critics not to allow the incident to "reflect on the importers as a group."

Goldwyn Receives Plaque

Samuel Goldwyn, producer of "Wuthering Heights," traveled to New York for the broadcast to receive the bronze plaque symbolizing the first award, for "Heights." The producer thanked the Mayor for the award and expressed pleasure that "Wuthering Heights" had been selected as the best picture of the year by the New York Film Critics. Mr. Goldwyn said:

"No one man can make a motion picture. Therefore, no one man can take credit for it.

"So, in thanking the critics for this tribute, I also want to extend my appreciation to William Wyler for his brilliant direction; to Ben Hecht and Charlie MacArthur, who brought to life this great Bronte story; Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald, Flora Robson, and the others of the fine cast—not forgetting the splendid cooperation of my entire organization."

Awards also were given to James Stewart for the best male performance of the year; Vivien Leigh, best feminine performance, and John Ford, for best direction. Scenes from "Wuthering Heights," the picture selected as best of the year, were broadcast from Hollywood by Laurence Olivier and Merle Oberon.

FRENCH PRODUCTION AT STANDSTILL; RECEIPTS, ATTENDANCE REMAIN LOW

Financing Difficulties and Lack of Support Hold Back Producers; U. S. Companies Releasing Undubbed Film Versions

by SPECIAL CORRESPONDENT
in Paris

After three and a half months of wartime, the French film industry has not shown the recuperative powers forecast for it last fall. All the plans for resuming production, described in MOTION PICTURE HERALD (for November 18th) are still plans, and in spite of the efforts of the film committee of the Ministry of Information, only one major film has been started since September. Two pictures on which production was interrupted by the war have been completed.

Financing Difficult, Receipts Low

This situation arises from many causes. One is that it is rather difficult to obtain special leaves from the Army for the technicians, artists, directors necessary to finish the pictures interrupted at the end of last August. Secondly there is also a matter of finances, which, due to the war, are more difficult to obtain.

Box office receipts have decreased 50 per cent from last year, but recent figures show an improvement over the two first months of the war.

Paris is most affected as many people have left the city and the blackout atmosphere is still not very favorable for theatre business.

There are now in Paris about 200 motion picture theatres in operation, out of a total of about 300. All these theatres are allowed to stay open up to 11 p. m. which is the closing time for all public places, cafes, restaurants, legitimate theatres, variety, etc.

The limitation of 300 people per performance has been dropped. The case of each theatre has been examined separately and the number of patrons allowed at one time fixed according to the capacity of bomb-shelters in the neighborhood. As a result many cinemas are reopening. The largest Paris cinema, the Gaumont-Palace, which has 4,800 seats, has been reopened for two weeks and is allowed 2,500 people per performance. Another important reopening was the Apollo Theatre, a first-run cinema for American pictures in the original language version which began showing the UA film "Captain Fury" on December 14th. The best first-run cinema of Paris, head of the Pathe Circuit, the Marignan on the Champs Elysées, reopened on December 16th with a French film completed only a month before the war, "Pieges" ("Traps"), starring Maurice Chevalier and Erich Von Stroheim

Another improvement is the fact that the policy of revivals which had been generally applied in first run and district cinemas of Paris as well as in the Provinces during the first two months of the war has been dropped. Producers and distributors have tried to release new pictures.

New Films Released

The American companies have tried to release new films in the original version in the specialized theatres of the Champs Elysées. Since September these have included: "Return of the Cisco Kid (20th Fox), "Made for Each Other" (UA), "Serg't Madden" (MGM), "Good Girls Go To Paris" (Columbia), "Invitation To Happiness" (Paramount), "Winter Carnival" (UA), "Hotel For Women" (20th Fox), "The Girl of the Golden West" (MGM), "The Affairs of Annabel" (RKO), "A Man to Remember" (RKO), "Second Fiddle" (Fox), "Susannah" (Fox), "Honolulu" (MGM), "Burn Em Up O'Connor" (MGM), "Captain Fury" (UA), "Cipher Bureau" (Grand National), "It's a Wonderful World" (Paramount), "Five Came Back" (RKO).

SCHOOL BOOKS ON DISNEY SUBJECTS

Eight states, according to RKO Radio, have officially announced textbooks for this year built around Walt Disney subjects as part of their regular Department of Education requirements. The newest book for school children which is expected to be included on the list is "Pinocchio", an adaptation by Dorothy Baruch from Walt Disney's production of the same name, soon to be released.

The school books, now in use in classrooms in parts of the United States and Canada, include stories of Mickey Mouse, Donald Duck, the Three Little Pigs, Goofy and other Disney characters. They are illustrated in color.

Two British films have been released since September in original version: "St. Martin's Lane" at the Biarritz, and "O.H.M.S." at the Cesar.

RKO will be the first company to release two big films, "Bachelor Girl" at the Avenue and "Nurse Edith Cavell" in another Champs Elysées theatre.

In the districts of Paris and in the Provinces the situation is not very different. It is only recently that general release of new pictures, already shown in first run, has started again. The general release of the dubbed version of "Stagecoach" marked the first general release of an American film in France since war.

Provinces Show Improvement

In the Provinces, while the east and north regions have been more affected, business is much nearer average in the western and southwest provinces where there are more people than before, including those who left Paris for the war and took refuge on the Atlantic coast.

Resumption of production is a different affair. In fact, since the war only one film has been completed, Edmond Greville's "Menaces."

The most important film to be produced since the war will be "Untel Pre et Fils" (Mr. So and So Father and Son"), a Transcontinental production distributed by Columbia Pictures which will be directed by Julien Duvivier, with an all-star cast including Louis Jouvet, Michèle Morgan, Renée Devillers, Suzy Prim. This picture which will be made in the South of France at the Nice studios will be a kind of French "Cavalcade," depicting the life of three Frenchmen, one having fought against Germany in 1870, the son in 1914-18 and the grandson at present.

The opinion of the French producers as well as of the people of the trade is that production cannot resume its previous activities while the domestic receipts remain at their present low. It is hoped that with Paris life slowly recovering, big pictures, and especially the French ones, will draw patrons. Morbid films, too sad and depressing stories, are not accepted by the public at present, no more than farcical comedies if they are too vulgar.

Financing Difficult

Producers generally must rely even more on the foreign markets than ever before for the amortization of their films. It is said that if many pictures interrupted by the war have not been resumed, although there are now five teams of technicians ready to work and a few studios have reopened, it is because producers of these films have to face new financial arrangements and they are not willing to release now as the receipts are too low. Some big French films completed just before the war have had their premieres in Belgium, Sweden and Switzerland and have not been shown in France.

The financial difficulties of the producers who cannot hope now for money advances from the distributors are being carefully studied by the Inter-Ministerial committee of the Cinema. It is expected that in a short time a bill will be issued which will reorganize the French film industry.

War had another effect on the film business—the bringing of a much more strict censorship on all films. Twelve American pictures are included in a list of 51 pictures banned in France for the duration of the war.

Films Date Back to 1933

The following American pictures are banned until the end of war hostilities, as reported by *La Cinematographie Francaise*, Paris: "Captured" (Capture) Warner Brothers, released August 19, 1933; "Outside the Law" (Derniers hors la Loi) Warner Brothers, released in France; "Crime School" (Ecole du Crime) Warner Brothers, released May 11, 1938; "Fraulein Doktor" MGM, an old picture; "Heroes for Sale" (Heros a vendre) First National, released July 22, 1933; "Illegal Traffic" (Illegal Trafic) Paramount, released November 2, 1938; "Black Legion" (Legion noire) Warner Brothers, released December 30, 1936; "Internes Can't Take Money" (Loi du Milieu) Paramount, released April 12, 1937; "The Informer" (Le Mouchard) RKO, released May 1, 1935; "Massacre," First National, released January 18, 1934; "Dawn Patrol" (Patrouille a l'Aube) Warner Brothers, released December 14, 1938; "Ronde des Pantins," MGM, an old picture; "Ever in My Heart" Warner Brothers, released October 13, 1933. "Nana" United Artists, released February 2, 1934, is one of the pictures temporarily suspended.

The pictures banned cover a great variety of subjects. Most of them are old and probably completed their runs in France and her colonies.

A circular has been addressed in France to the prefects of the zone of the Interior and zone of the Armies (except the reserved zone) asking them to examine, with the military and municipal authorities, the possibilities, wherever possible, to repeal: 1. The orders of requisition of motion picture theatres; and, 2. Suspension of the prohibition against theatres operating and to modify the restrictive measures which may be preventing the reopening of the theatres.

In addition to the newsreel material made by the regular companies in France, including Fox-Movietone, Paramount News and Pathe, a "journal of the war" is being formed from the majority of the material taken by the Film Service of the Army. It is said that only a small part of this material is used by the newsreels. The purpose of the compilation is that it will be regularly sent to foreign countries—so that neutrals may compare the German and French fighting.

THE HOLLYWOOD SCENE

Pasadena Presents

Hollywood, starting this New Year, as others, picked itself up after intervals with effervescent pick-me-ups, and moved in on neighboring Pasadena, some 20 miles away. There the blue-law town of the wealthy and retired offered an impressive double feature, the bill running from early morning through the afternoon.

The morning show, witnessed by more than 1,000,000, was dedicated to the 20th Century, as interpreted in terms of flowers in the 51st annual Tournament of Roses parade. The afternoon performance was devoted by 90,000 to the art and science of football, as played by the University of Southern California and Tennessee.

Taking almost two hours to pass a given point on Pasadena's Colorado Street, the Tournament of Roses parade began at 9:15 a. m. The audience had started arriving as many as six hours earlier. The first cars of the Pacific Electric, local transport, left for Pasadena at 4:45, amidst yawns.

Divided into five sequences, the parade included among its flower covered floats such diversified representation as the Salvation Army Band, Malicious, a racehorse of renown; floats from the Pacific Rose Society, the State of Tennessee, the Board of Supervisors of Los Angeles County, Gay's Lion Farm, chief purveyor of lions to the film industry for jungle sequences; a dog and cat food manufacturer, a soft drink bottling works, and a bakery.

The Statue of Liberty, which dominates New York City's lower harbor, received recognition in the form of flowered replicas on the floats of Culver City, wherein are found the studios of Metro-Goldwyn-Mayer, and Burbank, which houses the Warner Brothers-First National aggregation.

The Culver City effort also boasted of two large white doves, made of chrysanthemums, with streamers bearing the words "God Bless America" extending from their beaks.

On the Burbank float rode four girls, supposedly representing different peoples of the world.

Heading the parade as grand marshal was Charlie McCarthy, splendid in an all white tailcoat and top hat, and superciliously oblivious of his *alter ego,* Edgar Bergen, sitting beside him. Faithful to the theme of the 20th Century, their float contained a portable broadcasting unit, enabling the splinter-wit to converse with children of all ages along the way.

Pinocchio, protagonist of the second and forthcoming Disney feature cartoon, was honored doubly, appearing in the City of Los Angeles float and also that of the Standard Oil Company, which was a "tribute to the motion picture industry." Representing a theatre, the Standard Oil creation was complete with miniature ushers, projector, seats filled with floral customers and a screen with Pinocchio's image in carnations and delphiniums.

PRODUCTION DROPS; SIX FINISH, TWO START

Hollywod's film production, with many a picture completed and "in the can" against far distant release dates, sloughed off this week. Six pictures were finished, two started and 26 were shooting, compared to the 15 finished, 6 started and 30 shooting of last week.

The number being prepared and edited remained the same as those of the week before: 17 in the first and 74 in the second category.

Metro - Goldwyn - Mayer finished three: "Strange Cargo", "Florian" and "I Take This Woman", and had two shooting. Paramount started "Woman from Hell" and had one shooting.

RKO Radio completed "Millionaire Playboy" and had five shooting. "The House of Seven Gables" was started at Universal, where "My Little Chickadee" was finished and two films were shooting. At Warners, work was wound up on "Virginia City" and four were shooting.

Columbia had four shooting; Goldwyn, one; Republic, one; Edward Small, one, and Twentieth Century-Fox, four.

No short subjects were completed, and only one started, by MGM, which also had the only other one in work. Four were being prepared, one apiece by Columbia, MGM, RKO Radio and Warner Brothers. Eight were being edited, three at Columbia and Warners and two at RKO Radio.

Construction

Building construction on Hollywood film projects advances this week with news that the Paramount front gate, studio landmark since 1926, is being modernized; the conversion of the Dunningcolor plant has been completed, and the razing of the building on the site to be occupied by the new Warner Brothers exchange in Los Angles has been started.

The Dunningcolor laboratory has been converted from a research laboratory to a plant with capacity of 10,000,000 feet of three-color film, it is said.

The Warner exchange will occupy 14,000 square feet and be two stories in height.

Name News

HARRY EDINGTON was scheduled to take up his new post this week as head of RKO Radio executive producer in charge of all high budget films.

* * *

FRANK LLOYD has left on a trip to Williamsburg, Va., to arrange for background material for his forthcoming "Tree of Liberty."

* * *

PANDRO BERMAN will report to Metro-Goldwyn-Mayer about February 1st for the start of his new contract there as a producer.

* * *

DAVID ROSE, managing director of Paramount production and distribution in England, has left for New York, and will sail for England from there on the "Washington." MADELEINE CARROL will make a film in England for Paramount.

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NORMAN REILLY RAINE has completed his screenplay of "Footsteps in the Dark," based on an English stage play, for Warner Brothers.

* * *

LUCILE WATSON has left for New York, her role in "Florian" being completed. She is considering play scripts there.

* * *

BING CROSBY and MARY MARTIN will be co-starred in "Ghost Music" by Paramount.

* * *

WILLIAM K. HOWARD has signed a directorial contract with Warners.

* * *

FAY BAINTER, GENE LOCKHART and BEULAH BONDI have been assigned roles in "Our Town" by Sol Lesser Productions.

* * *

ROY DEL RUTH has purchased "Nanna Bothmia," *Saturday Evening Post* story based on the Finnish uprising of 1918.

* * *

RICHARD SHERMAN has completed the screen play of "Waterloo Bridge" for Metro-Goldwyn-Mayer.

* * *

JOAN BLONDELL and DICK POWELL have been signed for co-starring roles in Paramount's "I Want a Divorce."

* * *

JOHN HUSTON has been assigned to write the screen play of "The Constant Nymph" by Warner Brothers.

* * *

ERNST LUBITSCH has left for a vacation at Palm Springs, after which he will go to New York to look over new stage plays.

* * *

FRANK ROSS has been made a producer by the Hal Roach studios.

* * *

EDWARD GRIFFITH has left for Richmond to confer on filming there for "Virginia."

* * *

GEZA HERCZEG has begun a trip to eight cities to gather material for a screen play.

* * *

MARK SANDRICH has returned from a holiday trip to La Quinta.

* * *

BILLY WILDER has completed work on the script of "The Golden Door" for Paramount, and has been assigned to "The Polonaise."

Sees Brazil Limit On Chances for U.S. Independents

The insistence of the Brazilian government that all film exhibitors show at least two educational subjects (shorter than features) on each program has left no room for double features, and the film supply is excessive anyway, so that "the chance for the small independently produced film is gone," according to Ferdinand Luporini, distributor of foreign and American independent product in Brazil. Mr. Luporini was back in New York this week from six weeks in Rio de Janeiro. He represents Brazil-Jornal, Brazilian producers.

"There is a building boom, too; but the houses are good, and they want only the best pictures. Nobody wants westerns."

American films are greatly preferred, with the French second, he observed, noting that Mickey Rooney was "tremendous" draw in Brazil.

The only type American pictures opposed, he said, are musicals.

French product, and that of other European countries, has been regarded with some wariness lately by Brazilian exhibitors, he said, after too roseate descriptions by Continental producers, and so the showman prefers to receive his European product via American sources.

Mr. Luporini also had discussed with Brazil-Jornal an agreement now being negotiated with the Alexander Film Company, for exclusive distribution of Alexander advertising films to its 400-odd theatre accounts and co-distribution to these same accounts, by the two firms, of advertising campaigns by American companies, through Alexander.

Roberts Sees Better Latin America Trade

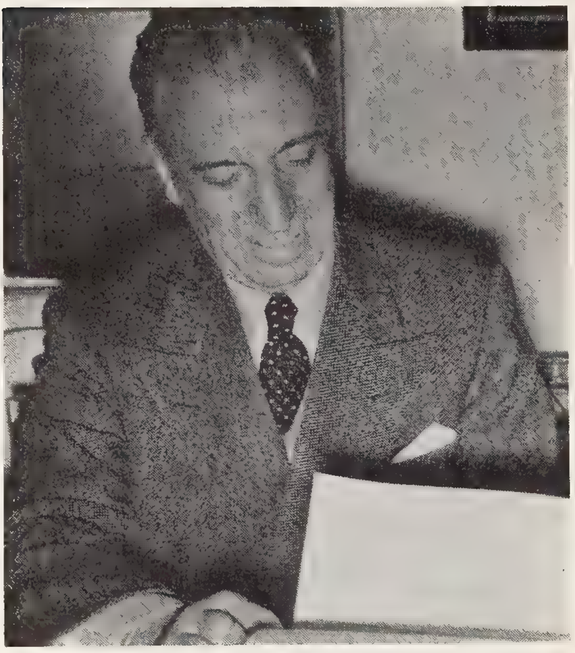
American film companies may expect increased bookings in 1940 for their product in Latin American countries, where business has been good the past year, according to Charles Roberts, Latin-American supervisor for Columbia Pictures, who returned to New York last week, after four months in Cuba, Brazil, Argentina, Chile, Peru and Mexico.

He attributed the improved field to the slackening of European competition under war conditions and to the fact that French producers have been sending product of reduced quality. American pictures have most of the playing time on Latin American screens, he said.

Miss Parsons Honored At Chicago Luncheon

Chicago journalists and film row leaders attended a welcome luncheon last Monday for Louella Parsons and her company of Hollywood starlets who are appearing at the Chicago theatre. The lunch was sponsored by the Headline Club of Sigma Delta Chi, journalism fraternity.

Among the guests were Joy Hodges, Susan Hayward, June Preisser, Jane Wyman, Arleen Whelan; J. A. Malloy, editor of Chicago *Herald-American;* Harry Kohler and Merrill C. Meigs, vice-presidents of the Chicago *Herald-American;* Clifton Webb, the Stroud Twins, Helen Flint, Ann Miller, Ella Logan and Collette Lyons. William F. Crouch, of Quigley Publications, president of the Headline Club, was toastmaster.



FERDINAND LUPORINI

Reorganization Nears for RKO; New Stock Moves

That RKO may emerge in reorganization from the supervision of the trustee and the District Court before the end of the month, was indicated Tuesday at a hearing held before Federal Judge William Bondy when the court was told that an order providing for the transfer of all assets from Irving Trust as trustee, to the new company would be submitted on Friday. Thus the company would emerge from proceedings under 77B practically on the seventh anniversary of the filing of its petition, on January 27, 1933.

To Be Signed This Month

The order, which becomes effective three days after the court's approval, will in all likelihood be signed before the end of January. In addition, a number of other orders providing for the virtual wind-up of other phases of the reorganized proceedings are to be submitted Friday by Simpson, Thacher & Bartlett, attorneys for Atlas Corporation and the Irving Trust.

It was also disclosed Tuesday that applications for final allowances will be filed with the court before the end of the month.

Atlas, it is understood, will receive $102,000 as its compensation for underwriting the new RKO stock issuance. Rockefeller Center has subscribed for 163,629 shares and other creditors for 87,099 shares. The American Company, Atlas subsidiary, has taken 77,871 shares, leaving a balance of 171,401 to be picked up by Atlas as unsubscribed. RKO will receive $1,398,000 for the stock, of which Atlas pays $645,816 and others the balance.

Federal Judge William Bondy January 8th fixed January 17th for a hearing on the applications of George W. Alger, special master; the Chemical Bank and Trust Company and its attorneys, Wright, Gordon, Zachry & Parlin, for final allowances.

William Merrill, assistant to George J. Schaefer, president, was elected a vice-president of RKO Radio Pictures at a meeting Wednesday at the home office of the board of directors. Also elected were William Clark and O. R. McMahon, assistant treasurers, and J. Miller Walker and Gordon Youngman, assistant secretaries.

Library Sends Film Exhibit Throughout U.S.

The Cleveland Public Library, generally conceded to be the principal pioneer in effecting cooperative tieups between libraries and motion picture producers all over the country, is sending to other libraries in large cities a new exhibit showing the processes of filming important works of literature and the works of the many allied craftsmen and professions in motion pictures.

100 Photos Loaned

Designed by Frederick Myers, director of public relations of the Cleveland Public Library, and the MGM studios, to "encourage the public to start its reading early of books which will be made into pictures and shown during the 1939-40 season," an exhibit of 100 photographs tracing the process of making pictures from literary works has been loaned to the New Haven Public Library for display.

The director reports that the great interest in motion picture appreciation and the steady stream of folk of all ages into libraries to obtain books that have been filmed, has often taxed the libraries beyond their ability to supply enough copies. The Cleveland library in loaning the exhibit, makes the suggestion that a further tieup be made in displaying books about the professions and crafts represented in the making of pictures.

All the crafts and professions allied with picture making are shown in their intricate relationships.

The series starts with a scene from a reading room, showing the reading department staff writing synopses of various books and reports on their picture possibilities.

List Salaries

Hal B. Wallis, head of Warner Brothers production, received a salary of $260,000 for the year ended August 27, 1939, according to the company's report to the Securities and Exchange Commission made public at the New York Stock Exchange Wednesday. James Cagney and Errol Flynn, Warner stars, received $243,000 and $181,333 respectively. On March 13, 1939, the contract of Joseph Bernhard, director of the company and manager of its theatre circuit, was renewed for three years. Mr. Bernhard's salary for the first year was listed at $1,750 per week plus $500 a week expenses. His salary for the second and third years was at $2,000 a week and $500 a week expenses.

Columbia Dividends

The directors of Columbia Pictures Corporation voted Wednesday the regular quarterly dividend of $.68¾ a share, and the balance unpaid of the dividend due for the preceding quarter of $.34⅜ a share was declared on the $2.75 convertible preferred stock of the company. The dividends are payable Feb. 15, 1940 to stockholders of record February 1st.

Goodstein Activity

J. J. Goodstein, Denver operator, is reported planning to build a large theatre in the territory, and is also remodeling the Bideawee Theatre.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The boys who drive for the motion picture studios in Hollwood resent being called chauffeurs. They want to be called drivers. Most of the actors call their drivers by name and chat with them. Recently a woman star, to whom a special car and driver were assigned by her studio, let a week go by without bothering to learn his name, and always addressed him as "Chauffeur." He thought a week was long enough, so he swung around in his seat, grinning, yet determined.

"Miss," he said, "I'm no chauffeur. I'm a driver."

"Why," she asked, "what's the difference?"

The answer was instantaneous and positive: "One hundred dollars a month and no dogs to wash!"

▽

The Hollywood film producer was raving to his associates about a new actress he had just discovered.

"You leave her to me, fellows," he enthused, "and in two years I'll make her a star overnight!"

▽

Hollywood's felines—cats to you—without resort to strike threats for improved conditions, have managed to attain some of the more luxurious things of life. This, of course, applies to the cat aristocracy, though even the alley cats have a shade more hauteur than their Eastern cousins, noticable in the plume of a tail, the arch of a neck.

Operating successfully is a hotel for cats in North Hollywood, which takes "guests" at a dollar a day—special weekly and monthly terms can be made. Felines without baggage pay in advance. Food is strained, but relationships, never, separate sleeping and plumbing facilities being provided.

Publicity Note: The trend is growing, Universal reporting that its Sigrid Gurie has established a "beauty parlor" for her pets, which include 12 Great Danes, two South American ocelots and a silver fox. The "parlor" has bathing tubs, spraying, clipping and stripping machines and a private medical cabinet.

▽

The problem of how to title a re-issue has been solved tactfully by Butcher's Film Service, in London. Reviving "Old Mother Riley," Butcher's is calling it "Return of Old Mother Riley."

▽

When Gregory Allen Giese was 11 days old he earned $95 as a film actor in Hollywood. His parents, Mr. and Mrs. B. E. Giese, felt proud.

So when friends dropped in the other Sunday to see Gregory, now ten weeks old, Mrs. Giese showed them his U. S. Social Security card. It interested Gregory, too. He took it in hand. When his mother looked again, he was swallowing the last of the pieces. Then he yawned.

▽

The only "Dr. Christian" who is not a Dr. Christian heads the Association of Dr. Christians. He is Jean Hersholt, who, by reason of the "Dr. Christian" characters he plays in radio and films, worked his way to the head of the association of real Dr. Christians, the 12 of them.

▽

A Hollywood press agent compliment is David Weissman's observation that, "The spark of genius is not very good without a plug."

Asides and Interludes recently carried a story about the report of an exhibitor to our "What the Picture Did for Me" Department, on Bette Davis in "The Old Maid," who credited Miss Davis with making many so-called actresses look like the "Cherry Sisters," and the subsequent inquiry of a reader who wrote to ask, "Who and what the hell are the Cherry Sisters?" A tag line on the item suggested that they might ask our own Jim Cron, who practically grew up with the Cherry Sisters, out in Cedar Rapids, Iowa.

Now Scott Leslie, our correspondent down at Tampa, Florida, comes through the mails with a suggestion that they had better ask George B. Peck, an old-time showman who one time managed several of Sparks Florida theatres and who is now retired and living in Tampa.

It seems that Mr. Peck was operating a theatre out in Iowa, way back in the Gay Nineties. In those days the theatres depended upon "actors in the flesh" and one day Peck got a request to book a local act called "The Cherry Sisters." The girls had seen "Uncle Tom's Cabin" and had produced an act along that line and were going to try to make a tour to gather money to pay off the mortgage on the old farmstead for old Pop and Mom.

So Peck gave the sisters a date and when they gave their first show the act was so awful it was good. The audience simply howled at the "ham" acting. So Peck decided to continue the run instead of cancelling, advertising it as the worst act in vaudeville. That helped, too, and they drew capacity business. Peck wired Hammerstein in New York about the girls, who saw possibilities and he had them sent on to his Victoria theatre. Following this engagement the sisters played all over the country, the usual custom being to have them close the show with a cover over the orchestra pit and the girls playing behind a net so the customers could shower them with ripe fruit, or whatever.

▽

Lige Brien, manager of the Prince Theatre at Ambridge, Pa., held a "Mr. Chips" contest for prospective customers on "Odd ways to fall in love." Mary Crackerjack's case was the crackerjack, the winner.

Little Mary Crackerjack had never, never heard of anyone outside of her own small family having the name of Crackerjack. So she decided that she would marry the first man coming along with the moniker. She put ads in some newspapers, personal readers in others, and one day Oscar Crackerjack rode up in the mailman's bag. Mary Crackerjack married Oscar Crackerjack and she doesn't have to advertise in any more papers for any more crackerjacks. She now has bushels of crackerjacks, in fact, seven of them.

▽

One British army order which should bring no objections from the rank and file is the London order rushing dozens and dozens of saxophone players to the front in France to make up for a shortage.

▽

As a companion piece to Walter Wanger's new feature production of "Send Another Coffin (now entitled "Slightly Honorable"), we submit Columbia Broadcasting's radio chill "The Adventures of the Wandering Corpse."

Last Monday morning's mail brought a card containing a shivering invitation to a blood transfusion, at 12:45, Thursday. It said nothing more. Twelve forty-five, Thursday, disclosed that the blood transfusion was nothing more than new members of the Associated Motion Picture Advertisers taking over the conduct of the weekly meeting from the old regime, for the day.

▽

Showing of Paramount's "Some Like It Hot" proved most unfortunate for the Warsaw theatre in the town of the same name in Kentucky, which burned to the ground 15 minutes after the first flashes of the film were shot onto the screen.

▽

Post-Holiday Note, or Sign of the Times Department:

All RKO Theatres greeted the New Year with midnight shows, showing "Barricade."

▽

Post-Post-Holiday Note:

Charley Schlaifer's holiday greeting cards had a cover which asked for "Peace on earth, good will to men," followed on the inside by drawings of graveyard tombstone markers for Adolph Hitler and Joseph Stalin, "resting" side by side.

▽

The pathetically drab existence of four children of one family, recently admitted to the General Protestant Orphan Home, in Cincinnati, was brought to light when a motion picture was shown at the orphange over the holidays. Although the children ranged in age from three to ten years, this was the first movie they had ever seen.

"What's that?" they inquired in wonder, when a Christmas tree was flashed on the screen.

Investigation by Louis W. Tenner, superintendent, revealed the almost unbelievable fact that the children had never been told about Christmas, had never seen a Christmas tree, had never received gifts, had never heard of Santa Claus.

▽

Because California State law forbids the issuance of dirty clothes to film extras, 300 of their number got an additional half day's work.

Signed as tatterdemalion Yankee prisoners in a Confederate camp, they were required to look as dirty and bedraggled as possible in their regimentals, for "Arouse and Beware." At six A.M. the studio wardrobe department began issuing the uniforms so that the actors should have them sufficiently torn and muddy by the time camera work started at nine.

▽

No place, at any time, on any subject, have we heard of any item of motion picture censorship out-censoring the censors of Turkey, who have ruled that, "No permission will be granted for the projection of films which tire the eyes. . . ."

They certainly cut out a lot of ground to cover.

▽

Our motion picture colleagues in London and Paris who tote around nice, new gasmasks, will certainly be happy to hear that over here the U. S. Chemical Warfare (poison gas) army command has a Colonel W. Lee Lewis, who, on the side, is one of the heads of the Institute of American Meat Packers.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Remember the Night

(Paramount)

Comedy-Drama

This, Ladies and Gentlemen, is what might be called a customers' picture, and you can take the phrase literally. It is not, perhaps, an artists' picture, because artists and folk who like to get arty about pictures would tell you that the small town in Indiana where a lot of the picture takes place exists nowadays only in the fond memory of the older generation, and they wouldn't agree that that's as good a place to have a picture story take place as any. Besides, location hasn't got much to do with it, because what happens in Indiana, and in Pennsylvania, Ohio, Canada and, first and last, in New York, could happen anywhere and it is to be devoutly hoped, does happen, not too infrequently.

You see, this is a story about a girl who steals a bracelet and gets arrested and comes up for trial just before Christmas, which is a time when juries don't like to lock people up, so the district attorney's assistant prosecuting the case gets a postponement until after New Years and then gets to feeling Christmasy himself, and puts up bond for the girl he intends to send to the penitentiary after the holidays.

With that start anything could happen, so the girl is brought to the young man's apartment and he's going home to Indiana to spend the holiday with his mother and it turns out the girl lives in Indiana, too, and hasn't any money to live on in New York until her trial comes up, so he asks her to let him drop her off in her town and she goes back with him and he drops her off but her mother doesn't want to see her so he takes her on to his own home with him. And while they're there everybody is nice to her and pretty soon she and the young man are in love. But they've still got to go back to New York for that trial, and they do, and the young man tries to throw the case but the young woman insists on pleading guilty, so it winds up with her going up the river and him promising to be waiting around for her when she gets back.

Now that kind of story could get pretty sticky in spots, but this one doesn't, and it could get dirty, but this one doesn't do that either, for which producer-director Mitchell Leisen and screen playwright Preston Sturges are entitled to special credit, in addition to the very large credit due them for excellent production, direction and writing throughout.

Barbara Stanwyck and Fred MacMurray make a great pair of leads for this not at all commonplace cast and it would be possible to write on indefinitely about other individual acting accomplishments. Willard Robertson turns in an attorney bit at the opening which is something the folks will be remembering for years, and when Sterling Holloway sings "Perfect Day" on Christmas Eve in an Indiana farm house you'll feel like a fool for doing it but you'll probably cry a little.

There aren't any places where a film like this doesn't belong, and there are as many places as there are theatres where it does. It is, as remarked at start of this report, a customers' picture. And the customer, you'll remember, is always right.

Previewed at the Village Theatre, Westwood, Cal., where it pleased immensely.—W. R. W.

Produced and distributed by Paramount. Producer-director, Mitchell Leisen. Screen play by Preston Sturges. Photographed by Hans Drier and Roland Anderson. Edited by Doane Harrison. P. C. A. certificate No. 5864. Release date, January 26, 1940. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Lee Leander	Barbara Stanwyck
John Sargent	Fred MacMurray
Mrs. Sargent	Beulah Bondi
Aunt Emma	Elizabeth Patterson
Francis X. O'Leary	Willard Robertson
Willie	Sterling Holloway
Judge (New York)	Charles Waldron
District Attorney	Paul Guilfoyle
Tom	Charlie Arnt
Hank	John Wray
Mr. Emory	Thomas W. Ross
Rufus	Snowflake
"Fat" Mike	Tom Kennedy
Lee's Mother	Georgia Caine
Mrs. Emory	Virginia Brissac
Judge (at Rummage Sale)	Spencer Charters

The Fighting 69th

(Warners)

War and Religion Piece

Warners' picturization of the life of Father Duffy, famous wartime chaplain, and of the action of the 69th New York Regiment during its World War career, comes to the screen as a preachment for patriotism which makes a plea for tolerance, while at the same time the unfolding plot delineates some stirring scenes of drama and adventure.

Cast without women, "The Fighting 69th" has for its top roles James Cagney, Number 10 in the Money Making Stars of the Motion Picture Herald-Fame poll of exhibitors, as the weakling whose cowardice leads to a massacre of a portion of his regiment; Pat O'Brien as the famed priest; George Brent as " 'Wild Bill' Donovan"; and Jeffrey Lynn as "Joyce Kilmer."

The "Wild Bill Donovan" of the play is none other than Colonel William Donovan, counsel for RKO-Radio in the New York anti-trust case.

War and life in the trenches is portrayed brutally in gripping pyrotechnics and through all the horrors of the conflict "Father Duffy" goes, calming hysterical men and praying for the redemption of the "one lost sheep"—"Plunkett," an arrogant lad from Brooklyn who has left his faith and refuses to reenter the church. "Plunkett," despised by his comrades, causes a massacre of a portion of the regiment by disobeying orders, and later shows fear while on patrol duty in No Man's Land. For this he is courtmartialed and sentenced to be shot. The remainder of the regiment moves up to the front to take a sector without artillery support. As they are discovered, the jail in which "Plunkett" is held is shelled and he escapes.

He dashes into a hospital being bombed, sees the wounded saying The Lord's Prayer, and joins them. Then he speeds to the front and, in a daring attack with a trench mortar, blasts a hole through the barbed wire, and the men capture their objective.

"Plunkett," fatally wounded, is given the last rite of the church and is hailed as a hero.

The picture fades out with a statue of Father Duffy in New York, and O'Brien's characterization is superimposed upon it as he prays:

"O Heavenly Father, hear, I beseech you, the prayer of this, America's lost generation. They loved life, too, O Lord. It was as sweet to them as to the living of today. They accepted privation, wounds and death, that an ideal might live. Don't let it be forgotten, Father. Amid turmoil and angry passions, when our worthwhile things seem swept away, let the tired eyes of a troubled world rise up and see the shining citadel of which these young lives formed the imperishable stones—America, a citadel of peace; peace forevermore. This I beg of You, through Christ, Our Lord, Amen."

William Keighley, the director; Norman Reilly Raine, Fred Niblo, Jr., and Dean Franklin, who wrote the original screen play, and associate producer Louis F. Edelman in their respective departments balanced well the comedy and the action and turned out able, craftsmanlike assignments. Hal B. Wallis was the executive producer.

Supporting players are Alan Hale, Frank McHugh, Dennis Morgan, Dick Foran, William Lundigan, Quinn Williams, Henry O'Neill, John Litel, Sammy Cohen, Harvey Stephens, DeWolf Hopper, Tom Dugan and Frank Wilcox.

Previewed at Warners Hollywood Theatre, in Hollywood, to an audience which wept, laughed and applauded. Unmistakable evidence was given that they almost unanimously enjoyed the showing.—V. K.

Produced and distributed by Warner Bros.-First National. Executive producer, Hal B. Wallis. Associte producer, Louis F. Edelman. Directed by William Keighley. Original screen play by Norman Reilly Raine, Fred Niblo, Jr., and Dean Franklin. Assistant director, Frank Heath. Photographed by Tony Gaudio. Art director, Ted Smith. Edited by Owen Marks. Technical advisors, Capt. John T. Prout and Mark White. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 5756. Release date, Jan. 27, 1940. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Jerry Plunkett	James Cagney
Father Duffy	Pat O'Brien
"Wild Bill" Donovan	George Brent
Joyce Kilmer	Jeffrey Lynn
Sgt. "Big Mike" Wynn	Alan Hale
"Crepe Hanger" Burke	Frank McHugh
Lieutenant Ames	Dannis Morgan
Lieutenant "Long John" Wynn	Dick Foran
Timmy Wynn	William Lundigan
Paddy Dolan	Guinn "Big Boy" Williams
The Colonel	Henry O'Neill
Captain Mangan	John Litel
Mike Murphy	Sammy Cohen
Major Anderson	Harvey Stephens
Private Turner	DeWolf Hopper
Private McManus	Tom Dugan
Lieutenant Norman	Frank Wilcox

His Girl Friday

(Columbia)

Stop Press

"His Girl Friday" is a version of the Ben Hecht-Charles MacArthur stage play and the 1931 motion picture, "Front Page," as much improved, compared to its excellent predecessors, as 1940 film technology is improved over that of nine years ago.

Losing none of the bite and sting of the original, the present vehicle in addition has many a novel twist, as when Cary Grant, asked what the character portrayed by Ralph Bellamy

(*Continued on page* 38)

YOU'VE
NEVER MET
SUCH PEOPLE!

YOU'VE
NEVER SEEN
SUCH REVIEWS!

Daily *VARIETY* says:

"Choice entertainment. Can be offered by showmen to any clientele as guaranteed amusement. Its appeal lies in the fresh handling given the murder puzzler situations, in the smart quality of the dialog and the pungent characters. FOR WRITING, DIRECTION AND PLAYING OF COMEDY IT HAS BEEN MATCHED BY FEW PICTURES IN THE PAST YEAR."

YOU'VE
NEVER SOLD
SUCH THRILLS!

OU'VE NEVER
PLAYED A
GGER MYSTERY
PICTURE!

It's gay! It's goose-pimply! It's grand! It's ga-ga!

"SLIGHTLY HONORABLE"

WALTER WANGER presents

A TAY GARNETT PRODUCTION, WITH

AT O'BRIEN **EDWARD ARNOLD** **BRODERICK CRAWFORD** **RUTH TERRY**

Novel by F. G. Presnell · Screenplay by Ken Englund, John Lay and Robert Tallman · Music by Werner Janssen · Directed by Tay Garnett

Released thru UNITED ARTISTS

(*Continued from page 36*)

looks like, responds, "Like the movie actor, you know, Ralph Bellamy."

Charles Lederer's screen play has made a woman of "Hildy Johnson," the star reporter who wants to quit and lead a normal life. As "Hildy," (or, to give her full due, Hildegarde), Rosalind Russell never has been seen to better advantage. Recently divorced from the hard bitten managing editor delineated by Mr. Grant, she comes back to tell him that she is going to leave the newspaper, marry an insurance salesman and settle down. But she agrees to cover just one more story, in return for a $100,000 insurance policy given her fiancee.

That one more story, and there's never been a more exciting one, proves to her that printer's ink is inescapably in her veins, as she hides an escaped murderer and exposes political corruption.

The unfolding of the screen play is primarily by means of dialogue, but dialogue of a caliber and pace which makes it the essence of action. Making the most of the myriad opportunities afforded by the script, the cast selected by producer-director Howard Hawks includes such performers as Gene Lockhart, Helen Mack, Ernest Truex, Cliff Edwards, Rosco Karns and Billy Gilbert, in addition to the three principals.

The picture never loses the impetus provided by a flying start, while its comedy and action sequences are so deftly interspersed that it stands on its own feet as a film as modern as tomorrow despite its basis in the Chicago newspaper days of the riotous 1920's.

Previewed at the Pantages theatre, Hollywood, where a press and lay audience united in complete and whole-hearted approval, as expressed by continuous and spontaneous laughter and applause.—WALTER SELDEN.

Produced and distributed by Columbia. A Howard Hawks production. Directed by Howard Hawks. Screen play by Charles Lederer. From the play, "The Front Page" by Ben Hecht and Charles MacArthur. Musical director, M. W. Stoloff. Director of Photography, Joseph Walker. Film Editor, Gene Havlick. P. C. A. certificate No. 5823. Release date, not set. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Walter Burns	Cary Grant
Hildy Johnson	Rosalind Russell
Bruce Baldwin	Ralph Bellamy
Sheriff Hartwell	Gene Lockhart
Mollie Malloy	Helen Mack
Murphy	Porter Hall
Bensinger	Ernest Truex
Endicott	Cliff Edwards
Mayor	Clarence Kolb
McCue	Roscoe Karns
Wilson	Frank Jenks
Sanders	Regis Toomey
Louie	Abner Biberman
Duffy	Frank Orth
Earl Williams	John Qualen
Mrs. Baldwin	Alma Kruger
Joe Pettibone	Billy Gilbert
Warden Cooley	Pat West
Dr. Egelhoffer	Edwin Maxwell

The Invisible Man Returns

(Universal)

Sequel to "The Invisible Man"

Showmen who remember "The Invisible Man" as one of the more profitable novelty pictures of its time, 1933, will be pleased to know that this sequel is new yardage from the same bolt. It is fully as adroit in production, as expert in workmanship and, according to preview audience reaction, as impressive with regard to exhibition effectiveness. It thrills no less but amuses somewhat more, and it has a happy ending arrived at both logically and with fidelity to the thesis that crime does not pay.

Sir Cedric Hardwicke enjoys top billing, but plays the villain. Vincent Price, whose features are not disclosed until the finale, dominates the picture in the title role. Nan Grey and John Sutton handle secondary roles smartly, well selected members of a large cast sharing well distributed emphasis.

Joe May directed for associate producer Ken Goldsmith and shares story credit with Kurt Siodmak, who in turn shares screen play credit with Lester Cole, all proceeding with proper respect to the original "Invisible Man" by H. G. Wells, of which this is a wholly creditable sequel.

This time the drug which makes a man invisible is administered to an innocent man condemned to death, who, after effecting an escape, sets out to bring the real murderer to justice, an achievement nicely worked out and brought off without bloodshed.

Previewed at the Alexander theatre, Glendale, Cal., where it seemed to please all present. —W. R. W.

Produced and distributed by Universal Pictures. Producer, Ken Goldsmith. Director, Joe May. Screen play, Lester Cole and Kurt Siodmak. Story, Kurt Siodmak and Joe May. Suggested by H. G. Wells' "The Invisible Man." P. C. A. Certificate No. 5921. Running time, 81 minutes. Release date, January 12, 1940. General audience classification.

CAST

Richard Cobb	Sir Cedric Hardwicke
Geoffrey Radcliffe	Vincent Price
Helen Manson	Nan Grey
Dr. Frank Griffin	John Sutton
Inspector Sampson	Cecil Kellaway
Spears	Alan Napier

Santa Fe Marshal

(Paramount-Sherman)

Western

Harry Sherman, producer, and William Boyd, star, score again with "Santa Fe Marshal," which continues the adventures of "Hopalong Cassidy." In this Paramount release "Cassidy" joins a medicine show in order to enter a lawless town without the inhabitants suspecting he is a United States marshal sent to wipe out a gang preying on payrolls. A mild departure from the usual character depictions of Clarence E. Mulford is the injection of a stronger love interest. Bernadene Hayes is the feminine lead. The companion of "Cassidy" again is played by Russell Hayden.

Marjorie Rambeau enacts the role of woman leader of criminals who accepts "Cassidy" as an ex-convict. He tricks them into committing a crime which brings them to justice after the usual chase and gunfire.

Leslie Selander directed with vigor the screenplay of Harrison Jacobs, who turned out a well rounded job. Joseph W. Engel is associate producer.

Supporting players include Earl Hodgins in an outstanding part as the medicine show leader, Britt Wood, Kenneth Harlan, William Pagan, George Anderson, Jack Rockwell and Eddie Dean.

Seen in the projection room in Hollywood.— V. K.

Produced and distributed by Paramount Pictures. Producer, Harry Sherman. Associate producer, Sam Engel. Screen play, Harrison Jacobs. Photographer, Russell Harlan. P.C.A. Certificate No. 5604. Running time when seen in Hollywood, 69 minutes. Release date, January 12, 1940. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Lucky	Russell Hayden
Paula	Bernadene Hayes
Ma. Burton	Marjorie Rambeau
Doc	Earl Hodgins
Blake	Kenneth Harlan
Flint	William Pagan
Tex	George Anderson
Axel	Britt Wood

Slightly Honorable

(United Artists - Wanger)

Coffin Comedy

From the opening title to the final fadeout, Walter Wanger's "Slightly Honorable" is as funny a comedy as ever made in Hollywood, despite the fact that the underlying plot concerns several murders and an attempt by crooked politicians to "frame" an innocent person. It is hilarious, and the dialogue improves many of the situations of the popular novel, "Send Another Coffin," by F. G. Presnell, which forms the basis.

Pat O'Brien, as the young attorney whose first question of any attractive girl he meets is "Are you over 18?"; Edward Arnold, as the politician controlling road-paving graft; Ruth Terry, night club singer who displays indifference concerning lack of apparel; and Broderick Crawford, as the attorney's associate, are the chief characters.

Ken Englund wrote the swiftly moving, punchily told screenplay which sparkles with dialogue. John Hunter Lay and Robert Tallman adapted the novel.

Tay Garnett, who produced and directed the film, took advantage of an opportunity to combine comedy and suspense in correct proportions.

Supporting the leads are Alan Dinehart, Phyllis Brooks, Claire Dodd, Janet Beecher, Douglass Dumbrille, Bernard Nedell, John Sheehan, Willie Best and others.

"Webb" manages to divert suspicion from himself, while striving to find the killer. After a series of adventures, he uncovers the criminal, killing him in the fight.

Previewed at the Village Theatre, Westwood, Cal., to an audience which "rolled in the aisles."—V. K.

Produced by Walter Wanger Pictures for United Artists release. A Tay Garnett production. Directed by Tay Garnett. Screenplay by Ken Englund. Adaptation by John Hunter Lay and Robert Tallman. From the novel, "Send Another Coffin," by F. G. Presnell. Musical score composed and directed by Werner Janssen. Song, "Cupid's After Me," by Jules Styne and George R. Browne. Photographed by Merritt Gerstad. Art director, Alexander Golitzen. Associate, Richard Irvine. Editorial supervision, Otho Lovering. Film Editor, Dorothy Spencer. P. C. A. certificate No. 5827. Release date, Dec. 22, 1939. Running time, when seen in Westwood, 85 minutes. Adult audience classification.

CAST

John Webb	Pat O'Brien
Cushing	Edward Arnold
Rus Sampson	Broderick Crawford
Ann	Ruth Terry
Alma Brehmer	Claire Dodd
Commissioner Joyce	Alan Dinehart
Mrs. Cushing	Janet Beecher
Sarilla Cushing	Phyllis Brooks
George Taylor	Douglas Dumbrille
Godena	Bernard Nedell
Miss Ater	Eve Arden
Miss Vlissigen	Evelyn Keyes
Commissioner Fromm	Addison Richards
Mader	Douglas Fowley
Mike Daley	John Sheehan
Senator Scott	Howard Hickman
Art	Willie Best
Senator Berry	Robert Middlemass
Collins	Ernest Truex
Capt. Graves	Cliff Clark
Officer Murphy	Ed Chandler
Officer Humbolt	Bud Jameson
Officer O'Leary	Paul MacVey
Radio Announcers	John Deering and Dale Armstrong
Fingerprint expert	Max Rose
Surveyor	Jack Wynn
Detectives	Jack Green, Dick Rush

Brother Rat and a Baby

(Warner-FN)

"Brother Rat" Later On

Much in the way they carried forward the lives of the principals seen in "Four Daughters" into "Four Wives," the Brothers Warner here have carried forward the principal personnel of "Brother Rat," with equivalent result. It is perhaps two years or so after graduation and the young men are variously engaged in trying to make a living, interest centering chiefly on an attempt to get one of them appointed head coach at the military institute of which he is an alumnus.

The cast, as the following list shows, is in the main the same as employed in the first picture. Eddie Albert is again the slow-moving object of his friends' overly enthusiastic assistance, and Wayne Morris is again the too resourceful young man whose well meant plannings complicate the lives of all.

The picture is as swift as the first one, maybe swifter, and some of the humor is as good, some not quite, some better. The baby mentioned in the title figures in the story mainly as accountable for a financial complication arising when he swallows a lady's ring.

John Monks, Jr., and Fred F. Finkelhoffe wrote the screen play, an original, and Ray Enright directed.

The executive producer, Hal B. Wallis, had the able assistance of Robert Lord, an asso-

(*Continued on page 40*)

"Information"

... "MY THEATRE HAS LONG BEEN A SUBSCRIBER TO THE MOTION PICTURE HERALD AND I HAVE ENJOYED READING EACH ISSUE AND HAVE SECURED A GREAT DEAL OF INFORMATION FROM THE ROUND TABLE SECTION." ...

HARVEY SWENSON
Manager

STRAND THEATRE
MINOT, N. D.

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

(*Continued from page 38*)

ciate producer never more at ease than when dealing with a humorous assignment.

Previewed at the studio in Burbank.—W. R. W.

Produced and distributed by Warner Brothers. A First National Picture, executive producer, Hal B. Wallis, associate producer, Robert Lord. Directed by Ray Enright. Screen play by John Monks, Jr., and Fred F. Finkelhoffe. Photographed by Charles Rosher. Edited by Clarence Kolster. PCA certificate 5634. Release date, Jan. 13, 1940. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Joyce Winfree	Priscilla Lane
Billy Randolph	Wayne Morris
Kate	Jane Bryan
"Bing" Edwards	Eddie Albert
Claire Terry	Jane Wyman
Dan Crawford	Ronald Reagan
Commencement	Peter B. Good
Snelling	Arthur Treacher
Major Terry	Moroni Olsen
Mrs. Brooks	Jessie Busley
Harley Harrington	Larry Williams
Mr. Harper	Berton Churchill
Mrs. Harper	Nana Bryant
Sterling Randolph	Paul Harvey
Girl in Bus	Mayo Methot
Cab Driver	Ed Gargan

Emergency Squad

(Paramount)

Melodrama

This is the one about the girl graduate of a journalism school whose first story lands on page one with a by-line. It is also the one about the heroic work done by the police emergency squad. In putting the two together, the writers, Garnett Weston and Stuart Palmer, working from an original idea by Robert Musel and Michael Raymond, have conspired to have the girl instrumental in unearthing a series of criminally-inspired mine explosions, and to have her marry one of the members of the squad in the final footage.

William Henry, Louise Campbell, Richard Denning, Robert Paige, Anthony Quinn and John Miljan have principal roles in the story, directed by Edward Dmytryk, with Stuart Walker as associate producer.

Two dogs, "Boots" and "Saddles," do much to sustain interest.

Previewed in a studio projection room in Hollywood where a press audience betrayed its restlessness.—WALTER SELDEN.

Produced and distributed by Paramount. Associate producer, Stuart Walker. Directed by Edward Dmytryk. Screen play by Garnett Weston and Stuart Palmer, based on an idea by Robert Musel and Michael Raymond. Director of photography, Stuart Thompson. Edited by Everett Douglas. P. C. A. certificate No. 5689. Release date, Jan. 5, 1940. Running time, when seen in Hollywood, 58 minutes, General audience classification.

CAST

Pete Barton	William Henry
Betty Bryant	Louise Campbell
Dan Barton	Richard Denning
Chester Miller	Robert Paige
Nick Buller	Anthony Quinn
Slade Wiley	John Miljan
Lieutenant Murdock	Joseph Marston
Joyce (Editor)	Joseph Crehan

Music in My Heart

(Columbia)

Comedy with Music

Tony Martin's singing and the music of Andre Kostelanetz and his orchestra are the top box office merchandise offered showmen here. Five song numbers by Robert Wright and Chet Forrest are of the right sort for the Martin personality and for screen purposes, a pleasant combination of circumstances resulting in audibly favorable audience reaction to the musical portions of the picture.

The comedy content, the principal ingredient of the story and screen play by James Edward Grant, is spotty but adequate. It is at its best when Alan Mowbray and Eric Blore are on the screen. Rita Hayworth and Edith Fellows handle the feminine side nicely.

Joseph Santley directed the picture in workaday fashion, hitting his best stride with a bit of street music early in the picture. The Kostelanetz orchestra figures prominently in the closing minutes, broadcasting a CBS program with the CBS insignia prominently and repeatedly emphasized.

Previewed at the Pantages Theatre, Hollywood, where the song numbers registered solidly.—WILLIAM R. WEAVER.

Produced and distributed by Columbia Pictures. Producer, Irving Starr. Director, Joseph Santley. Assistant director, Eugene Anderson. Original story and screen play, James Edward Grant. Musical numbers, "No Other Love," "Prelude to Love," "Oh What a Lovely Dream," "I've Got Music in My Heart," "It's a Blue World," "No Taboleior Da Bahiana" (Barroso), and "Punchinello," by Robert Wright and Chet Forrest. Photographer, John Stumar. Film editor, Otto Meyer. Art director, Lionel Banks. Gowns, Kalloch. Musical director, M. W. Stoloff. Dialogue director, William Castle. Vocal arrangements, Charles Henderson. Sound engineer, George Cooper. P.C.A. Certificate No. 3877. Release date, January 10, 1940. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Robert Gregory	Tony Martin
Patricia O'Malley	Rita Hayworth
Mary	Edith Fellows
Charles Gardner	Alan Mowbray
Griggs	Eric Blore
Sascha	George Tobias
Mark C. Gilman	Joseph Crehan
Luigi	George Humbert
Miller	Joey Ray
Taxi Driver	Don Brodie
Leading Lady	Julieta Novis
Blake	Eddie Kane
Marshall	Phil Tead
Barrett	Marten Lamont

and
Andre Kostelanetz and His Music

Tevya

(Maymon Film)

Yiddish Classic

The distinguished Yiddish actor and director, Maurice Schwartz, has done a most noteworthy job of this adaptation of Sholem Aleichem's "Tevya, the Dairyman." His direction and characterization of "Tevya," a Ukrainian Jew and a role he previously has essayed on the Yiddish stage, was obviously a labor of love. It is an artistic achievement that sets a mark for future Yiddish pictures to shoot at. There are English titles.

"Tevya" is a man of the soil, proud of his farm and family and of his religion. He is a self-educated, tolerant man and a good neighbor. But "Tevya" who has lived long and happily suddenly comes on evil days. His younger daughter "Chave" (Miriam Riselle) marries outside the Jewish faith despite parental objections. The marriage casts a pall over "Tevya's" home and is somewhat responsible for the death of "Tevya's" beloved wife. The final blow comes when "Tevya" is forced to leave his farm because of the Czar's pogroms on the Jews.

As the picture ends "Tevya" sets out for other lands with a heavy heart but happy in that his daughter has returned to him, she having been sorely treated by her husband's family.

Reviewed at the Continental theatre, New York. The film was well received.—P. C. MOONEY, JR.

Distributed by Maymon Film, Inc. Produced by Henry Ziskin. Directed by Maurice Schwartz. Based on Sholem Aleichem's "Tevya, the Dairyman." Yiddish dialogue with English titles. Photography, Larry Williams. Music, Sholem Secunda. Running time, 93 minutes. Release date, February 5, 1939. General audience classification.

CAST

Tevya	Maurice Schwartz
Chave	Miriam Riselle
Golde	Rebecca Weintraub
Zeitel	Paula Lubeleska
Fedia	Leon Liebgold
Sholinele	Vicki Marcus
Surele	Perle Marcus
Priest	Julius Adler

The Shadow

(Columbia)

Serial Shivers

Transformed from pulp pages and air waves to the screen, the gentleman with that horrendous laugh signature will be dropping in weekly at cinema centers for a period of fifteen weeks and a regular crowd may be expected, if the pace of the first chapters is maintained. It is material for record citation that it was as "The Shadow" of the radio that Mr. Orson Welles did his preparatory work for scaring the daylights out of half a country's air audience one Sunday night in October of 1938 with his broadcast of a Martian invasion. In screen form Victor Jory essays his first chapter role as "The Shadow," besides tackling two subordinate parts as the scientist-crusader, "Lamont Cranston," and the Chinese merchant, "Lin Chang," assignments which act as blinds for the more important business of shadowing a gang of criminals who are beleaguering a city with a reign of terror. The ringleader of this clique is a spooky somebody called "The Black Tiger" who speaks through the electrified head of a cat. The actor playing this part is listed with a triple question mark, which should encourage audience attendance. With Jory in the cast are Veda Ann Borg, Roger Moore, Robert Fiske, Charles Hamilton, and Frank La Rue. James W. Horne directed from the screen play of Joseph Poland, Ned Dandy and Joseph O'Donnell, as based upon stories in "The Shadow" magazine. Release date, Nov. 24, 1939. Running time, 31 minutes first chapter, subsequent 14 chapters two reels each.

Screwball Football

(Vitaphone)

Madcap Merry Melody

A little bit post seasonal as far as pigskin sport is concerned, but nonetheless filled with seven minutes of continuous chuckles, an ingredient that is always timeless, is this Merrie Melodie burlesque of big time gridiron football. Players and spectators are taken for a merry ride of kidding and the whole travesty lives up to the nonsense title of the subject. Sharp edged drawing and cleverly devised sound effects combine to effect one of the breeziest pen point portraits of the season. Collegiate circles and graduate pigskin partisans should derive the most enjoyment from the fun but general audiences should not be far behind in demonstrating their loud and laughing approval. Running time, seven minutes.

Xochimilco

(Atlas Film Exchange)

Traveltour

The floating gardens of Mexico City, playground since the days of the Aztecs, are recorded in the Max Urban production, "Xochimilco." The spirit of the daily carnival of marketing and dancing has been captured by the camera. There is no off-screen commentary, however. The introduction offers a slight but interesting history of Xochimilco.—Running time, 11 minutes.

New Horizons

(Vitaphone)

A Color Parade

Alaska is the directional focus for this Color Parade contribution. As every school boy of American history can testify, this land, when purchased from Russia, received the name of "Seward's Folly." It is part of the business of this miniature to indicate that the buy was not such a spendthrift effort after all. Besides a glance around the Alaskan scenery of mountain and valley variety, there are some sequences detailing the agricultural and industrial life of the region. It should be a bit of a surprise for some spectators to view the country's rich farm lands and the fat, grazing herds at pasture, when the land was supposed to be fit for igloo dwellers and polar bears. In the light of current governmental plans for stocking the arctic outpost as a frontier defense post, the subject should be both timely and entertaining.—Running time, 10 minutes.

FAME FAME FAME

The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME FAME

The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME

The Audit of Personalities *The Audit of Personalities*

Out This Week!

FAME FAME

The Audit of Personalities *The Audit of Personalities*

FAME FAME

The Audit of Personalities *The Audit of Personalities*

Edited by

TERRY RAMSAYE

FAME FAME

The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME FAME

The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

FAME FAME FAME

The Audit of Personalities *The Audit of Personalities* *The Audit of Personalities*

A QUIGLEY
PUBLICATION

IN THE CUTTING ROOM

Young Tom Edison

(MGM)

Edison, Part I

The biggest news, exhibitor-wise, on "Young Tom Edison" is that its star is young Mickey Rooney, leading money-making star for independent and circuit theatres alike, attested by the latest HERALD-FAME poll.

The picture will have, as a forthcoming companion feature, "Edison, the Man," starring Spencer Tracy, third in the exhibitor poll. What the popular Mr. Rooney does is to take the life of the great inventor through the troubled school days and up to the time when his use of telegraphic code has finally made him a hero instead of the town scapegoat.

Assisting are Virginia Weidler, also teamed with Mickey in "Out West with the Hardys," here appearing as his sister; Fay Bainter, last year's Academy Award winner for her supporting performance in "Jezebel," as his mother; George Bancroft, recently seen in "Rulers of the Sea" and "Each Dawn I Die," as his father; Bobby Jordon, as his arch-enemy, and Victor Kilian, as the opponent's father.

Director Norman Taurog and producer John W. Considine Jr., who created "Boys Town," also worked together here. Taurog's latest pictures were "Lucky Night" and "Broadway Melody of 1940," Considine's were "Stronger than Desire" and "Blackmail."

Release date: To be determined.

Arouse and Beware

(MGM)

That Civil War

The dramatic conflict motivating "Arouse and Beware" is that occasioned by the clash of wills between an idealistic young Union officer and a cynical Union sergeant, both escaping from a Confederate prison camp in the Civil War.

The officer is played by John Howard, most recently seen in "Disputed Passage," while the sergeant is Wallace Beery, lately in "Thunder Afloat." Dolores Del Rio plays the part of a Russian girl who becomes involved in the escape.

Leslie Fenton, director of "Tell No Tales" and "Stronger than Desire," directed from an original story by MacKinlay Kantor. Edward Chodorov, whose two latest pictures were "Spring Madness' and "Tell No Tales," produced.

Release date: Feb. 16, 1940.

The Devil is Yellow

(Universal)

Murder Mystery

Ben Pivar, producing "Rigadoon" at the same time, had charge of "The Devil is Yellow" as well. Based on a novel by Frederick P. Davis, the screenplay was written by Harold Buchman and Roy Chanslor. The former collaborated on "The Forgotten Woman" and wrote "Hero for a Day," while the latter collaborated on "The Road to Reno" and wrote "The Devil's Party."

Directing was Phil Rosen, as he did on "Missing Evidence" and "Ex-Champ."

Wayne Morris is cast as an engineer who is suspected of his wife's murder, but ends up by solving the mystery. Playing opposite him is Margaret Lindsay, last seen in "Honeymoon Deferred."

The cast includes William Gargan, Roscoe Karns, Robert Emmett Keane and James Burke.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of January 6

CAPITOL	Pound Foolish	MGM
	Forgotten Victory	MGM
	Feature: Gone with the Wind	MGM-Selznick
CRITERION	Drunk Driving	MGM
	Men of the Alps	Hoffberg
	Feature: Joe and Ethel Turp Call on the President	MGM
MUSIC HALL	Officer Duck	RKO Radio
	Feature: The Hunchback of Notre Dame	RKO Radio
PARAMOUNT	Touchdown Review	Paramount
	Judo Experts	Paramount
	Feature: Gulliver's Travels	Paramount
RIALTO	Grips, Grunts and Groans	Columbia
	Wotta Nightmare	Paramount
	Feature: Mexican Spitfire	RKO Radio
RIVOLI	Sky Game	RKO Radio
	Officer Duck	RKO Radio
	Feature: The Light That Failed	Paramount
ROXY	A Dog in a Mansion	20th Cent.-Fox
	Stranger Than Fiction, No. 10	Universal
	Feature: Swanee River	20th Cent.-Fox
STRAND	Screwball Football	Vitaphone
	One for the Books	Vitaphone
	Feature: Four Wives	First National

Texas Express

(Columbia)

Western

Latest of the Charles Starrett pictures, "Texas Express" also has Iris Meredith in the leading feminine role, with Bob Nolan and the Sons of the Pioneers in the cast.

The original story, which concerned the rivalry between two stage coach companies, was written by Fred Myton, who wrote "Pioneers of the Frontier" and "Two-Fisted Rangers."

Leon Barsha produced, with Joseph Lewis directing.

Release date: To be determined.

Village Barn Dance

(Republic)

Romance and Radio

Richard Cromwell, seen recently in "Young Mr. Lincoln," appears in a story involving a radio program used to save a small town and its merchants. The cast includes Doris Day, Barbara Jo Allen, Robert Baldwin, of the "Dr. Christian" series, Esther Dale and Don Wilson.

Frank MacDonald directed as he did "Jeepers Creepers" and "They Asked for It." Armand Schaefer was associate producer.

Release date: To be determined.

Safari

(Paramount)

Jungle Romance

Edward H. Griffith, who directed "Honeymoon in Bali," produced as well as directed this story, the locale of which is the South American jungle.

In the cast are Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati, returning to the screen after an absence of some time, Muriel Angelus, recently starred in "The Light that Failed," and Lynne Overman.

Release date: To be determined.

Rigadoon

(Universal)

Jungle Adventure

A cast including Lola Lane, lately seen in "Four Wives," James Craig, Eduardo Cianelli, of "Gunga Din," Tom Fadden, Henry Victor and Clarence Muse appears in "Rigadoon," a story of a woman explorer and a search for a rare skull in Africa.

Ben Pivar was associate producer. Harold Schuster, who directed "One Hour to Live" and "Exposed," acted in the same capacity here.

Release date: To be determined.

Chasing Trouble

(Monogram)

Mystery

Frankie Darro is seen here as a florist's delivery boy who believes that he is a handwriting expert, and discovers that the shop's owner transmits messages for a foreign Government in the flowers he has delivered.

Appearing with Darro are Marjorie Reynolds, who appeared in "Mr. Wong in Chinatown," Milburn Stone, Cheryl Walker and Donald Kerr.

The picture was directed by Howard Bretherton, who handled "The Showdown" and "Irish Luck." Grant Withers was associate producer.

Release date: Jan. 30, 1940.

Pioneer Days

(Monogram)

Western

Jack Randall is cast as a private investigator for an express company, wrongfully accused of a murder. Believing in him and playing opposite is June Wilkins. The cast also includes Frank Yaconelli and Nelson McDowell as Jack's friends, Ted Adams, Bud Osborne, Robert Walker and Glenn Strange.

The original screen play was by Bennett Cohen who wrote "Riders of Black River" and "Western Caravans." Harry Webb produced and directed.

Release date: Jan. 25, 1940.

Five Little Peppers at Home

(Columbia)

The Peppers, Continued

"Five Little Peppers at Home" continues the adventures of the characters delineated by Edith Fellows, Tommy Bond, Dorothy Ann Seese and their young companions, based on the books by Margaret Sidney. Reduced to impoverished circumstances when their wealthy friend loses his money, everything is straightened out when they help discover a copper mine.

Charles Barton, who directed the earlier picture in the series, did the same here. Harry Sauber, who wrote the screen play, has "Disbarred" and others to his credit.

Jack Fier, whose production was "My Son is Guilty," supervised for the Irving Briskin unit.

Release date: To be determined.

Golden Gloves

(Paramount)

Amateur Boxing

Richard Denning, Jean Cagney, Robert Paige, William Frawley and Robert Ryan appear here in a story dealing with amateur boxing, and the effort made by a sports editor to keep it on the level. Mr. Denning and Miss Cagney were last seen in "The Woman from Hell," and Mr. Paine appeared most recently in "Emergency Squad."

Edward Dmytryk directed. He made "Emergency Squad." William C. Thomas was associate producer for the Harold Hurley unit.

Release date: To be determined.

S. O. S. Cinema Absorbs Accessories Company

The Sales on Sound (S.O.S.) Cinema Supply Corporation has taken over International Theatre Accessories Corporation, with which S.O.S. was affiliated for years. J. A. Tanney is president of both companies. There will be no change in the officers or directors under the new set-up, an announcement said.

S.O.S. recently absorbed the business of Consolidated Theatre Supply Corporation, formerly at 1600 Broadway, New York, and is now negotiating the acquisition of another equipment manufacturer. S.O.S. Cinema is located at 636 Eleventh Avenue, New York.

Film Alliance Completes National Exchange Setup

Film Alliance of the United States this week announced the completion of its national exchange setup. Branches or franchise affiliates have been established in every important exchange center, according to the company, and they have begun the handling of the company's two current releases, "Treachery on the High Seas," released January 2nd, and "The Face Behind the Scar" for January 15th release. Norman Elson, sales manager, left New York this week for visits to Pittsburgh, Cleveland, Detroit, Chicago and Boston.

The company is preparing two French pictures, "The Citadel of Silence," starring Annabella, and "The Hostages," starring Annie Vernay, for early release.

IN NEWSREELS

MOVIETONE NEWS—No. 34, Vol. 22.—Roosevelt delivers his message at opening of Congress....Model seaplanes launched in Biscayne Bay....Mummers Day parade in Philadelphia....Display of courage under fire....Edison sworn in as Navy Secretary....Al Smith celebrates birthday....Senator Taft....Lew Lehr.... Texas A & M wins over Tulane in Sugar Bowl....Skiers compete for trophy.

MOVIETONE NEWS—No. 35, Vol. 22.—Actual sea battle between German plane and British warships ....Fighting on the Karelian front....Cutter breaks ice in Hudson River....Motorboat show in New York ....Air meet held in Florida....Sonja Henie in Chicago ice show....Frank Murphy named to supreme court....Robert Jackson named Attorney General....Mrs. Roosevelt in infantile paralysis drive....Ice boating....Horse racing on ice....ski jumping.

NEWS OF THE DAY—No. 232, Vol. 11.—President addresses members of Congress as the legislative body opens....Many perish in Minneapolis hotel fire ....Local news....Texas A & M defeats Tulane in Sugar Bowl....Georgia Tech beats Missouri in Orange Bowl....other football.

NEWS OF THE DAY—No. 233, Vol. 11.—Fighting on the Mannerheim Line....King George ends visit to western front....North Sea patrol battles storm....Murphy named to supreme court and Jackson appointed Attorney General....Air meet held in Florida ....Mrs. Roosevelt asks infantile paralysis aid....Ice yachts hold regatta....Harness trotting in zero weather.

PARAMOUNT NEWS—No. 37.—Legislative leaders confer at White House....Edison appointed Navy Secretary....Senator Taft has budget plan....President addresses Congress....New Year's Day bowl games, Orange, Cotton, Sugar and Rose.

PARAMOUNT NEWS—No. 38.—Air meet held in Florida....Russians rescued after sea tragedy near Japanese coast....Murphy and Jackson named to high posts....British women rush work in aircraft factories....Hore-Belisha ouster causes British cabinet crisis....London parents have holiday with children evacuees....Helsinki buries its dead....Ice skating in Central Park....Ice yachting....Ski jumping.

RKO PATHE NEWS—No. 49, Vol. 11.—President opens session of Congress....Wreckers dismantle statue of "The Worker" at the Russian Pavilion of the New York World's Fair....Edison is new Secretary of Navy—Sugar Bowl and Orange Bowl football games....Other football.

RKO PATHE NEWS—No. 50, Vol. 11.—President appoints Murphy and Jackson to high Government posts....Eight U. S. liners sold to Norway....British oust war chief Hore-Belisha....Naval Affairs Committee holds hearing on $1,300,000,000 naval bill....Dutch wooden shoe industry booms....Women in infantile paralysis drive....Air meet held in Florida.

UNIVERSAL NEWSREEL—No. 838, Vol. 12.—President addresses opening of Congress....Garner visits President....Edison new Navy Secretary....19 dead, 40 hurt in Minneapolis hotel fire....Mummers parade in Philadelphia....Model seaplanes soar in contest ....Fashions in bathing suits....Georgia Tech wins in Orange Bowl....Tulane beaten in Sugar Bowl.

UNIVERSAL NEWSREEL—No. 839, Vol. 12.—Scenes of destruction in Helsinki....Planes for Finland crated in New York....French chateau turned into war hospital....German freighters captured by British assembled in marine "graveyard"....Stunt flyers thrill crowds in Miami....Niagara Falls in Winter garb....Murphy named to high court....Fashions in nightgowns....Motorboat Show in New York....Skiers flock to wintry slopes....Ice boating.

Named Club Supervisor

Herb Elisburg has been named supervisor of the newly formed Amusement Club of Chicago which replaces the old Chicago Amusement Publicists Association (CAPA). Sam Schoenstadt has been named business manager, Sidney Stern, assistant business manager; Henry Markbreit, director, and Irving Mack, cashier. The club held its first affair, a Christmas party. Tuesday at the Hi-Hat Club, Chicago.

New Haven Offices Moved

Republic Pictures have moved the New Haven office to 132 Meadow Street and space has been enlarged to include room for storing and shipping of prints. An inspectress, Katherine Lavelle, has been employed. Formerly all prints for the territory were shipped out of Boston.

Referee Orders GN Liquidation; Trustee Named

Liquidation of Grand National was ordered Friday by Referee Peter B. Olney, and Harry Fromberg was appointed trustee in bankruptcy. This action resulted from the failure of Grand National to obtain a loan from the Reconstruction Finance Corporation or other funds for reorganization. The Creditors Committee unanimously voted to refuse the company permission to continue in operation to stop the $4,000 weekly loss.

Grand National's application for a $450,000 loan, according to Saul E. Rogers, GN attorney, was rejected because the Commission held the company had not demonstrated that the loan and other funds would enable the company to operate profitably. Grand National officials also attributed the action to representations made by small creditors that the company had no prospects of getting product on short notice to offset current operating losses.

Up to the last minute Grand National, led by E. W. Hammons, Educational-Grand National president, did everything to obtain financing and product. Negotiations were begun for immediate release of product of Producers Laboratories. J. T. Cosman, head of that company, had put up a certified check for $4,000 to help Grand National obtain a further postponement but the sum was withdrawn. Mr. Cosman's attorney said, "Too many objections have been raised by creditors and there will be trouble in carrying out any plan offered for the company."

Another attempt to help Grand National was made, just before the liquidation order, by Leon Bergere, who at a former GN hearing had identified himself as a representative of foreign financial interests and was a representative of MGM in Eastern Europe. Mr. Bergere said he had a plan under which a partial payment would be made to creditors and another attempt made to obtain a loan from the RFC.

Grand National ceased operations Wednesday when Harry Fromberg, trustee appointed by the court, discharged approximately 100 employees and closed the New York office. Fixtures and furniture of the New York office will be auctioned next Tuesday on Referee Peter Olney's order.

The bulk of the assets are expected not to be sold at auction but directly to some large concern. Joseph Danneberg, attorney for the creditors committee and named attorney for the trustee, refused to reveal on Wednesday what companies were bidding for the properties. The Underwriters Salvage Company will handle the sales.

Mr. Hammons, former head of the company, said this week that he might return to producing shorts if he could release through a large company.

Ricketson Named

The Rocky Mountain Screen Club, of Denver, has elected Frank H. (Rick) Ricketson, Jr., Fox Intermountain theatre executive, as president. Others elected are Earl Collins, first vice-president; Harry Graham, second vice-president; Henry A. Friedel, treasurer; Ross Bluck, secretary, and Albert J. Gould, counsel. On the board are Ricketson, Collins, Graham, Friedel, Bluck, William Agren, A. P. Archer, J. H. Ashby, E. P. (Buzz) Briggs, Frank Culp, Charles R. Gilmour and R. J. Morrison. Plans for a get-together March 29-30 were discussed.

OBITUARIES

Ernest Morrison Dies in Atlanta

Ernest Morrison, 46, Paramount theatre executive, died in Atlanta January 4th. He had been prominently associated with Paramount and its theatre affiliates since 1922 and had served as manager of all Paramount theatres in the south. Ill health caused him to become inactive about six months ago.

A native of Jesup, Ga., Mr. Morrison began his film career with the Bijou theatre in Savannah. In his association with Paramount he held important posts in Dallas, Atlanta, Houston, Memphis, New Orleans, Miami and in other major centers of the south. In recent years he was an executive affiliated with theatres operated by E. J. Sparks and associates in Florida.

Funeral services were held Friday at Turners Mortuary in Decatur, Ga.

Joseph Comerford, Nephew Of Circuit Founder, Dies

Joseph G. Comerford, 47, nephew of the late M. E. Comerford, founder of the circuit bearing his name, died at the Hazleton State Hospital, Hazleton, Pa., January 5th, from complications following an operation for an ulcer of the stomach. He was born in Butte, Montana, and served in the 91st Division in the World War.

For many years he was manager of theatres of the Comerford Circuit. At the time of his death he was manager of the Feeley in Hazleton. Previously he had managed theatres in Wilkes-Barre, Scranton and Binghamton and was manager of the Fort Durkee Hotel in Wilkes-Barre at one time.

Funeral services were held Monday at St. Peter's Cathedral in Scranton. Burial was in the Comerford plot in Plymouth, Pa. Seventy-five business associates of the deceased acted as a guard of honor. The casket bearers, all cousins of the deceased, were John T. Comerford, Thomas P. Comerford, Thomas J. Collins, Thomas J. Carey and Matthew Carey, Jr.

Dorothy Mackaye Dead

Dorothy Mackaye, 37, former stage star and wife of Paul Kelly, motion picture actor, died in Los Angeles January 5th of injuries suffered in an automobile accident. She was known to theatre audiences of about 15 years ago for her portrayals of comedy roles in many leading farces and lighter productions.

Al Berres

Al Berres, first secretary of the producers-international committee on basic studio labor agreement and for 16 years a member of the American Federation of Labor executive board, died in Washington, D. C., January 7th.

Gus Yorke

Augustus (Gus) Yorke, 79, father of Gabe Yorke, motion picture publicity executive, and a member of the old vaudeville team of Yorke and Adams, died in Hollywood December 27th.

Walter W. Blackman

Walter W. Blackman, 65, animated film cartoonist, died in Cleveland January 1st.

F. L. Yates

Francis Lawrence Yates, manager of the Colusa theatre, Colusa, Cal., died in the Colusa Memorial Hospital January 1st following an appendectomy.

William A. Evans

William Arthur Evans, 79, stage actor, died in New York January 2nd.

Flora Finch Dies; Silent Film Star

Flora Finch, an outstanding comedienne of the silent motion picture, died January 4th at Good Samaritan Hospital, in Hollywood. At the time of her death Miss Finch was a stock player at the Metro-Goldwyn-Mayer studios, drawing a regular salary for bit, extra and atmosphere roles.

Born in England, Miss Finch was educated in English private schools and began her stage career with the Sir Philip Ben Greet Players, although she had some music hall experience, too.

She began screen work with the old Biograph studios in New Jersey about 1907, a year earlier than D. W. Griffith. Under Mr. Griffith's direction she was the leading comedienne in the first comedy series called the Jones pictures. In 1910 she shifted to the Vitagraph studios in Brooklyn. John Bunny, a top ranking stage comedian, shortly after joined the studio and he and Miss French were paired in a comedy called "The New Stenographer."

The comedy was so popular that more followed. After Mr. Bunny's death in 1915 Miss Finch returned to Biograph and in 1917 she formed her own company, Flora Finch Films. At the same time she started one of the earliest fan magazines. Her company lasted only a few years and she dropped into obscurity.

In 1924 she appeared in Hollywood and obtained bit parts in various films. A few of these were "Brown Darby," "The Cat and the Canary," "Quality Street," "Come Across" and "When Knighthood Was in Flower," which starred Marion Davies. One of her last pictures was "Sweet Kitty Bellairs."

Funeral services were held at Pierce Brothers Hollywood Chapel Monday with interment at Hollywood Cemetery.

AMPA Financial Report

The board of directors of the Associated Motion Picture Advertisers, New York, in a financial report as of Jan. 1, 1940, shows cash in the bank amounting to $283.81 and total assets, after deducting liabilities, of $1,507.47, which figure includes $1,240 of outstanding dues from 76 unpaid members. The total membership is listed at 123. At Thursday's meeting at Stouffer's Restaurant, John Chapman, columnist, was the speaker.

Postpone Oklahoma Hearing

The Oklahoma state insurance board's scheduled hearing for last Thursday on fire and hail rates was postponed. The board had ordered the case reopened after a check of an order disclosed practically no savings to customers, which would include all Oklahome theatre owners. When the order was first made, the board announced it would save customers about $500,00 on fire rates.

Guaranteed Buys Two

Guaranteed Pictures Co., Inc., New York, has acquired foreign distribution rights of "Tomorrow's Children" and "High School Girl." Foreign versions are being prepared in Spanish, Portuguese, and French.

Handling Special Publicity

Peggy Goldberg, formerly of the publicity department of GB Pictures and Educational Film Exchanges, is now associated with Regina Crewe, former motion picture editor of the New York *American*, handling special publicity work.

IN COURTS

Tri-States Named in Sioux City Action

Tri-States Theatre Corporation and the Affiliated Theatres, Inc., have been named in a $20,258 suit filed in Sioux City, Ia., by P. H. Gelfand and Jack Gelfand, owners of the Garden Theatre at Sioux City. They charge the circuits with a conspiracy to deprive the Garden Theatre of business. The plan, it was claimed, was instigated in 1936.

The Gelfands ask $15,000 exemplary damages and $5,258 actual loss. They charge that when Bank Nights were started in Sioux City, they and several other theatre owners agreed to increase the admission price, but the Garden alone did so, and under compulsion.

Seek Suit Dismissal

Educational Films Company, Ltd., and Canadian Educational Films Company, Ltd., filed application in New York this week to dismiss the $10,000,000 stockholders suit of F. Regnault Fairchild for lack of jurisdiction. The application does not affect the suit against Educational Pictures and Grand National Pictures, other defendants named, on charges of waste and dissipation of assets.

Denies Paramount Application

Edward A. Conger, federal judge, in New York this week denied an application of Paramount Pictures to dismiss the stockholders' suit of Frank Jablow and Sam Acker which claims mismanagement by Paramount officials in transactions with American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc. Judge Conger, however, ordered the plaintiffs to file a bill of particulars to clarify parts of the complaint.

Drop Carnevale Action

A stipulation was filed in New York supreme court this week discontinuing the suit of John C. E. Carnevale for $500,000 damages against RKO Radio Pictures, the Motion Picture Producers and Distributors of America, Columbia Broadcasting System, Jesse L. Lasky, Will H. Hays and the William Wrigley, Jr., Company. Mr. Carnevale had claimed misappropriation of his idea in the radio program, "Gateway to Hollywood."

Affirm Eureka Dismissal

The United States circuit court of appeals in New York this week affirmed a decision which had dismissed the suit of Eureka Productions, Inc., against Raymond J. Mulligan, former United States Marshal, for $5,300 damages claiming illegal confiscation of the film "Ecstasy." The dismissal had been directed by Edward Conger, federal judge, last June after a jury trial.

Hays Sues on "Harvest"

Arthur Garfield Hays through Frederic Griffin, an assignee, this week filed suit in New York against French Cinema Center for $500, which he claims is due him for legal services rendered in obtaining the approval of the New York Board of Regents for the showing of the motion picture, "Harvest," after its ban by the state Board of Motion Picture Censors. Andre R. Heymann, president of the French Cinema Center, distributor of the film, contends that Mr. Hays was not retained by his company but that Mr. Hays appeared in behalf of the American Civil Liberties Union, who voluntarily took up the defense of the film. Mr. Hays is legal counsel for the Union.

WHAT THE PICTURE DID FOR ME

Columbia

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—Another smash hit from this man Columbia. They certainly have it on the balance of the producers when it comes to making good comedies. The spook house sequence was about the best we have had in our house in some time. It had them rolling in the aisles. Excellent. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—Gentlemen, here is a knockout. About tops is this offering from Columbia in our situation. Good for any day of the week and it certainly wows them. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—Ran it with 'Coast Guard" which made a good variety for double billing. Played November 19-21.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

COAST GUARD: Ralph Bellamy, Randolph Scott, Frances Dee, Walter Connolly—Drew fairly good business for Sunday and well liked. Ran it with "Blondie Takes a Vacation," which made a good variety for double billing. Played November 19-21. —E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

KONGA, THE WILD STALLION: Fred Stone, Rochelle Hudson—Not a big picture but a good action show that grossed slightly over average business. Well worth playing. Played December 15-16.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Guy Kibbee, Claude Rains, Eugene Pallette—And what entertainment this piece is. Capra never misses.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Spring Byington, Mischa Auer, Ann Miller —This is still the great picture it was when first released and will continue to be for years to come and it has an ending that just hits the spot that "Mr. Smith Goes to Washington" lacks. Far be it from me to try to dim any of the lustre of this picture but after we have suffered with the hero as we have done with "Mr. Smith," we expect to be rewarded somewhat when he triumphs in the end. The least Mr. Capra could have done was to permit us to see "Mr. Smith" get the honors that his home town would bestow upon him. Now, in "You Can't Take It With You," after their troubles were all over, you see them feasting at the table and with proper gestures and speech gives it an ending worthy of a grand picture, but in "Mr. Smith" as soon as there is the sign that his troubles are over, bang, "the end" flashes on the screen.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

First National

DUST BE MY DESTINY: John Garfield, Priscilla Lane—A splendid, timely picture which pleased everyone. Did good business. Garfield is much better in this than in "Four Daughters." Running time, 88 minutes. Played December 3-4.—Jacqualin Carter, New Maxine Theatre, Croswell, Mich. Small town and rural patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—A great picture enjoyed by all who saw it. Lane and Garfield click in any picture to make it. Running time, 88 minutes. Played December 17-19.—C. W. Hawk, Ada Theatre, Ada, Ohio. Small town and college patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—A swell show. Our patrons went hook, line and sinker. Warner pictures have been the answer to exhibitor prayers and they are still going strong with the grand features scheduled for early release.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan, Louise Fazenda, Cecilia Loftus—An excellent production, the only criticism being some thought it too sad. Bette Davis gives a superb performance, I think her best. Her makeup deserves special mention, for one almost sees her grow old. The supporting cast is fine, Louise Fazenda and Cecilia Loftus being very good while Jane Bryan is fine in an unsympathetic role. Very good production in every way. Running time, 95 minutes. Played November 30-December 3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Grand National

PANAMA PATROL: Leon Ames, Charlotte Wynters—This picture has no action and is so weak I'm surprised the audience sat through it. Guess they were waiting to see the second feature. Played December 13-14.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—I did better than average holiday business on this one. Mickey brought them in but Judy stole this from Mickey. This should definitely bring Miss Garland to the top. Running time, 96 minutes. Played December 24-26.—Al. Lienhardt, New Glarus Theatre, New Glarus, Wis. Small town and rural patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds, Ian Hunter, Guy Kibbee—This is a very good show. Good is right for it has a fine religious background. Cast is good. Ian Hunter giving an outstanding performance, Guy Kibbee tops, as always, while Virginia Weidler is certainly one of the coming stars. This is not quite big enough to stand alone in most situations but is a very pleasing production. Running time, 73 minutes. Played December 15-17.—Gladys E. McArdle. Owl Theatre, Lebanon, Kansas. Small town patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—No one could be as dumb as Stewart pretends to be and have a cute trick like Claudette Colbert fall for him. However, the picture was full of laughs and is good entertainment. Did good business. Running time, 86 minutes. Played December 5-6.—Jacqualin Carter, New Maxine Theatre, Croswell, Mich. Small town and rural patronage.

LADY OF THE TROPICS: Robert Taylor, Hedy Lamarr—Hedy Lamarr is sweet and does a splendid job of acting. Robert Taylor is an unconvincing lover and playboy. Pleased the younger set that admire Taylor. Business below average. Running time, 91 minutes.—Jacqualin Carter, New Maxine Theatre, Croswell, Mich. Small town and rural patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold, Guy Kibbee—A real swell outdoor action drama. Nelson Eddy's singing seemed a natural part of the story and the patriotic angle worked in did not get in the way of the story. In fact, it helped it and the wind up with "My Country, 'Tis of Thee" was a grand climax to a swell picture. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

REMEMBER?: Robert Taylor, Lew Ayres, Greer Garson—Good picture; fair business. Robert Taylor don't draw any more. Running time, 83 minutes. Played December 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER?: Robert Taylor, Lew Ayres, Greer Garson—They will remember it alright as one of the mistakes of Metro and a bad break for Greer Garson in her first picture after "Goodbye, Mr. Chips." I understand Fidler panned the living life out of it and for once I agreed with him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

REMEMBER?: Robert Taylor, Lew Ayres, Greer Garson—The best Taylor picture in months. In fact, the entire case is perfection in a story that is entirely different. Audience reaction is excellent. We suggest it be played your best playing time as it is worth all you can give it. Have seen some poor comments but our reaction is the tops. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WIZARD OF OZ, THE: Judy Garland, Ray Bolger, Frank Morgan, Bert Lahr, Jack Haley, Bille Burke, Margaret Hamilton—I think the highest praise I can give this picture is to say it is as good as the press book says it is. Personally, I do not like this type of show and expected to be bored but it is so good in every way no one can help liking it. The Kansas cyclone was so realistic it made us wonder if our cellars were in good order, while the color is the best I have ever seen. Music is excellent. Had been shown in three surrounding towns so a great many had seen it. If one can play it fairly early, it should do outstanding business. Running time, 134 minutes. Played December 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THE WOMEN: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Joan Fontaine, Virginia Weidler, Phyllis Povah, Marjorie Main—Well, Leo is always trying something new and now it is a manless show. The cast is superb, acting beyond criticism, photography and recording good but it lacks something. Guess it must be men. It is a great deal too long for that type show. Cut to about ninety minutes it would be a wow but it gets decidedly boring after about an hour. Norma Shearer gives her usual charming performance, do not think I ever saw Joan Crawford in a better role, Rosalind Russell almost steals the show and Phyllis Povah is a riot. Of course, I must not forget that bright little starlet, Virginia Weidler. Marjorie Main is great. The animals shown in the introduction is a mighty clever innovation. The fight between Russell and Paulette Goddard is great. Altogether it is excellent but too long. Now, please, do not make a picture without any women, Metro. One a year as unusual as this one is all we poor exhibitors in the dust bowl can stand. Running time, 134 minutes. Played December 22-25.—Gladys E. McArdle. Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

GRAND JURY'S SECRET: John Howard, Gail Patrick—Fair picture; fair business. Running time, 69 minutes. Played December 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

CALLING ALL MARINES: Donald Barry, Helen Mack, Warren Hymer—Good action picture; good business on Friday and Saturday. Running time, 66 minutes. Played December 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Picture did good business but isn't nearly as funny as their other picture. Story is insuperable and far fetched. Plenty of action for action fans and swing music for "them as likes it." Running time, 69 minutes. Played December 13-14.—Jacqualin Carter, New Maxine Theatre, Croswell, Mich. Small town and rural patronage.

(*Reports continued on following page*)

(Continued from preceding page)

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Full of good comedy and well liked but the poorest draw in months. Perhaps, too near Christmas. Played December 10-12.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

EVERYTHING'S ON ICE: Irene Dare, Edgar Kennedy—This little girl is a comer. A nice, pleasing show that gave the customers their money's worth. Play this one by all means.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Ginger as usual is grand. Walter Connolly is excellent in his role. This one grossed above average in spite of pre-holiday slump. Ginger is tops with patrons in our towns.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—It's a pleasure to play pictures of this type. Our patrons went big for this one. One of the most satisfactory grosses of the year. More pictures of this calibre is the answer to box office ills. RKO is certainly coming through as never before.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

Twentieth Century-Fox

BARRICADE: Alice Faye, Warner Baxter—Good picture; good business. Running time, 72 minutes. Played December 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Roland Young, Richard Dix, Gladys George—Millions may have acclaimed him according to the press sheet but, if they give Greene any more like this one, he will be in the ash can. So will the exhibitor that runs it. I have seen worse but not lately.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOLLYWOOD CAVALCADE: Don Ameche, Alice Faye, Stuart Erwin, Buster Keaton—The same old hackneyed story dressed up in color. Little girl goes to Hollywood with all the trials and tribulations to make good. I would not even guess how many times this particular theme has been the origin of a picture but I do know that this seemed to be one too many.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOUND OF THE BASKERVILLES: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—A good detective story. The plot is well sustained and thrillingly worked out to a satisfactory climax. Business on this was not up to par. Maybe the title scared some of the ladies away.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville—Crude comedy but some folks seemed to enjoy it. However, I didn't take in film rental. Cold and stormy weather on this one. Played December 27-28.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent, Brenda Joyce—This is a grand picture but it seems to me that 20th Century is losing its appeal with the public insofar as pictures are concerned. Weekend business was below average but then let's give it a break by saying it's competition that held it down at the box office. Running time. 103 minutes. Played December 3-4.—Al. Lienhardt, New Glarus Theatre, New Glarus, Wis. Small town and rural patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—People did not care much for this show and attendance was very poor. Should have been placed in lowest bracket for my town. Played December 3-5.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson—Musicals as a rule with us do not do business. Nelson Eddy, Durbin fail us. But this picture did real good business and was thoroughly enjoyed by all, making it a very Merry Xmas for everyone including the proprietor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—A very entertaining picture. Stories about Hollywood for the most part have been disappointing but in this they had a likeable story and good Berlin music, some swell comedy and a satisfying amount of Sonja Henie's skating. In my opinion, if they make more of this star's pictures and limit her skating, it would be like making corn beef and cabbage and leave out the corn beef. Folks don't tire of real, swell dancing. You don't put Nelson Eddy in a picture and prevent him singing. Why limit Sonja Henie doing what she does so well. Folks expect her to skate. Business on this was a fair average for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SECOND FIDDLE: Tyrone Power, Sonja Henie, Rudy Vallee, Edna May Oliver—Personally we all thought this very outstanding but it did only normal business. It is one of the things in the show business you say: "I don't know what they want, if they don't turn out for this one."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—We have always enjoyed good business on Shirley but this one failed us. We're beginning to think she's losing her draw. Business only normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—The picture was O.K. but business was not so O.K. It seems that many movie goers just stay away from history pictures. By staying away from this, they as much as said: "Oh, we know enough about Lincoln without paying money to see more about Lincoln." It is to be regretted that so fine a picture should have been missed by so many of our patrons.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

United Artists

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine, Tom Brown, Richard Carlson—This is positively one of the best pictures in years. If you haven't played it, go back and pick it up at a fair price, then, advertise it strong and don't fail to see it yourself. That Louis Hayward is a real actor. Played November 5-7.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Andrea Leeds, Joel McCrea, Walter Brennan, Gene Reynolds—Who the dickens is this "They" that shall have music? It isn't the audience because there isn't any. It isn't the exhibitor because after he digs for film rental and expenses there isn't any music of money jingling in his jeans. The picture is excellent for a violin student studying technique for the picture is a series of closeups from every angle showing Heifetz's perfect fingering. The school music supervisor, the band master, the local piano teacher and one or two with tastes like wine will want to see and hear Heifetz. Buy them a ticket to his next concert and spare yourself the expense and unpleasant time of sitting in an empty theatre listening to this badly recorded music. It's a poor picture; poor entertainment, poor recording and poor business in spite of the wonderful Heifetz. Running time, 101 minutes. Played December 10-11.—Jacqualin Carter, New Maxine Theatre, Croswell, Mich. Small town and rural patronage.

Universal

FIRST LOVE: Deanna Durbin, Helen Parrish, Eugene Pallette, Leatrice Joy, Robert Stack—This girl certainly brings results. She gets better all along. Book this one and pay off the mortgage. Universal, you're doing a fine job of it for us this year and they've got a lot of good coming all along.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

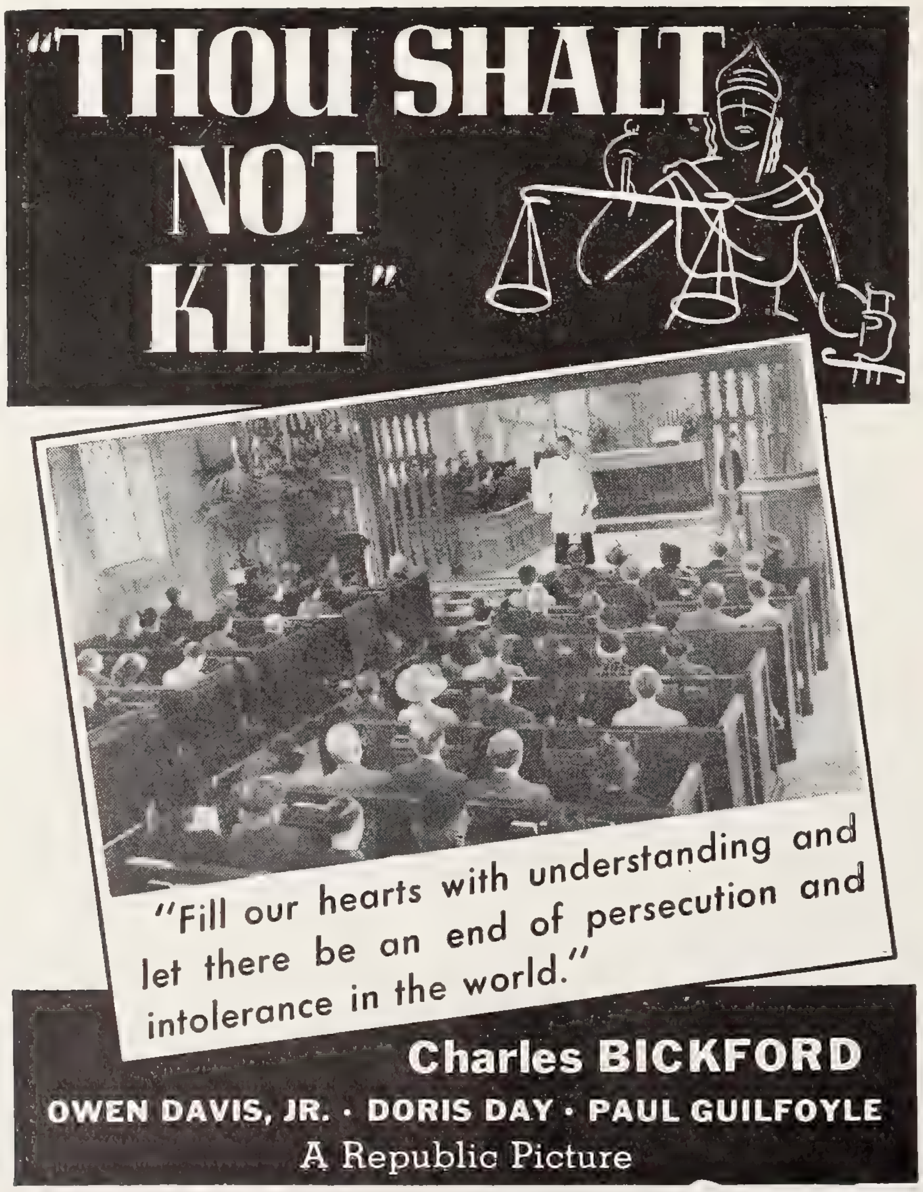
THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings—Deanna Durbin always drew a pretty good crowd until this came along. I was very disappointed as it did not draw average business for Sunday. However, fairly good picture. Played November 26-28.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Beulah Bondi, Virginia Weidler, C. Aubrey Smith—Played this late. Audience went for this one. Gloria Jean will replace D. Durbin as the top grosser from Universal this coming year. Running time, 88 minutes. Played December 18-19.—Al. Lienhardt, New Glarus Theatre, New Glarus, Wis. Small town and rural patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—The best entertainment in any spot. Nothing more can be said; if you miss playing this one, you are the loser. Running time, 10 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, John Garfield, Claude Rains—A prestige picture for


"THOU SHALT NOT KILL"
"Fill our hearts with understanding and let there be an end of persecution and intolerance in the world."
Charles BICKFORD
OWEN DAVIS, JR. · DORIS DAY · PAUL GUILFOYLE
A Republic Picture

the producer and a headache for an exhibitor. Revolution, firing squads, the leading figure that the onlookers learned to like executed in the end. Our second days receipts told us what those who saw it the first night thought of it. They must have told their friends to stay away, which they did.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Very beautiful picture but audience did not appreciate this one both at box office and those that attended. Running time, 106 minutes. Played November 19-20.—Al. Lienhardt, New Glarus Theatre, New Glarus, Wis. Small town and rural patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—A fusty old story of a queen that I doubt if anyone in our audience even had the remotest knowledge of her career and the preponderance of dialogue and so little action made it a miss as far as our audience were concerned. The acting was topnotch. But, it is just one of those pictures that must be charged off onto the prestige side of the ledger and save me, oh Lord, from another one. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—A wonderful show from production standpoint but why give us this stuff? Our patrons just wouldn't accept it, even in spite of weak opposition.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Jim Cagney and Priscilla Lane do their stuff in this one and it's a grand piece of entertainment. Played against tough opposition and ran away with the business. It's great to be a Warner account in these trying times.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—A thrilling show of the Birds of the American Navy. This one will either drag them into the Flying Services or scare them out. Good propaganda for the flying Corps, especially at this time when Canada is recruiting for these branches of the service. Plenty of action and good photography. Recommend it. Running time, 89 minutes. Played November 30.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Short Features

Columbia

RATTLING ROMEO: Broadway Comedies—Charlie Chase well liked here. Columbia knows their comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

CULINARY CARVING: Pete Smith Specialities—We had just played "Let's Talk Turkey" and then this one is too much on the art of cutting food. Plenty of comedy made this better than average. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAD FOR A DAY: Our Gang—Some laughs but by far the poorest Gang comedy I ever ran. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DAY ON TREASURE ISLAND, A: FitzPatrick Traveltalks—Am sure James FitzPatrick could not make a poor traveltalk and this is a very interesting description of the San Francisco Fair. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FAILURE AT FIFTY, A: MGM Miniatures—These Miniatures are all good and this one is excellent dealing in the early life of Lincoln. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOLDILOCKS AND THE THREE BEARS: Cartoons—Another excellent cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MENDELSSOHN'S WEDDING MARCH: MGM Miniatures—Here is a short that deserves the best play dates, especially if you want to build up a weak feature. FitzPatrick again shows his artistry in this outstanding short. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE MOTHER'S FAMILY: Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUAINT ST. AUGUSTINE: FitzPatrick Traveltalks—Just play this series for complete satisfaction. No comment can be given. Just tops. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SET 'EM UP: Pete Smith Specialities—New bowling alleys were opened in this city about two months ago. So, with a little push this short brought quite a few extra bucks to a weaker program. Running time, nine minutes.—Al. Lienhardt, New Glarus Theatre, New Glarus, Wis. Small town and rural patronage.

RKO Radio

BATTLE FLEETS OF ENGLAND: March of Time, No. 2—As a loyal British subject, you can bet your last dollar we were very proud of this subject. So proud we had a special show for all the kids and the Canadian legion. After seeing this, it should eliminate any skepticism that may arise. Thank you, RKO, for such a fine subject. We're more than proud to be playing these short subjects and looking forward to the playing of the one on Canada's part in the great war.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DONALD'S LUCKY DAY: Walt Disney Cartoons—One of the best of this series and Donald Duck is tops in the cartoon field.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

Twentieth Century-Fox

BARNYARD EGG-CITEMENT: Terry-Toons—When you play this one, you'll begin to realize there are others that can make cartoons as well as Disney's. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ICE POND, THE: Terry-Toons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: I surely like this news. There is plenty of variety for everyone and the action scenes follow each other so swiftly and cleverly that it leaves nothing to be desired in a newsreel.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

SAND HOGS: Adventures of the Newsreel Cameraman—Very interesting. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKY FIGHTERS: Adventures of the Newsreel Cameraman—Good subject on airplanes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRING BEAN JACK: Terry-Toons—One of the best cartoons to come from Fox for many months. Don't be afraid to run it anytime and it's all in color.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Factory and mining patronage.

Vitaphone

BROADWAY BUCKAROO: Broadway Brevities—Red Skelton does a nice job. Fine entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOOD EGG, THE: Merrie Melodies—Tops in cartoons. This series has certainly made an about face in the new contract. We have not had a poor one from this company so far this season. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD EGG, THE: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies—Fine cartoon in color. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PORKY THE GIANT KILLER: Looney Tunes—A cartoon they forgot to finish. This is a bunch of junk. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SONS OF LIBERTY: Historical Technicolor Featurettes—Every theatre should show this one. The hardships of our forefathers, their trials and tribulations encountered should be a lesson to us all.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

VAUDEVILLE INTERLUDE: Vitaphone Varieties—Three acts of vaudeville with one out of three worth mentioning made this a poor subject. Skip it.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—A truly great band short. Do not

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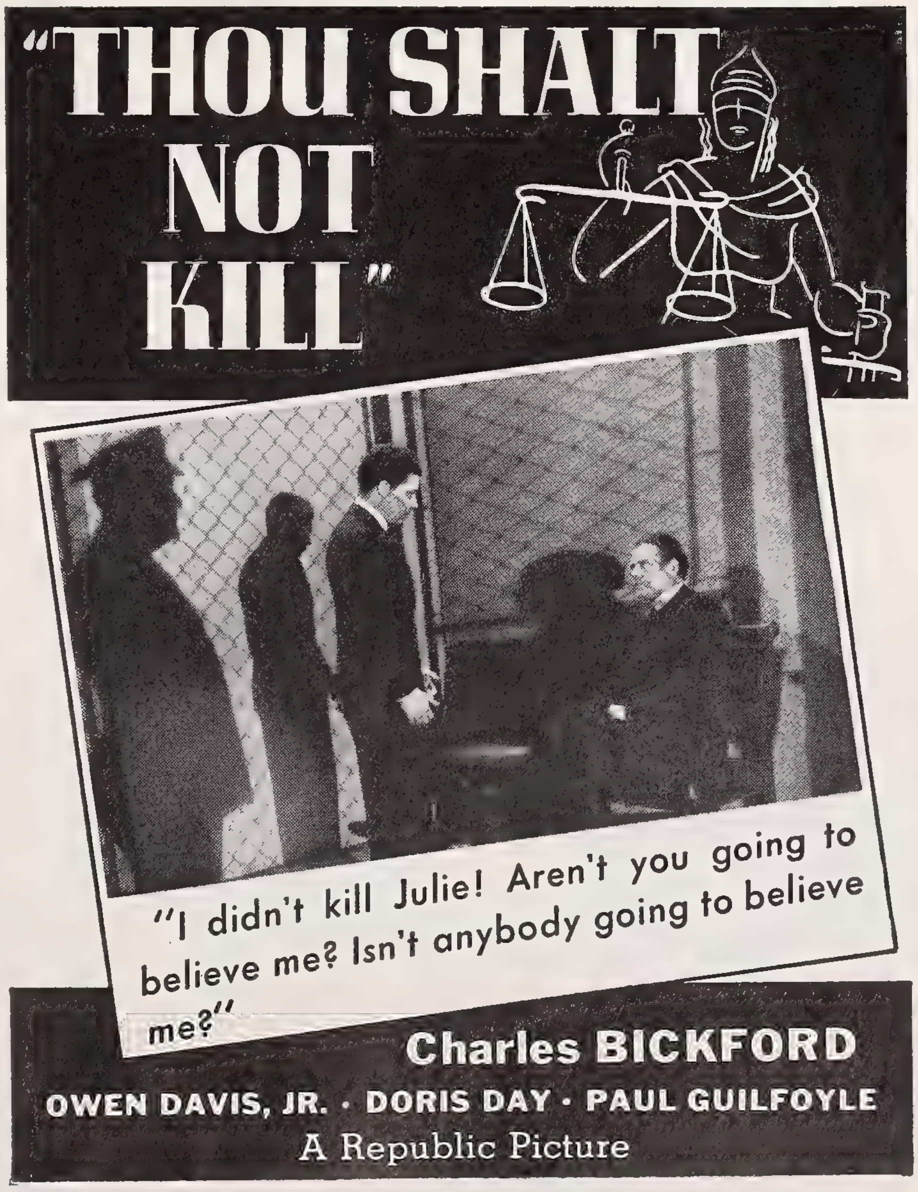

"THOU SHALT NOT KILL"

"I didn't kill Julie! Aren't you going to believe me? Isn't anybody going to believe me?"

Charles BICKFORD
OWEN DAVIS, JR. · DORIS DAY · PAUL GUILFOYLE
A Republic Picture

(Continued from preceding page)

waste this one as it is extra good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters—Very good musical short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—Very good two reeler with kids singing and dancing. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Film Library Museum Arranges New Program

The Museum of Modern Art Film Library, 11 West 53rd Street, New York City, announces that it has acquired a number of French, German and Russian motion pictures to expand its foreign program. The showings are held at 4 P. M. daily and at 2 P. M. and 4 P. M. on Sundays. The schedule follows:

January 8th—"The Italian Straw Hat" (1927).

January 9th—"The Passion of Joan of Arc" (1928).

January 10th — "Maedchen in Uniform" (1931).

January 11th "Fahrmann Maria" (1936).

January 12th—"Moscow Clad in Snow" (1909), "Revenge of the Kinematograph Cameraman" (1912), "Moment Musicale" (1913), "Father Sergius" (1917).

January 13th—"Kino-Pravda" (1922), "Kombrig Ivandov" (1923), "Rebellion, Mutiny in Odessa" (1906), "Potemkin" (1925).

January 14th—"The Cloak" (1926), "By the Law" (1926).

January 15th—"Chess Fever" (1925), "Mother" (1926).

January 16th—"Fragment of an Empire" (1929).

January 17th—"Arsenal" (1928).

The program cycle shown above will be repeated until further notice. The Russian pictures have been obtained largely through an exchange agreement with the Scientific-Research Institute in Moscow. The film showings at the Museum are part of the exhibition program.

Barbara Holmes Joins Yorke

Barbara Holmes, formerly staff scenarist on the "Lone Ranger" and "Green Hornet" air shows, and latterly picture previewer for the Motion Picture Producers and Distributors of America, under the auspices of the New York Federation of Women's Clubs, has joined Emerson Yorke, independent short subjects producer, as secretary and script assistant.

17 Exhibitors Join Reporters

Fourteen showmen who never before reported on "What the Picture Did for Me" have joined the contributors in the last three weeks, in addito three who have returned to the reportorial army after several years. Those who have reported for the first time are the following, from a dozen states:

Gordon S. Aamoth, Park Theatre, Fargo, N. D.

Jacqualin Carter, New Maxine Theatre, Croswell, Mich.

John C. Hartley, Arcade Theatre, Arcade, N. Y.

C. W. Hawk, Ada Theatre, Ada, Ohio.

H. W. Knutson, State Theatre, Livingston, Mont.

Frank T. LePage, Millinocket Theatre, Millinocket, Maine.

Al Lienhardt, New Glarus Theatre, New Glarus, Wis.

T. H. McNeill, Gloria Theatre, Ninety Six, S. C.

E. K. Menagh, Star Theatre, Fort Lupton, Col.

B. W. Merrill, Lyric Theatre, Edgar, Neb.

Harold H. Meyer, Manito Opera House, Manito, Ill.

W. H. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

Berman Shieldes, Texas Theatre, Troup, Texas.

H. Williams, Stockton Theatre, Stockton, Ill.

Returning to reportorial service to the department are Don Kelsey, Mount Theatre, Rocky Mount, Va., who last reported May 11, 1935; J. R. Long, Bocanita Theatre, Scottsboro, Ala., whose latest report was Jan. 30, 1937; and C. V. Martina, Rialto Theatre, Albion, N. Y. Mr. Martina's latest contribution appeared in the issue of April 22, 1933.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, six were listed as unobjectionable for adults, and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Charlie McCarthy, Detective," "Entente Cordiale" (French), "Man from Arizona," "Money to Burn," "Pioneers of the Frontier." Class A-2, Unobjectionable for Adults: "A Child Is Born," "City of Chance," "The Earl of Chicago," "The Man Who Wouldn't Talk," "Mexican Spitfire," "Raffles." Class C, Condemned: "Last Desire" (Derniere Jeunesse) (French).

Glett Heads General's New York Subsidiary

Charles L. Glett, who resigned as vice-president in charge of Eastern Service Studio operations last month, has been named executive vice-president of General Film Industries, Inc., New York subsidiary of General Film Company of Hollywood, of which Lawrence W. Fox, Jr., is president.

For many years General Films and its associated company, General Film Finance, Ltd., of London, have been active in production financing both here and abroad. Some of these operations have included the first "Hopalong Cassidy" series for Paramount, the current Leslie Howard picture for RKO, and the color "Minute Movie" series of Cartoon Films, Ltd., whereas General Films' own production units have just completed the last of 10 feature productions for Universal release, which include the "Crime Club" series.

The New York headquarters have been established at 30 Rockefeller Plaza, and Mr. Glett will spend his time between there and the west coast in the interests of financial and production operations in which General Films expects to become engaged in 1940.

Leichter Closes Deals

Mitchell Leichter has closed a deal with Principal Pictures for distribution in New York and New Jersey of "She Goes to War" and "Hell's Harbor." He also has arranged with Guaranteed Pictures for foreign and Canadian distribution of "She Goes to War."

Bell Joins Jam Handy

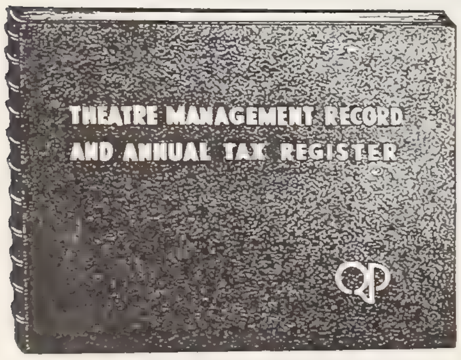
Jack R. Bell, formerly reporter and motion picture editor of the *Flint Journal*, Flint, Michigan, has joined the Jam Handy Organization, according to announcement of Jamison Handy, president. Mr. Bell will be a writer for commercially sponsored news reel motion pictures.

Named Altec Director

T. H. Blodgett, president of the American Chicle Company, has been elected to the board of directors of Altec Service Corporation, taking the place left vacant by the death of B. L. Allen.

Bank Acquires Theatre

The Lyceum theatre on West 45th Street, New York, has been sold to the Bowery Savings Bank on a bid of $100,000 in a foreclosure sale.



SPECIAL INTRODUCTORY PRICE
$2.00 POSTPAID

The Most Simplified Theatre Bookkeeping System Yet Devised

Every exhibitor will appreciate the completeness and convenience of this *new*, easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Blondie on a Budget"	Director: Frank Strayer.	Penny Singleton, Arthur Lake, Larry Simms, Jonathan Hale, Danny Mummert, Rita Hayworth, Don Beddoe.	Shooting
"Too Many Husbands"	Screen play, Claude Binyon. Director-producer: Wesley Ruggles.	Jean Arthur, Fred MacMurray, Melvyn Douglas, Dorothy Peterson, Harry Davenport.	Shooting
"Passport to Alcatraz"	Original screen play, Al Demond. Director: Lewis B. Collins.	Jack Holt, Noah Berry, Jr., C. Henry Gordon, Cecilia Callejo, Guy Usher, Robert Sisk, Maxie Rosenbloom, Clay Clement.	Shooting
METRO-GOLDWYN-MAYER			
"Young Tom Edison"	Director: Norman Taurog.	Mickey Rooney, Gene Reynolds, Virginia Weidler, Fay Bainter, George Bancroft, Bobby Jordan, Mitchell Lewis, Eily Malyon.	Editing
"New Moon"	From the operetta by Sigmund Romberg. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Billie Burke, Nat Pendleton, Mary Boland, Dick Purcell, Buster Keaton, Grant Mitchell, Cecil Cunningham, John Miljan, George Zucco.	Shooting
"40 Little Mothers"	Director: Busby Berkeley.	Eddie Cantor, Leni Lynn, Rita Johnson, Bonita Granville, Martha O'Driscoll, Diana Lewis, Ralph Morgan, Margaret Early.	Shooting
PARAMOUNT			
"The Way of All Flesh"	Director: Louis King.	Akim Tamiroff, William Henry, Gladys George, Muriel Angelus, Jean Cagney.	Editing
"Down Went McGinty"	Director: Preston Sturges.	Brian Donlevy, Akim Tamiroff, Muriel Angelus.	Shooting
"Hold Your Horses"	Screen play, Norman Houston. Director: Leslie Selander.	William Boyd, Russell Hayden, Britt Wood, Harvey Stephens, Judy Carter, J. Farrell MacDonald.	Shooting
"Woman from Hell"	Director: James Hogan.	Ralph Bellamy, William Henry, Jean Cagney, Paul Kelly, Blanche Yurka, Richard Denning, J. Carroll Naish.	Shooting
REPUBLIC			
"The Dark Command"	Director: Raoul Walsh.	John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers, Marjorie Main, Porter Hall, Joseph Sawyer, George Hayes.	Shooting
RKO RADIO			
"Bill of Divorcement"	From the play by Clemence Dane. Screen play, Clemence Dane. Screen adaptation, Dalton Trumbo. Director: John Farrow.	Maureen O'Hara, Adolphe Menjou, Fay Bainter, Dame May Whitty, C. Aubrey Smith, Patric Knowles, Bunny Beatty.	Shooting
"My Favorite Wife"	Screen play, Sam and Bella Spewack. Director: Garson Kanin.	Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Scotty Beckett, Mary Lou Harrington.	Shooting
"The Primrose Path"	Producer-director: Gregory La Cava.	Ginger Rogers, Joel McCrea, Marjorie Rambeau, Henry Travers, Miles Mander, Queenie Vassar, Vivienne Osborne, Joan Carol.	Shooting
"Irene"	Original story, James Montgomery. Screen play, Alice Duer Miller. Director: Herbert Wilcox.	Anna Neagle, Ray Milland, Roland Young, May Robson, Alan Marshal, Billie Burke, Arthur Treacher, Doris Nolan, Marsha Hunt, Sig Rumann, Stuart Robertson, Tommy Kelly, Ethel Griffies, Isabel Jewel.	Shooting
"Little Orvie"	From the book by Booth Tarkington. Screen play, Lynn Root, Frank Fenton. Director: Ray McCarey.	John Sheffield, Ernest Truex, Ann Todd, Dorothy Tree, Willie Best, Fay Helm, Kathleen Howard.	Shooting
TWENTIETH CENT.-FOX			
"Dance with the Devil"	Director: Henry Hathaway.	Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan, Charley Grapewin, Lionel Atwill.	Shooting
"Hotel for Woman No. 2"	Director: Ricardo Cortez.	Kay Aldridge, Joan Davis, Helen Erickson, Dorothy Dearing, Henry Wilcoxon.	Shooting
"I Was an Adventuress"	Director: Gregory Ratoff.	Zorina, Richard Greene, Erich Von Stroheim, Peter Lorre.	Shooting
"Cisco Kid in Chicago"	Director: Norman Foster.	Cesar Romero, Jean Rogers, Chris Pin Martin, Gloria White.	Shooting
UNITED ARTISTS			
"My Son, My Son" (Edward Small)	From the novel by Howard Spring. Screen play, Lenore Coffee. Director: Charles Vidor.	Madeleine Carroll, Brian Aherne, Frances Dee, Louis Hayward, Henry Hull, Josephine Hutchinson, Sophie Stewart, Bruce Lester, Lionel Belmore, Mary Gordon, Pat Flaherty.	Shooting
UNIVERSAL			
"It Happened in Koloha"	Screen play, Norman Krasna. Director: William Seiter.	Deanna Durbin, Kay Francis, Walter Pidgeon, Louis Howard, Cissie Loftus, Samuel Hinds.	Shooting
"Black Friday"	Director: Arthur Lubin.	Boris Korloff, Bela Lugosi, Stanley Ridges, Ann Nagle.	Shooting
"The House of Seven Gables"	From the novel by Nathaniel Hawthorne. Screen play, Lester Cole. Director: Joe May.	Vincent Price, Margaret Lindsay, Nan Grey, George Sanders, Dick Foran.	Shooting
WARNER BROTHERS-FIST NATIONAL			
"Virginia City"	Original screen play, Robert Buckner, Howard Koch. Director: Michael Curtiz.	Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Henry O'Neill.	Shooting
"We Shall Meet Again"	Original screen play, Milton Krims. Director: Edmund Goulding.	Merle Oberon, George Brent, Pat O'Brien, Binnie Barnes.	Shooting
"And It All Came True"	From the novel by Louis Bromfield. Screen play, Casey Robinson. Director: Lewis Seiler.	Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts, Harry Davenport.	Shooting
"Married, Pretty and Poor"	Director: Vincent Sherman.	John Garfield, Claude Rains, Marilyn Merrick, Elisabeth Risdon, Margot Stevenson.	Shooting
"Three Cheers for the Irish"	Screen play, Jerry Wald, Richard Macauley. Director: Lloyd Bacon.	Priscilla and Rosemary Lane, Thomas Mitchell, Peter Lorre, Dennis Morgan, Alan Hale, Morgan Conway, Frank Jenks.	Shooting

Orchids to You!

for a job well done. ✿ We are speaking to those showmen who get behind their pictures with every ounce of selling ammunition they can command. ✿ Because that's the kind of selling that deserves success and usually gets it. That's the kind of selling that starts with the NATIONAL SCREEN TRAILER. Selling your customers while they are in your theatre watching your screen. ✿ Dramatic... rapid-fire... insurance-advertising. ✿ Combining the persuasive qualities of the human voice, plus the eye-catching values of pictures and animation. ✿ Advertising with 100% audience appeal . . . selling that audience while they are on the spot.

EFFECTIVE...CHEAP
...QUICK-ACTING!

✿

...and Orchids to Us for a swell job of work on every Special Announcement Trailer we make ...with sound or without...your copy or ours...and QUICK when you want it quick!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

Round Tablers Write An Editorial

"Just as publicity sells your merchandise, personal publicity sells the individual."

That's a quote from A. Kent Craig's letter, in last week's book. The manager of the Capitol, in St. Catherines, Ontario, was crediting his participating in Round Table activities for recent promotions. The resulting publicity in these pages had much to do with it, according to Craig.

The beginning of a new year is a good time to point out something to those readers who follow this department but have no part in keeping it rolling. The "something" is that wallflowers cash in less and a whole lot later than members who are being heard. It's a cinch that's true. Craig's case happens to be one of the many to prove it. Other letters in the same issue offer similar evidence.

Round Tabler W-Clyde Smith, for instance. Smith has been a consistent contributor for a neat span of years, during which time he has risen to the post of City Manager for Malco, in Hot Springs, Ark. Clyde credits his part in Round Table work for several advancements. In addition, he writes:

"Managers who fail to display their ability are neglecting an opportunity to acquaint the industry with their value. The Quigley Competitions are the show windows for displays of theatre managers' talents. . . . Numbers of showmen come here from all parts of the country and most of them call on me stating they know me through Round Table activities."

* * *

Now General Manager of the Pal Theatres, Vidalia, Georgia, Hobson Johnson bows in this direction for a hand up to the big job. This regular contributor writes: "The Round Table is the 'front page' to progressive showmen."

Regardless of how talented a star may be, it's the publicity buildup that makes for boxoffice fame. Theatremen know how that is done. They help to do it. If the procedure is successful in putting over the star, the same principle works in case of the manager. That's the job your Round Table does, a job that also has the backing of the bossman. Thus, from J. J. Fitzgibbons, vice-president, Famous Players Canadian, the following:

"We consider the Round Table of Motion Picture Herald *one of the most stimulating factors in encouraging the managers of our circuit to work out merchandising and exploitation ideas, for the reason that the managers who are anxious to improve their position have a first-class medium to publicize their efforts and to benefit from the efforts of their fellow managers who are smart enough to take advantage of the opportunity given them to participate."*

Members who have been recognized through their Round Table publicity will not object if we say that there are fellow-managers as able who are still to make the grade. Executives are only human. When men of equal abilities are in line for promotion, it has happened that the lad who has won praise from outside sources gets the nod. Mr. Fitzgibbons' letter indicates as much as do other communications in our files.

The old fear of "three-sheeting" should be completely scouted by now. Managers who are allowed to contribute but do not do so because of excessive modesty will take heart in the change of opinion from A. J. Kalberer, City Manager for M. Switow & Sons, in Washington, Ind.

"We have never been much on 'three sheeting' ourselves," writes Kal, "but since submitting material for the Round Table have overcome much of this feeling. Our employers have been quick to recognize Quarter-Master Medal and Citation in the form of sincere congratulations. We feel sure that our Awards will help us when the opportunity for promotion comes along."

* * *

Whatever bearing they have on the case is up to the theatreman himself to decide. But these facts are to be pointed out:

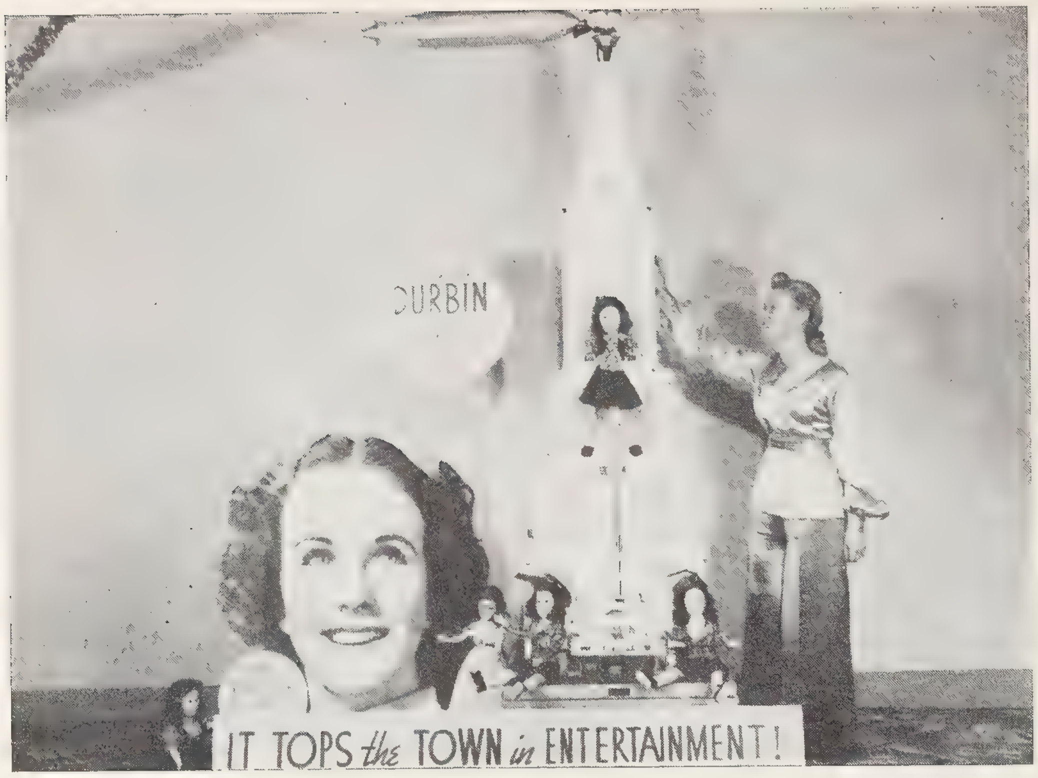
Of all promotions reported here, the greatest majority concern active contributing members.

Of those seeking jobs through this department, the majority are not active contributing members.

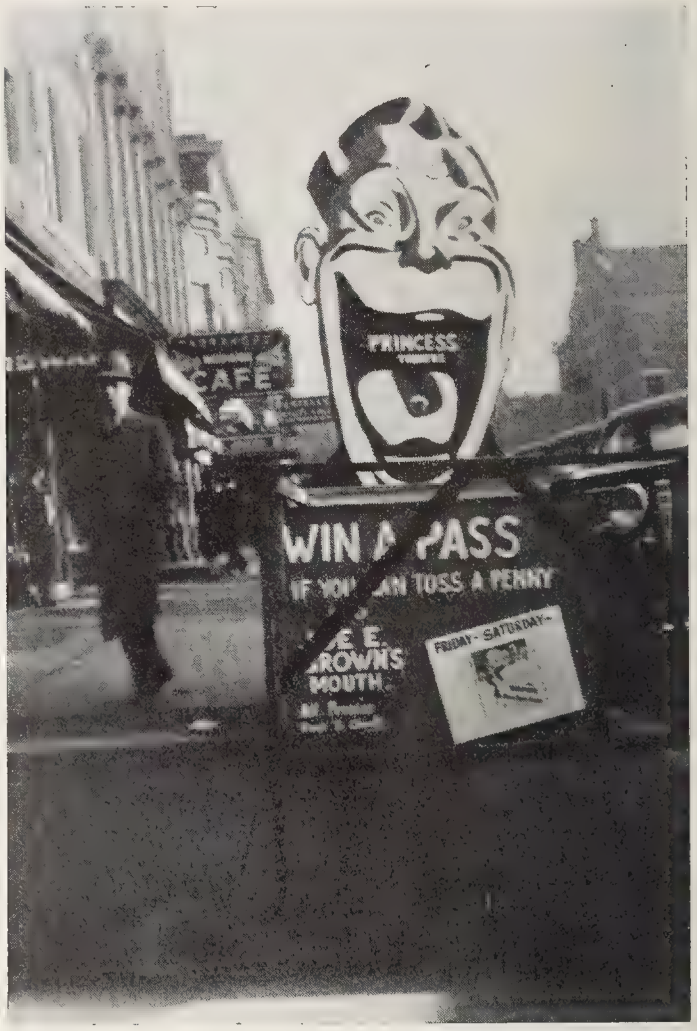
Of those seeking jobs, members who have been active contributors find it less difficult to connect with a satisfactory market for their talents.

A-Mike Vogel

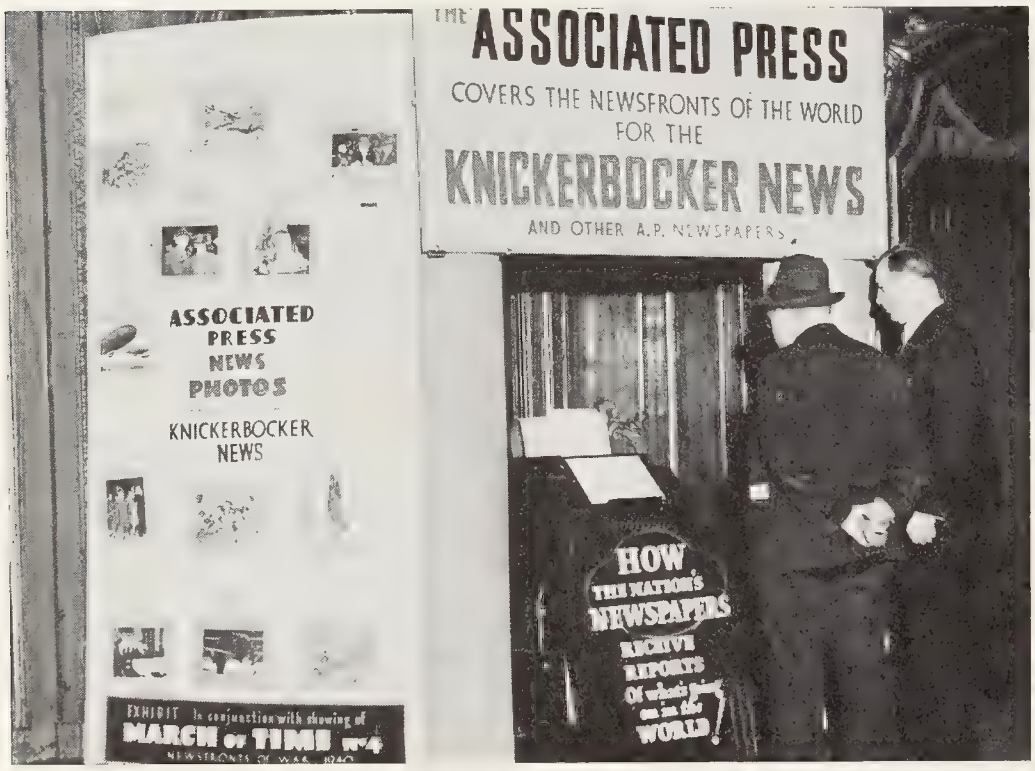
Round Table In Pictures


URBIN
IT TOPS the TOWN in ENTERTAINMENT!

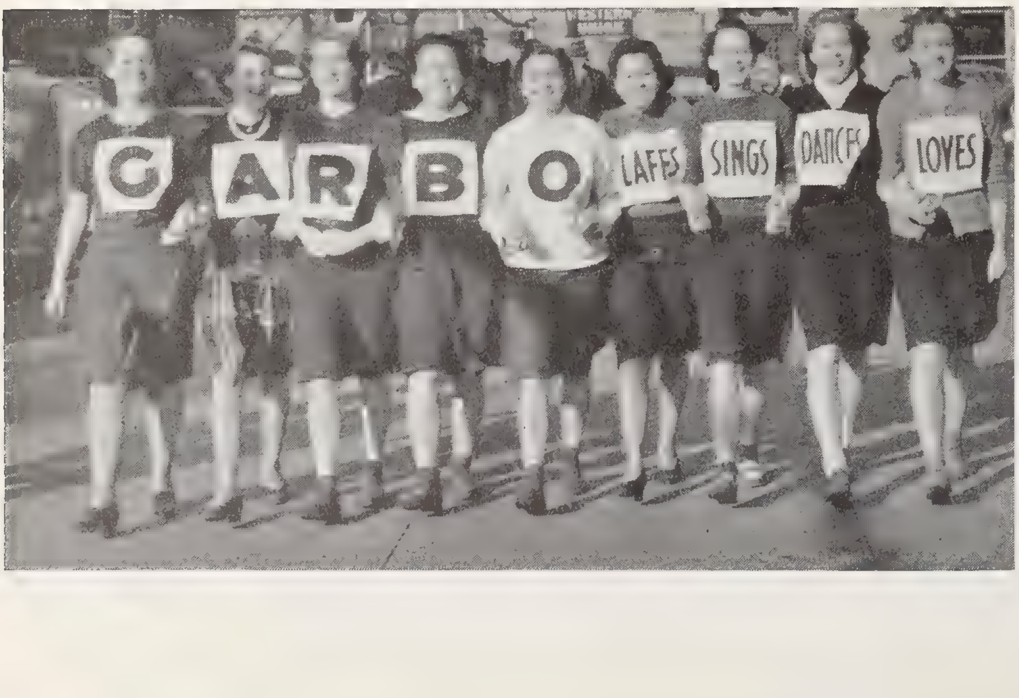
Miniature skyscraper, interior-illuminated with neon lighting on the exterior formed basis of Dave Martin's lobby setpiece on "First Love" at the United Artists, Inglewood, Cal. Revolving beacon, dirigible and sign at base reading "tops the town in entertainment" completed the display. Martin credits his assistant, Earl Jones, with idea and construction.


PRINCESS
CAFE
WIN A PASS
IF YOU CAN TOSS A PENNY
JOE E. BROWN'S MOUTH
FRIDAY-SATURDAY

Cutout head of Joe E. Brown was used week before Christmas to exploit "Wide Open Face" at the Princess, Bowling Green, Ky. Small opening with glass jar was placed in the mouth by Round Tabler H. M. Thomason, who offered tickets to those succeeding in pitching pennies through the opening in jar. All pennies, an average of $10 a day, were turned over to charity and Tommy says about 25 passes were issued.


THE ASSOCIATED PRESS
COVERS THE NEWSFRONTS OF THE WORLD FOR THE
KNICKERBOCKER NEWS
AND OTHER A.P. NEWSPAPERS
ASSOCIATED PRESS NEWS PHOTOS
KNICKERBOCKER NEWS
EXHIBIT In conjunction with showing of
MARCH OF TIME No 4
NEWSFRONTS OF WAR 1940
HOW THE NATION'S NEWSPAPERS RECEIVE REPORTS Of what's going on in the WORLD

Tying in with Knickerbocker News and AP for a lobby display in connection with March of Time's "Newsfronts of War—1940," a wire loop was run into the Palace, Albany, connected to an automatic printer by which AP news is disseminated. Arranged by Manager Alec Sayles, patrons could see how news goes out over the wires and how newsfronts of the world are covered.


G
A
R
B
O
LAFFS
SINGS
DANCES
LOVES

Nine attractive girls sauntered about the streets of Portsmouth, Ohio, as part of Dick Cruciger's bally on "Ninotchka" at the Columbia. When sidewalk cleared momentarily girls lined up, each with block letter on her back spelling out title. Letters on chest carried the words "Garbo-Laffs-Sings-Dances-Loves."

Governor Endorses 'Drunk' Campaign For Circuit Drive

The exploitation of "Drunk Driving" as a circuit campaign in which various managers cooperated, was found profitable by the Loew New England theatres, the main promotions used widely to put over the dates. Topping the drive was a special screening for Governor Baldwin of Connecticut together with traffic officials and representatives of various insurance companies. As a result, the Governor's personal press representative wrote up a special release. In view of the fact that the Governor is interested in a "drive safely" campaign, he went on the air in Hartford and urged all to see the short.

An additional screening was held for the Southern New England Telephone Company, which brought special bulletin board announcements using the Governor's recommendation as the basis and ordered them placed on every bulletin board in their offices throughout the State. Space was left on announcement for local theatre name and playdates. Company officials also urged employees to see the picture.

Using the Governor's statement, a special trailer was made and run week in advance, and original letter was blown up for lobby display, and currently used outside. All newspaper readers plugged the picture.

Lou Brown, Loew division ad head, who forwards the campaign, credits Jack Simons of the Poli-Hartford; Bob Russell of the Poli-New Haven and Matt Saunders of the Poli-Bridgeport, for their cooperation in putting over the dates.

"LET'S HEAR FROM YOU"

Shannon's "Error" Contest

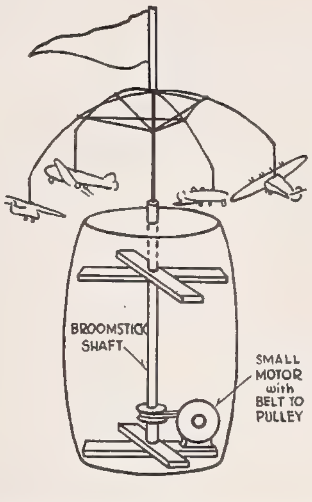
On what he chooses to call a "Find the Error" contest in conjunction with the lobby setpiece at the Brookline Theatre, in Brookline, Penna., Manager Chuck Shannon each week offers tickets to patrons detecting some error in the displays. One week it may be an inverted photo, another may be a photo not pertaining to the current show. All is designed to draw attention to the current as well as coming attractions, newspapers cooperate with gratis notices and stories.

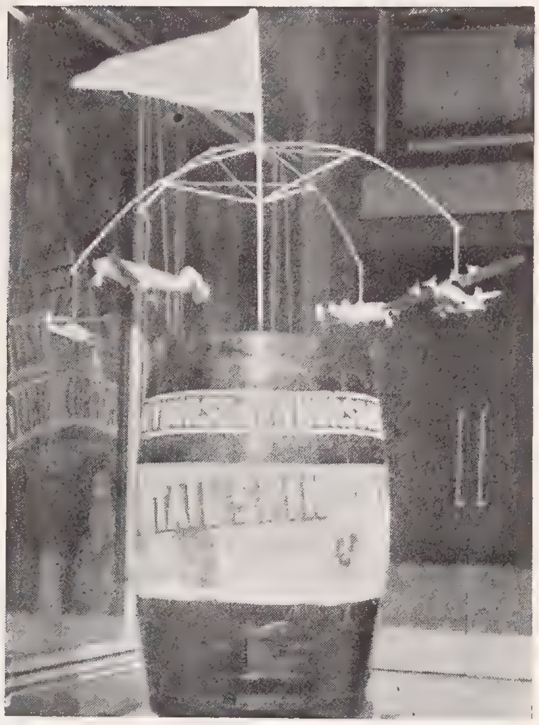
CHRISTMAS GREETINGS SELL COMING DATE

Seasonal greetings that sold the coming date were incorporated in the campaign for "Another Thin Man" at the Capitol, Calgary, Canada, with a decorated card distributed to patrons. Card read: "William Powell, Myrna Loy and Another Thin Man who are my guests for the week of December 25th, join me in extending to you the compliments of the Season."

Card was signed by F. Tickell, publicity director, who originated the stunt.

A FLYING ANIMATION





Display and working plan of animation by Manager R. M. Thomason, Princess, Bowling Green, Ky. Center shaft is broomstick; supporting arms, ribs of umbrella. Pennant and airplanes revolve by motor at bottom of barrel. Cost: One Dollar

City Hall Lights Announce "Elizabeth and Essex" Date

For his advance on "Elizabeth and Essex" at the Boyd Theatre, in Philadelphia, Everett C. Callow, director of advertising and publicity for the Warner Theatres in that sector distributed score cards at the leading university football games; reverse side carrying world premiere, date, time, theatre and picture plug. The Screen Guild Show, a coast-to-coast program was contacted to salute the opening of the picture. Highlight of his outside activities was the planting of title in electric lights on the city hall.

Postcards were mailed to all women's clubs signed by the President of the Motion Picture Forum and the Phila. Federation of Women's Clubs and Allied organizations. Girls from the Model's Guild were used in the lobby opening night dressed in Elizabethan costumes, distributing parchment scrolls signed by Bette Davis and Errol Flynn as a memento. Radio coverage included spot announcements over WIP, WDAS, WFIL, WABC, WTEL, WIBG and WHAT, in addition to an inquiring radio reporter stunt, on street.

"LET'S HEAR FROM YOU"

Morton Uses Window Cards As "Deuces" Postcards

Bill Morton of the RKO Albee, Providence, R. I., put his window cards for "The Flying Deuces" to a unique use, addressing these to the theatre mailing list and placing them on top of mail boxes where they could be seen for some distance. As soon as they were picked up by the mailman, another set was mailed. A letter was sent with each card to the effect that if the card was brought to the theatre unfolded, passes would be awarded. Those who turned in window cards were permitted to keep them and carried along, they again served as a street bally.

Double Truck Promoted By Grundy on "Ninotchka"

Two weeks in advance of "Ninotchka" at the Strand in Muncie, Ind., Manager Melvin B. Grundy used teaser ads in local dailies, winding up with double truck, sold entirely by the theatreman tied up with "Garbo laughs." In return, Mel received streamer head, story and theatre ad gratis.

Jumbo window cards were used in surrounding territory, special lobby board was made up of pictures of Garbo laughing and clippings. Special art was planted in the society section of the Muncie Star opening day and special "Ninotchka" folders were distributed in all office buildings.

"LET'S HEAR FROM YOU"

Notaro's Football Tieup

Promoted by Pat Notaro at the Columbia, Sharon, Pa., was tieup with local high school whereby his weekly attraction received plugs at all home football games. Between halves of the game, 10 lucky numbers were called and these winners asked to step up to the broadcasting booth to receive their passes. In addition, Pat received a gratis ad in the football program and the school reported an increase in their sales of the programs.

"LET'S HEAR FROM YOU"

Gooch Turns Santa

Week ahead of Christmas, Francis Gooch at the Uptown, in Bath, Maine, dressed as Santa and held forth in his lobby from 10:30 to 11:30 a.m. daily, distributing promoted confections and pop corn to the kids. Gooch also took orders from all and gave them photos of Gene Autry, star of his Friday and Saturday western. Entire cost was rental of Kris Kringle's costume and Gooch reports the children's reaction and attendance well worth the effort involved.

QUARTERMASTERS

Below are the results of the fourth and final Quarter of 1939. Names of the Quarter-Master Plaques, Medals and Citation winners are here appended. In addition, a special Quarter-Master Citation is voted to Harry F. Shaw, division manager, Loew's New England Theatres, on behalf of the "Greater Hit Parade" campaign put over under his supervision by the individual managers.

VOTED QUARTER-MASTER PLAQUES

RAY BELL
Loew's, Washington, D. C.

PAUL BINSTOCK
Lyric, Hartford, Conn.

LIGE BRIEN
Prince, Ambridge, Pa.

VOTED QUARTER-MASTER MEDALS

WALLY CALDWELL
Loew's Valentine, Toledo

MARLOWE CONNER
Avalon, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

ED FITZPATRICK
Poli, Waterbury, Conn.

F. TICKELL
Capitol, Calgary, Can.

VOTED QUARTER-MASTER CITATIONS

JACK ALBERTSON
Indiana, Indiana Harbor, Ind.

GEORGE BANNAN
Van Wert, Van Wert, Ohio.

FRANK BOUCHER
Schine's, Washington, D. C.

LEW BRAY
Lyric, Brownwood, Texas

GIL BROWN
Irvin, Bloomington, Ill.

LOU BROWN
Loew's, New Haven, Conn.

JOHN BURHORN
Voge, East Chicago, Ind.

WARREN BUTLER
Princess, Sioux City, Ia.

E. C. CALLOW
Boyd, Philadelphia, Pa.

LOUIE CHARNINSKY
Capitol, Dallas, Texas

BOB COX
Park, Dexter, Maine

E. E. CRABTREE
Fischer, Danville, Ill.

DICK CRUCIGER
Columbia, Portsmouth, Ohio

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

PETE EGAN
Palace, Calgary, Can.

TED EMERSON
Omaha, Omaha, Neb.

JIM ESHELMAN
Huron, Huron, S. D.

HAROLD GROTT
Met, Baltimore, Md.

ROY E. Hanson
Jefferson, Goshen, Ind.

LOU HART
Hippodrome, Gloversville, N.Y.

BILL HARWELL
Ohio, Canton, Ohio

LEW HENSLER
Ben Ali, Lexington, Ky.

SID HOLLAND
Schine's, Gloversville, N. Y.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Opera House, Millinocket, Me.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

GUS LAMPE
Keith's, Syracuse, N. Y.

HAROLD LEAND
Revere, Revere, Mass.

JACK LYKES
Loew's Stillman, Cleveland, O.

PAT MC GEE
Paramount, Syracuse, N. Y.

P. E. MC COY
Georgia, Athens, Ga.

ED MILLER
MANNY PEARLSTEIN
Warner's Hipp., Cleveland, O.

GLENN NELSON
Harris, Findlay, Ohio

JACK NELSON
Capitol, North Bay, Can.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOB RUSSELL
Poli, New Haven, Conn.

RALPH RUSSELL
Palace, Canton, Ohio

MATT SAUNDERS
Poli, Bridgeport, Conn.

WILLIAM K. SAXTON
Loews Century, Baltimore, Md.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

JACK SIMONS
Poli, Hartford, Conn.

CLYDE SMITH
Paramount, Hot Springs, Ark.

TOM SORIERO
United Artists, Los Angeles, Cal.

FRANK STEFFY
E. E. SEIBEL
State, Minneapolis, Minn.

BERNARD STEWART
Gorman, Framingham, Mass.

ARNOLD STOLTZ
Avon, Utica, N. Y.

KNOX STRACHAN
LaRoy, Portsmouth, Ohio

STUART TOMBER
Fargo, Sycamore, Ill.

RALPH TULLY
Central, Biddeford, Me.

WALTER VAN CAMP
DON ALEXANDER
Paramount, St. Paul, Minn.

FRANK A. VENNETT
Opera House, Bath, Maine

RAY WHEELER
Lex, Chicago, Ill.

LEO YOUNG
Strand, Portland, Maine

"Schiners" Obtain Thorough Coverage For House Opening

Aimed at patronage in towns within a 30-mile radius was the comprehensive campaign put over for the opening of the new Paris, in Paris, Ky., by "Schiners" Lew Hensler, district manager, and John Makemson, manager. Well in advance, teaser window cards with "watch for" copy were planted over the drawing area, the same copy run across bottom of the regular three sheets. Jumbo cards carrying dates and policy copy were also used, as was additional posting with the same information. Large banner was hung across front week ahead followed with marquee copy carrying opening programs. Decorated sound truck made the drawing area for two days ahead and trailers run in other local Schine houses called attention to the opening.

All rural delivery routes were covered with postcards to boxholders and heralds distributed house-to-house. Papers in the radius carried copy and ad campaigns stressed in the two bi-weekly papers culminated in co-op pages in both, ahead and on opening day. Tieins were distinguished by front-page publicity detailing all the highlights of the new theatre, opening program, etc.

Mayor Addresses Guests

For the opening, congratulatory wires were obtained from various of the stars in Hollywood. These were posted on a 40 by 60 in the foyer. Added lobby decoration took the form of floral displays. On opening night, local drum corps paraded to theatre which was lighted up by special spots. Inaugural program included addresses by the Mayor and City Attorney, followed by talk from Makemson. Another standout promotion was a congratulatory wire from over 100 local merchants, addressed to the manager and staff, which was blown up and used for lobby display purposes.

"LET'S HEAR FROM YOU"

Samartano's "Smith" Ballots

Printed along the same lines as his city election ballots, which played coincident with his opening of "Mr. Smith Goes to Washington," Joe Samartano at the Poli-Palace, Meriden, Conn., distributed these heralds along the streets, placed them under windshield wipers of parked cars, at all political rallies, etc. Copy on ballots read: "Vote regular entertainment policy, it's non-partisan. For Senator, the man of the hour." etc.

"LET'S HEAR FROM YOU"

Harwell's Music Contest

Station WHBC cooperated with Bill Harwell for his "Roaring Twenties" date at the Ohio, Canton, Ohio, on a four-day contest with prizes offered for the longest list of songs that were popular during that time. Each day the station read a list of five songs, which if the names could be remembered, could be used in the list. At the end of each day's program, one song was played without giving the name.

NEW NAMES ADDED TO COMMITTEE

TED SCHLANGER

Zone Manager
Warner Bros. Circuit, Philadelphia

Accepting your invitation to become a member of the Judging Committee for the 1940 Quigley Awards is like starting the New Year right. I shall be happy to serve again.

These Awards have a definite place in the industry, and knowing how anxious the men in the Philadelphia Zone are to win these Awards makes me cognizant of their value.

▽

HARRY F. SHAW

Division Manager
Poli-New England Loew's Theatres

Many thanks for the honor you have bestowed upon me in appointing me to the Judging Committee for the 1940 Quigley Awards.

It has always been my sincere belief that the Quigley Awards have been the greatest incentive for competition that the Motion Picture Industry has. I am sure the men in my division feel the same as I do regarding same.

▽

DAVID E. WESHNER

District Manager
Warner Bros. Circuit
Philadelphia, Pa.

Glad indeed to accept again appointment to the Judging Committee for the 1940 Quigley Awards.

How can I refuse when the fact is that the Quigley Awards represent the finest spark-plug that the industry affords for sustained exploitation and showmanship efforts on the part of wide-awake managers throughout the country.

▽

F. J. A. McCARTHY

Sales Manager
Universal Pictures, Inc.

I shall be very happy to act on the Judging Committee for the 1940 Quigley Awards.

▽

LOUIS S. LIFTON

Director of Advertising and Publicity
Monogram Pictures Corp.

The Quigley Awards are unique in the industry and serve as a mine of practical information as well as an important incentive to theatremen who are really interested in their jobs. In establishing your annual competition you have built up a fine tradition of genuine usefulness.

▽

NAT HOLT

Division Manager
RKO Cleveland Zone Theatres

I have your letter of December 8th, and will be glad to accept an appointment on your Judging Committee.

I consider the awards most valuable in stimulating keener interest amongst managers, and it certainly must call for the awakening of pride in the mind of every sincere theatre operator.

▽

HARRY M. KALMINE

Zone Manager
Warner Bros. Circuit
Pittsburgh, Pa.

I shall be very glad to accept your invitation to continue to serve on the Judging Committee of the 1940 Quigley Awards. I still feel these awards are of prime value in stimulating managers toward smarter and more comprehensive showmanship.

HOWARD DIETZ

Director Advertising & Publicity
Metro-Goldwyn-Mayer

Since you wish me to serve as a judge in the Round Table competition, I hereby accept the invitation.

I believe these awards have demonstrated particularly that well planned, original exploitation campaigns add to the box-office. That the competition should involve exhibitors only, in my opinion, is as it should be. The exhibitor after all is a local force and it is up to him to not only apply the suggestions that are provided but also to create angles which nobody could conceive of from a distance.

▽

ALBERT DEANE

Director of Foreign Advertising and Publicity
Paramount Pictures, Inc.

I have been a Quigley Award fan for many years. Believing from the outset that it has been one of the most constructive forces for the advancement of practical and profitable film exploitation, I have encouraged to the limits of my position with Paramount the design, execution and submission of exploitation campaigns on Paramount Pictures from the nethermost corners of the globe. Some of these campaigns have won the top-flight prizes in the Quigley Contest, all have earned recognition for the exploiteers, publicity men and theatre managers responsible for them. The fact that several of these men have won deserved promotions because of the increased theatre business due to their Quigley Awards entries alone is magnificent justification for the perpetual continuance of the Award.

▽

M. J. CULLEN

Division Manager
Loew's, Columbus, Ohio

I will be very happy to serve on the Judging Committee for the 1940 Quigley Awards.

I think your idea, from the very start, has been an inspiration to all managers in putting the extra push on all their campaigns.

▽

NAT WOLF

Division Manager
Warner Bros. Circuit
Cleveland, Ohio

I will consider it an honor and a privilege to be on the Judging Committee for the 1940 Quigley Awards. Thanks very much for selecting me as one of this committee.

▽

ARTHUR L. MAYER

Director
Rialto Theatre, New York

I will be happy to again act as one of the judges of the Quigley Awards. To ascertain my opinion of these competitions, please revert to letters which I have written to you in the past years, multiply by six, divide by one and you have my straight and conservative judgment.

▽

HARRY E. LONG

Division Manager
Loew's, Cleveland, Ohio

It pleases me immensely to learn that you wish to again add my name to the list of Judges for the 1940 Quigley Awards Committee. Rest assured it is a real pleasure.

Exploitation Briefs Here & There

Effecting a tieup with local ice cream store adjacent to the Capitol, in Calgary, Manager Pete Egan promoted dairy to make up "Gloria Jean" ice cream in connection with opening of "The Underpup." In addition to each patron purchasing the special cream, an autographed photo of the starlet was presented. Local confectioner also featured "Gloria Jean" kisses, photo of the star also going to those buying the confection. Both cooperating merchants devoted windows to displays with proper tiein.

▽

Numerous window displays were secured by Round Tabler Leo Rosen in advance of "Drums Along the Mohawk" at the Troy, in Troy, New York, foremost of which was window tieup in leading lending library which featured copies of the book. Background of window was devoted to blowups of scene stills.

▽

Securing letter of endorsement from the Mayor on "Stanley and Livingstone," assistant manager James Wertz at the Strand in Greensburg, Pa. received space on all school bulletin boards and free mailing list from Boy Scouts. Also featured by the theatreman and directed at the Scouts and local boys clubs was an essay contest, prizes going to those submitting best letters on what equipment they would have taken with them had they joined the search for Dr. Livingstone.

▽

Opening day of "Daughters Courageous" at the Varsity Theatre, in Lincoln, Neb., W. B. Knight ran his co-op page, each merchant's ad containing cut of one of the girls or scene still from picture. Through tieup with local spark plug dealers, tinted autographed photos of the sisters were distributed, ad on reverse side and entire cost being defrayed by stores.

▽

Under the title "El Mago De Oz," did Hal Winston sell his date on "The Wizard of Oz" at the Metro Theatre, in Santurce, Puerto Rico, with double truck co-op ads in leading papers which ran four days ahead in addition to a full page devoted to the picture. Special preview was held for all school principals, numerous window displays secured and a half-hour gratis radio broadcast landed over WNEL, sponsored by the Escambron Beach Club. In addition an "Oz" dance was held at the club with promoted prizes awarded winners of an "Oz" dance.

▽

Highlighting the celebration of Asbury Park's "Football Night" at the St. James Theatre, Manager M. H. Marshall presented from stage a trophy to winning team. Ward Wilson, of radio fame, was master of ceremonies. Other members of the squad, school band and cheerleaders were guests of the management. Band played school songs and cheer-leaders led the gathering. Stunt was covered by local papers which were generous with their theatre plugs.

Paper Uses "Quiz" Contest For "That's Right, You're Wrong"

A contest designed to provide theatre and picture with daily newspaper publicity and at the same time to give the public data on essential factors of "That's Right, You're Wrong" was worked out between Manager Claire Woods of the Paramount and the Salt Lake City Telegram, the City's leading evening newspaper.

The Telegram published three questions daily dealing with "That's Right, You're Wrong" and through a coupon the readers were asked to answer them, marking right or wrong, and at the same time submit three new questions relating to the Kyser musical show for the next day's issue. The person who submitted the three questions to be used was given $5 in cash with a grand prize of $10 for the best three questions submitted during the contest.

"LET'S HEAR FROM YOU"

Invites Consul General To "Torpedoed" Opening

Addressing a letter to Great Britain's Consul General, Hugh Alexander Ford, in nearby Boston, Manager Bernard Stewart of the Gorman Theatre, in Framingham, Mass., invited His Honor to attend his opening of "Torpedoed." While the invitation was not accepted, the cordial letter of regrets received by the theatreman was used for publicity purposes, local papers printing the letter together with plugs for the picture.

Local merchants cooperated with Stewart on "Babes in Arms" by featuring window displays on the picture and offering merchandise awards to those sending in their names, addresses and photos of themselves, if they felt they recognized any Hollywood star. Contest enabled theatreman to also pick a Rooney double, whom he used for his street bally, local dailies covering the stunt with stories and photos.

"LET'S HEAR FROM YOU"

Novak Aids Government In Emergency Problem

With a national emergency problem in the Province of B. C. due to the fruit growers being unable to sell their apple crop to Europe this fall, Bill Novak at the Capitol in Regina, Saskatchewan, joined in the campaign to dispose of the fruit by proposing an apple packing demonstration on his stage. Cabinet ministers introduced the drive and enlisted the public's support to help the farmers, etc.

In addition to gaining much good will from both the apple distributors and government officials, Novak was donated about 5,000 apples for distribution to patrons during the two-day drive as a courtesy of the theatre and apple growers. Two daily newspapers and radio stations aided.

"LET'S HEAR FROM YOU"

Dresses Staff for "Right"

Special setpiece was created for the lobby of the Palace, in Canton, Ohio, for "That's Right, You're Wrong," consisting of giant cutout of Kay Kyser standing in front of back drop containing musical scores and gag cartoons. Entire staff was dressed in cap and gowns for the occasion ahead and during run.

Display Ads On Next Page

(1) To emphasize the romantic thief background of "Raffles" at the United Artists, San Francisco, Charlie Schlaifer selected atmospheric shot of Niven circled by flashlight as the central selling appeal for his day-ahead 115 lines on 3 col. Large circle and borders were bendayed. Picture credits were reversed, with title and reclining figure below in overlay with airbrush.

▽

(2) Scene halftone of stars bordered by reverse ribbons carrying title and credits was used by the Tyson-Hoel ad forces of Harris Amusement, to plug "Swanee River" at the Alvin, Pittsburgh, and to follow through to the type panel at left for the New Year's Eve midnight showing. Framed against a benday background running into reverse theatre slug, at top, and black border below, the layout was given added rhythm by pointing figure and holiday bells. 85 lines on 3 col.

▽

(3) Building on the radio background of "Dr. Christian" to sell his date, Connie Spencer devoted most of this 65 lines on 3 col. to put over the second feature at the Tivoli, Hamilton, Ontario. Layout was arranged without sacrifice of balance with theatre copy at top and bottom also in reverse to carry out the general effect sought for.

▽

(4) A leading exponent of white space and black-on-white, Hal Kopplin employed this 160 lines on 2 col. arrangement to call quicker attention to the premiere showing of "Slightly Honorable" at Wometco's Lincoln, Miami Beach. Personal appearance of Ruth Terry was ingeniously sold by halftone and copy in circle below, also used to attain decorative balance by tying in with similar figure and circle above.

▽

(5) Assuming that the strength of "Invisible Stripes" would be best sold by the cast names, Ev Callow, zone ad head, spotted half-tones of the leads for the widest appeal in this 145 lines on 2 col. on the date at Warner's Earle, Philadelphia. As a follow up, the names were identified with their previous standout performances.

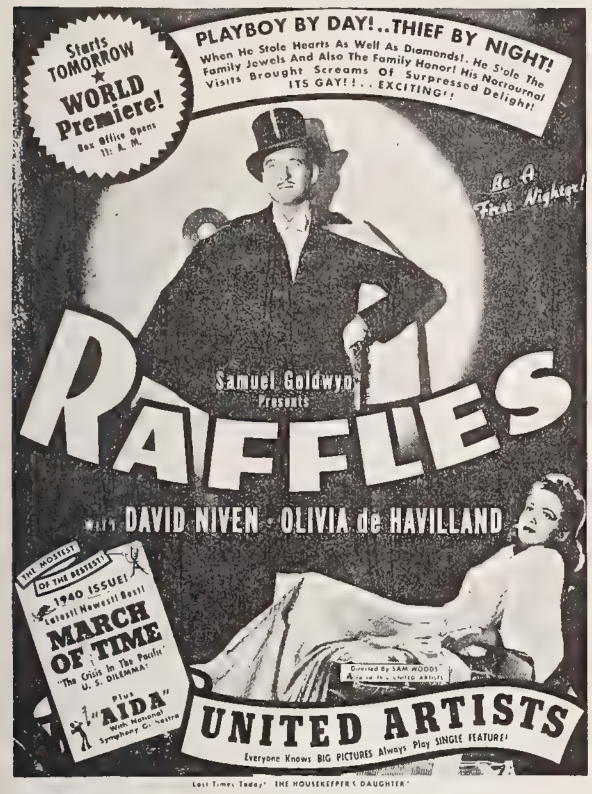
▽

(6) For a different slant to sell "Ninotchka" and Garbo, in her new comedy role, the date at the Criterion, Oklahoma City, was built up with trick copy and layout simulating confidential circuit screening room report. Individual appraisals were in hand-writing of the Standard Theatres executives, signed by W. B. Shuttee, general manager, Pat Patchen, ad head, and the managers of the circuit's local first-runs. Size, 105 lines on 2 col.

▽

(7) Feeling that the classic story of "The Hunchback" needed little explanation, Dinny Dinerman confined his day-ahead 140 lines on 2, to artistic announcement copy and art for the date at the RKO Albee, Cincinnati. Highlights of the attraction were sold by the half-tones against the reverse panel with the Laughton pose of hand hiding face used to play down his "horror" make up.

REPRESENTATIVE NEWSPAPER ADS



Starts TOMORROW
★
WORLD Premiere!
Box Office Opens 11: A. M.

PLAYBOY BY DAY!..THIEF BY NIGHT!
When He Stole Hearts As Well As Diamonds!. He Stole The Family Jewels And Also The Family Honor! His Nocturnal Visits Brought Screams Of Surpressed Delight!
ITS GAY!!..EXCITING!!

Be A First Nighter!

Samuel Goldwyn Presents
RAFFLES
with DAVID NIVEN · OLIVIA de HAVILLAND

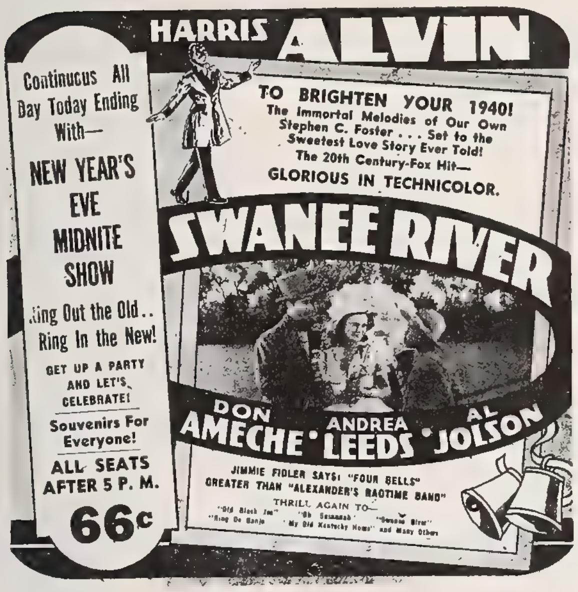
THE MOSTEST OF THE BESTEST!
1940 ISSUE!
Latest! Newest! Best!
MARCH OF TIME
"The Crisis In The Pacific" U. S. DILEMMA!
Plus "AIDA"
With National Symphony Orchestra

Directed By SAM WOODS
Released thru UNITED ARTISTS

UNITED ARTISTS
Everyone Knows BIG PICTURES Always Play SINGLE FEATURE!

Last Times Today! THE HOUSEKEEPER'S DAUGHTER'

(1)



HARRIS ALVIN

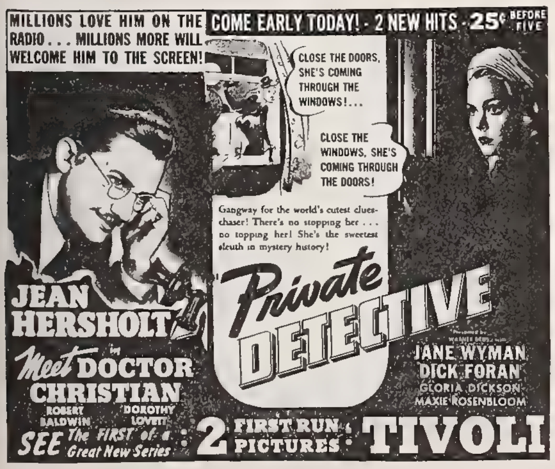
Continuous All Day Today Ending With—
NEW YEAR'S EVE MIDNITE SHOW
Ring Out the Old.. Ring In the New!
GET UP A PARTY AND LET'S CELEBRATE!
Souvenirs For Everyone!
ALL SEATS AFTER 5 P. M.
66c

TO BRIGHTEN YOUR 1940!
The Immortal Melodies of Our Own Stephen C. Foster . . . Set to the Sweetest Love Story Ever Told!
The 20th Century-Fox Hit—
GLORIOUS IN TECHNICOLOR.

SWANEE RIVER
DON AMECHE · ANDREA LEEDS · AL JOLSON

JIMMIE FIDLER SAYS: "FOUR BELLS"
GREATER THAN "ALEXANDER'S RAGTIME BAND"
THRILL AGAIN TO—
"Old Black Joe" "Oh Susannah" "Swanee River"
"Ring De Banjo" "My Old Kentucky Home" and Many Others

(2)



MILLIONS LOVE HIM ON THE RADIO . . . MILLIONS MORE WILL WELCOME HIM TO THE SCREEN!

COME EARLY TODAY! - 2 NEW HITS - 25¢ BEFORE FIVE

CLOSE THE DOORS, SHE'S COMING THROUGH THE WINDOWS!...

CLOSE THE WINDOWS, SHE'S COMING THROUGH THE DOORS!

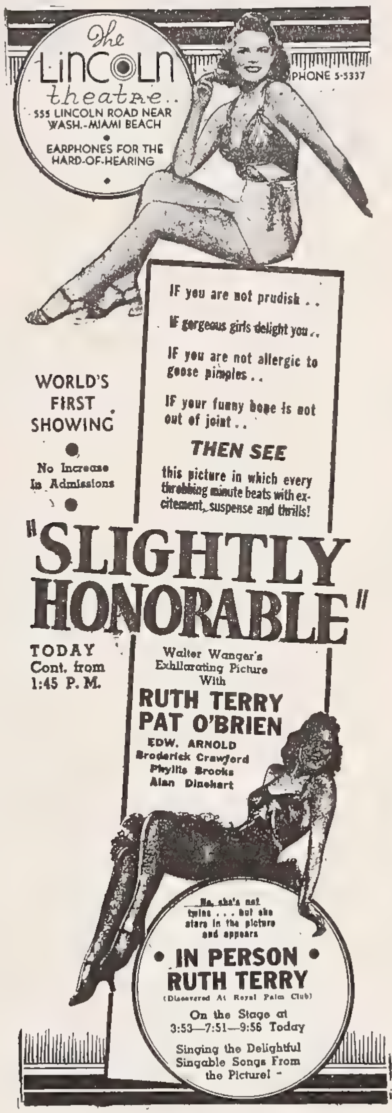
Gangway for the world's cutest clue-chaser! There's no stopping her . . . no topping her! She's the sweetest sleuth in mystery history!

JEAN HERSHOLT in Meet DOCTOR CHRISTIAN
ROBERT BALDWIN DOROTHY LOVETT
SEE The FIRST of a Great New Series

Private DETECTIVE
JANE WYMAN
DICK FORAN
GLORIA DICKSON
MAXIE ROSENBLOOM

2 FIRST RUN PICTURES · TIVOLI

(3)



The LINCOLN theatre..
555 LINCOLN ROAD NEAR WASH.-MIAMI BEACH
•
EARPHONES FOR THE HARD-OF-HEARING
PHONE 5-5337

IF you are not prudish . .
IF gorgeous girls delight you . .
IF you are not allergic to goose pimples . .
IF your funny bone is not out of joint . .
THEN SEE
this picture in which every throbbing minute beats with excitement, suspense and thrills!

WORLD'S FIRST SHOWING
●
No Increase In Admissions
●

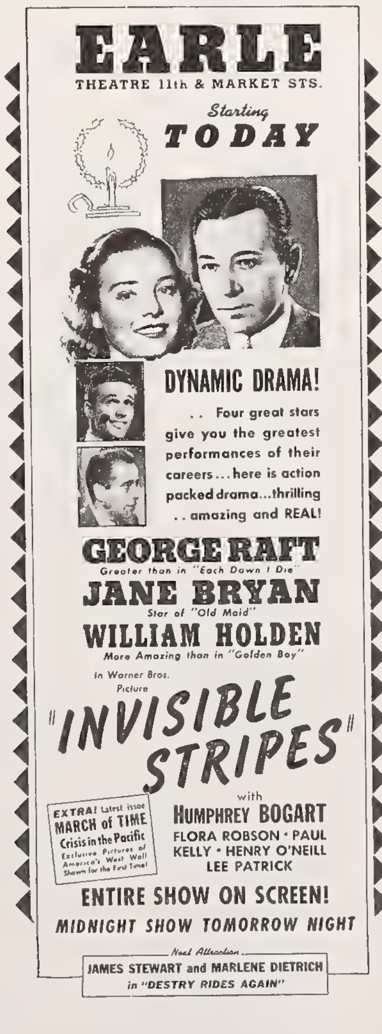
"SLIGHTLY HONORABLE"

TODAY Cont. from 1:45 P. M.

Walter Wanger's Exhilarating Picture With
RUTH TERRY
PAT O'BRIEN
EDW. ARNOLD
Broderick Crawford
Phyllis Brooks
Alan Dinehart

No, she's not twins . . . but she stars in the picture and appears
• IN PERSON •
RUTH TERRY
(Discovered At Royal Palm Club)
On the Stage at 3:53—7:51—9:56 Today
Singing the Delightful Singable Songs From the Picture!

(4)



EARLE
THEATRE 11th & MARKET STS.

Starting TODAY

DYNAMIC DRAMA!
. . Four great stars give you the greatest performances of their careers . . . here is action packed drama . . . thrilling . . amazing and REAL!

GEORGE RAFT
Greater than in "Each Dawn I Die"
JANE BRYAN
Star of "Old Maid"
WILLIAM HOLDEN
More Amazing than in "Golden Boy"

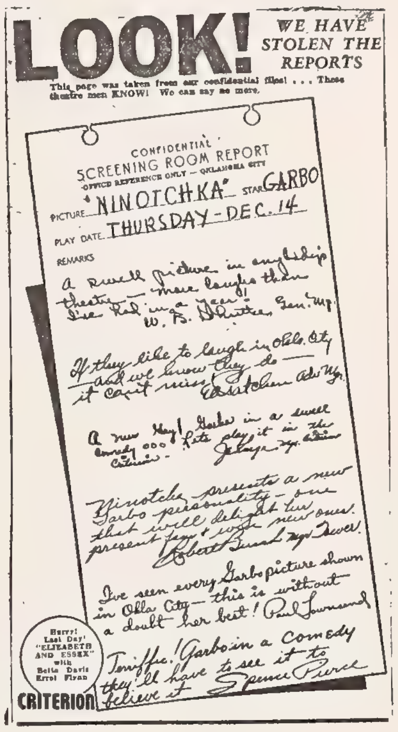
In Warner Bros. Picture
"INVISIBLE STRIPES"
with
HUMPHREY BOGART
FLORA ROBSON · PAUL KELLY · HENRY O'NEILL
LEE PATRICK

EXTRA! Latest issue MARCH of TIME
Crisis in the Pacific
Exclusive Pictures of America's West Wall Shown for the First Time!

ENTIRE SHOW ON SCREEN!
MIDNIGHT SHOW TOMORROW NIGHT

Next Attraction
JAMES STEWART and MARLENE DIETRICH in "DESTRY RIDES AGAIN"

(5)



LOOK! WE HAVE STOLEN THE REPORTS

This page was taken from our confidential files! . . . These theatre men KNOW! We can say no more.

CONFIDENTIAL
SCREENING ROOM REPORT
OFFICE REFERENCE ONLY — OKLAHOMA CITY
PICTURE "NINOTCHKA" STAR GARBO
PLAY DATE THURSDAY - DEC. 14
REMARKS

A swell picture in anybody's theatre — more laughs than I've had in a year!
W. B. Shutter, Gen. Mgr.

If they like to laugh in Okla. City — and we know they do — it can't miss!
E. Hatchett Adv. Mgr.

A new Garbo in a swell comedy ooo Lets play it in the Criterion -
J. Layne Mgr. Criterion

Ninotchka presents a new Garbo personality — one that will delight her present fans & win new ones.
Robert Busch Mgr. Tower.

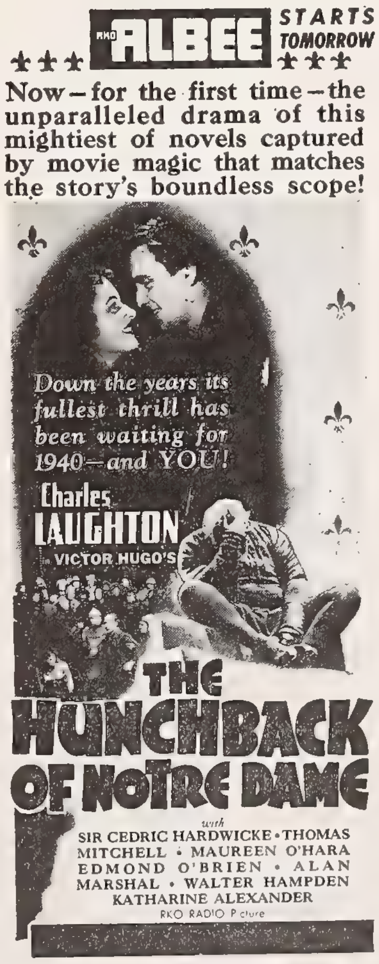
I've seen every Garbo picture shown in Okla City — this is without a doubt her best! Paul Townsend

Terrific! Garbo in a comedy they'll have to see it to believe it
Spence Pierce

Hurry! Last Day! "ELIZABETH AND ESSEX" with Bette Davis Errol Flynn

CRITERION

(6)



RKO ALBEE STARTS TOMORROW
★★★ ★★★

Now—for the first time—the unparalleled drama of this mightiest of novels captured by movie magic that matches the story's boundless scope!

Down the years its fullest thrill has been waiting for 1940—and YOU!

Charles LAUGHTON in VICTOR HUGO'S
THE HUNCHBACK OF NOTRE DAME
with
SIR CEDRIC HARDWICKE • THOMAS MITCHELL • MAUREEN O'HARA EDMOND O'BRIEN • ALAN MARSHAL • WALTER HAMPDEN KATHARINE ALEXANDER
RKO RADIO Picture

(7)

personalities

JOHN J. CLUXTON
former manager of the old Pantages Theatre in San Francisco, has been named manager of the recently reopened Tivoli there.

▽

DEAN MADDOX
Pacific coast radio veteran and stage showman, has joined the staff of the Downtown Theatre, in Oakland.

▽

T. B. NOBLE, JR.
at present managing his interests in Oklahoma City and Lincoln, Neb., will go back to Denver to resume as general manager of the L. L. Dent's Westland Theatres, Inc. Noble will continue to manage the Oklahoma and Nebraska properties separately.

▽

LARRY STARSMORE
present acting general manager for Dent, goes back as city manager in Pueblo, Col., and BOB PFOTENHAUER, in Pueblo, moves to Oklahoma City. HOWARD FEDERER continues in Lincoln, Neb.

▽

L. ROY PIERCE
manager of the Milwaukee downtown theatres has been named advertising manager for Fox-Wisconsin circuit.

▽

FRED JACKSON
city manager of Norman, Okla., for the Griffith Amusement Company of Oklahoma and Texas, has been promoted to division manager in charge of southwestern Oklahoma and northern Texas, continuing to headquarter in Norman. Other circuit shifts include GAYLE VARNELL, city manager at Drumright, Okla., to Cleburne, Texas; TAYLOR JOYCE, Hugo, Okla., to city manager of Drumright, Okla., and DWIGHT SEYMOUR will be in charge of Hugo, Okla.

▽

T. H. ROSENE
has purchased the State Theatre in Clarence, Iowa.

▽

R. A. MOORE
manager of the State, in Clarence, Iowa, has been transferred to the State in Milton, replacing W. R. YEAST.

▽

JACK LAMONT
former district manager for Grand National in the South has been appointed manager of Monogram's Charlotte exchange replacing M. L. STEVENS.

▽

MICHAEL and RENE LAMARRE
have opened the new Downtown, in Oakland, Cal.

▽

MERRICK LYONS
has been promoted by Warners from assistant at the Empress, Danbury, Conn., to manager at the Rialto, South Norwalk, while A. MONTEFALCO returns as assistant of the Commodore Hull, Derby. JAY O'SULLIVAN moves to the Empress, Danbury.

▽

ED MAPEL
Denver theatreman, has reopened the State at North Platte, Neb., and intends reopening a house at Walsenberg, Colo.

MYRNA ANNE, weight, eight pounds, born December 24th to Mr. and Mrs. W. D. Yeakle. Proud dad is city manager of the Northio Theatre unit in Danville, Ky.

▽

SIGRID CARIA—weight, six and one-half pounds—on Thursday, December 21st, to Mr. and Mrs. Bill Pierce. Daddy manages the Savoy Theatre in Milwaukee, Wis.

Birthday Greetings

Joseph B. Alderman
George L. Allen, Jr.
M. Augenblick
Kroger Babb
Peter L. Baffes
Raul Barrera
Joseph Beck
David D. Becker
L. W. Bevel
H. F. Borrenson
Clarence R. Bosch
Jack D. Braunagel
David M. Brotman
Howard S. Case
Max Chimes
Lee E. Churchin
Walter E. Cohen
G. G. Cooke
Carol Costuma
M. E. Cowan
Leonard Derene
Frank E. Drachman
Albert E. Fain
Elmer Field
Fred L. Frechette
R. B. Garvin
David Goodman
Chris Hadfield
Lew Harris
Walter Hinks
Ted Hodes
Robert E. Holmes
Charles D. Hulbert
George O. Johnson
Dave Jones
Theodore Jones
Joseph Jonnesburg
Richard D. Joper
Arthur N. Jopplin
Joseph Josack
Arthur Joy
Edward L. Klein
Stanley J. Klein
Albert Laile, Sr.
Bud Lawler
Jack Lykes
P. E. McCoy
Chet E. McSwain
James May
R. E. ("Bob") Maynard
Chuck Milan
William L. Miller
William F. Moody
Austin T. Moon
Fred E. Moree
Bernard S. Murphy
Donald J. O'Brien
William M. Pinckard
Frank Randolph
W. Lynn Reynolds
D. W. Rogers
Louis Rosen
J. J. Rosenfield
James N. Saunders
Boyd F. Scott
Ralph H. Shaffer
Sol Shapiro
C. R. Stoflet
Walter A. Van Camp
Vincent M. Wade
Anna Bell Ward
Moe Weiss
Bert C. Wild
L. Wildman
I. M. Winner
Gene Yarnell
Alfred Yasna
Paul Zacharius

SID HOLLAND
manager of the Schine Eckel Theatre, in Syracuse, N. Y., has been promoted to district manager in the Mohawk Valley for the Gloversville circuit.

▽

BUDDY WINTHROP
manager of the RKO Grand, in Columbus, has been transferred to the RKO Columbus.

▽

N. S. SAWAYA
has taken over the Fox Intermountain Strand at Trinidad, Colo.

▽

T. B. NOBLE, JR.
who resigned as general manager of L. K. Dent's Westland Theatres, Colorado, Nebraska and Oklahoma, three years ago to head his own houses has returned to the Dent theatres as general manager in Denver.

▽

BUNNY LUSTIG
and A. SIMS, who recently opened the Tower in Santa Rosa, Cal., are planning erection of two more theatres in northern California next spring.

▽

L. J. WEGNER
city manager for Central States Theatre Corp., has been appointed manager of the Zephyr, at Burlington, Ia.

▽

T. J. SPARROW
is managing the new State Theatre, Plant City, Fla.

▽

A. L. SPENCER
has purchased the State, Allison, Ia., from H. L. GERMER.

▽

LOUIS WIETHE
expects to open his new Westmont, Cincinnati, Ohio, soon.

▽

J. A. MEREDITH
has sold his Garden Theatre, Sigourney, Ia., to W. H. EDDY.

▽

ART FARRELL
is managing the new State, at Rock Rapids, Iowa.

▽

H. M. HADDAD
has opened his new Munford, Munford, Tenn.

▽

A. MERKER
plans to open a new house, the World, in Toronto, Ontario.

▽

MRS. BERNICE BARADEL
has sold the Ritz, Arkansas City, Ark., to Malco Theatres, Inc.

▽

PHIL DOUGLASS
chief of staff at the Orpheum, Denver, has been promoted to assistant, succeeding F. A. POLICH, resigned. LELAND STEWART succeeds Douglass.

▽

W. N. CHRISTIAN
will operate a new theatre to be erected in Flippin, Ark.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.............Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel...................Foreign
Allegheny Uprising, 006, Mel...........RKO
All at Sea, Com.....................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel..........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel......Col
And So Goodbye, Mel..................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West...........Rep
Arouse and Beware, Mel...............MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com.....................GN

B

Babes in Arms, 9, Mus.-Com...........MGM
Bachelor Mother, 932, Mel.............RKO
Bad Lands, 933, West..................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, 17, Mus....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel.................Para
Behind Prison Gates....................Col
Betrayal, Mel. ....Foreign
Beware Spooks! Com....................Col
Big Guy, The, 4016, Mel...............Univ
Big Town Czar, 3018, Mel..............Univ
Bill of Divorcement, Mel...............RKO
Biscuit Eater, The, Mel................Para
Billy the Kid Returns, 851, West.......Rep
Black Friday, Mel.....................Univ
Blackmail, 5, Mel.....................MGM
Blazing Six Shooters, West............Col
Blind Alley, Mel.......................Col
Blondie Brings Up Baby, Com..........Col
Blondie on a Budget, Com..............Col
Blondie Takes a Vacation, Com.........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West.........Rep
Boy Friend, 943, Com..............20th-Fox
Boy's Reformatory, 3820, Mel..........Mono
Bridal Suite, 937, Com.-Mel..........MGM
British Intelligence, Mel..............WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus.........MGM
Brother Rat and a Baby, Com...........WB
Brother Orchid, Mel....................WB
Buck Benny Rides Again, Com........Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West......................RKO
Bullets for Rustlers, West.............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel.......................Col
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel...........Rep
Captain Fury, Mel......................UA
Career, 930, Mel.......................RKO
Castle on the Hudson, Mel...............WB
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie McCarthy, Detective, Com.......Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, Mel...................Mono
Cheyenne Kid, The, West...............Mono
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel............WB
Children of the Wild, 315, Mel..........GN
Chip of the Flying U, 4060, West.......Univ
Chump at Oxford, Com...................UA
Citadel of Silence, Mel..............Foreign
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Cisco Kid in Chicago, 039, Mel.....20th-Fox.
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel.................Col
Coast Guard, Mel........................Col
Code of the Secret Service, 374, Mel......FN
Code of the Streets, 3019, Mel..........Univ
Colorado Sunset, 846, West..............Rep
Come On, George, Com................Foreign
Comet Over Broadway, 370, Mel..........FN
Confessions of a Nazi Spy, Mel..........FN
Congo Maisie, 19, Mel.................MGM
Conspiracy, 935, Mel...................RKO
Convicted Woman, Mel..................Col
Covered Trailer, 915, Com...............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West.........Rep
Crashing Thru, 3936, Mel...............Mono

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com................MGM
Danger Ahead, Mel.....................Mono
Danger Flight, 3816, Mel..............Mono
Danger on Wheels, Mel.................Univ
Dark Command, The, Mel...............Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel..........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.........Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel..........Univ
Devil Is Yellow, Mel...................Univ
Devil Is an Empress, Mel............Foreign
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel............Para
Dock on the Havel, Mel..............Foreign
Dr. Cyclops, Mel.......................Para
Dodge City, 304, Mel. (C)..............WB
Double Deal, Mel....................St. Rts
Down Our Alley, Mus.-Com..........Foreign
Down the Wyoming Trail, 3864, West...Mono
Down Went McGinty, Mel...............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...............FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, 18, Mel..............MGM
Earthbound, 034, Mel..............20th-Fox
East Side of Heaven, Mus.-Com........Univ
East Side Kids, Mel...................Mono
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel..................Para
End of a Day, Mel...................Foreign
Enemy Within, The, Mel.................WB
Englishman's Home, An, Mel..........Foreign
Entente Cordiale, Mel...............Foreign
Escape, The, Mel..................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, Mel....................FN
Eternally Yours, Mel....................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel..........RKO
Ex Champ, 3010, Mel..................Univ
Exile Express, 301, Mel.................GN

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel..............MGM
Fatal Hour, Mel.......................Mono
Fifth Avenue Girl, 934, Com..........RKO
Fight for Peace, The, 3831, Mel........Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West.............Mono
Fighting 69th, 451, Mel..................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Five Little Peppers at Home, Com.......Col
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com...............RKO
Forgotten Woman, The, 3031, Mel......Univ
For Love or Money, 3030, Mel..........Univ
40 Little Mothers, Com................MGM
For Women Only, 037, Mel..........20th-Fox
Four Feathers, Mel. (C)..................UA
Four Wives, 453, Mel....................FN
Framed, Mel. ....Univ
French Without Tears, Com............Para
Frontier Marshal, West............20th-Fox
Frozen Limits, Com..................Foreign
Fugitive at Large, Mel..................Col
Fugitive from Justice, Mel..............WB
Full Confession, 003, Mel..............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel..............Mono
Girl Must Live, Com...............20th-Fox
Golden Boy, Mel........................Col
Golden Gloves, Mel....................Para
Gold Star Mothers, Mel...........Producers
Gone with the Wind, Mel. (C).........MGM
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.......Col
Goose Step, Mel...................Producers
Gorilla, The, 944, Com.-Mel.......20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel...............Para
Granny Get Your Gun, Mel..............WB
Grapes of Wrath, 040, Mel.........20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, Mel.......................Univ
Gulliver's Travels, 3915, Cartoon (C)....Para
Gun Chores, West......................Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus...........Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel......20th-Fox
Hell's Harbor, Mel.................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com..........MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Here for a Day, 4035, Mel.............Univ
Heroes in Blue, 3919, Mel.............Mono
Hidden Enemy, Mel....................Mono
Hidden Power, Mel......................Col
High School, 028, Com.............20th-Fox
His Girl Friday, Mel....................Col
Hold Your Horses, West...............Para
Hollywood Cavalcade, Mel. (C)....20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel..............Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com....................Foreign
Hotel Imperial, 3836, Mel..............Para
House Across the Bay, Mel.............UA
Housekeeper's Daughter, Com...........UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel.........Univ
House of Seven Gables, Mel............Univ
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Killed the Count, Mel..............Foreign
I Met a Murderer, Mel..............Foreign
Indianapolis Speedway The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West............Rep
Inside Information, 3039, Mel..........Univ
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel.............Univ
Insivible Stripes, 408, Mel..............WB
Invitation to Happiness, Com.-Mel......Para
Irene, Mus. ....RKO
Irish Luck, Mel........................Mono
I Stole a Million, 3007, Mel............Para
Island of Lost Men, 3848, Mel..........Para
Isle of Destiny, Mel...................RKO
I Take This Woman, Mel...............MGM
It All Came True, Mel...................WB
It Could Happen to You, 950, Mel...20th-Fox
It Happened in Koloha, Mus.-Com.......Univ
It's a Wonderful World, 936, Com.-Mel..MGM
I Was an Adventuress, 038, Mel......20th-Fox

J

Jamaica Inn, 3906, Mel.................Para
Jeepers Creepers, 914, Com.............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel........................WB
Judge Hardy and Son, 16, Com.......MGM
Just William, Com...................Foreign

K

Kansas Terrors, The, 961, West..........Rep
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel...............WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel.........Col

L

Lady Dick, Mel..........................FN
Lady of the Tropics, 947, Mel.........MGM
La Immaculada, Mel.................Foreign
Lambeth Walk, Com...................MGM
La Noche de los Maxas, Mel.........Foreign
Llano Kid, 3913, West.................Para
Last Desire, Mel.....................Foreign
Last Express, 3028, Mel................Univ
Laugh It Off, 4026, Mel................Univ
Law of the Pampas, 3955, West........Para
Law of the Texan, West.................Col

(Continued on following page)

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(Continued from preceding page)

Legion of Lost Flyers, 4053, Mel.......Univ
Legion of the Lawless, 082, West........RKO
Life of Dr. Ehrlich, Mel.................WB
Light of the Western Stars, West.......Para
Light That Failed, The, Mel..........Para
Lion Has Wings, Mel....................UA
Little Accident, 4019, Com............Univ
Little Orvie, Com.......................RKO
Little Miss Broadway, Mus.........20th-Fox
Little Old New York, 031, Mel.......20th-Fox
Llano Kid, Mus.......................Para
Lone Wolf Strikes, Mel..................Col
Lost Squadron, The, 994, Mel...........RKO
Love Affair, 916, Mel..................RKO
Lucky Night, 933, Com.................MGM
Lucky Texan, West.....................Mono

M

Mademoiselle Ma Mere, Com.........Foreign
Mad Empress, The, 420, Mel..........WB
Magnificent Fraud, The, 3847, Mel.......Para
Main Street Lawyer, 905, Mel...........Rep
Maisie, 940, Com.-Mel.................MGM
Man About Town, 3845, Com...........Para
Man from Bar 20, West..................Para
Man from Oklahoma, West..........Producers
Man from Montreal, 4054, Mel..........Univ
Man from Sundown, The, West...........Col
Man from Texas, 3865, West...........Mono
Man in the Iron Mask, Mel.............UA
Man of Conquest, 801, Mel.............Rep
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel..............FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Marines Fly High, Mel..................RKO
Married and in Love, 014, Mel..........RKO
Married, Pretty and Poor, Com.-Mel.....WB
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel...........RKO
Mercy Plane, Mel..................Producers
Mexican Spitfire, 016, Com.-Mel.......RKO
Mickey the Kid, 814, Mel..............Rep
Midas Touch, The, Mel..............Foreign
Middle Watch, The, Com..............Foreign
Mikado, The, 4044, Mus. (C)..........Univ
Millionaire Playboy ....RKO
Million Dollar Legs, 3846, Mel........Para
Mill on the Floss, Mel...............Foreign
Miracle on Main Street, Mel...........Col
Miracles for Sale, 946, Mel............MGM
Mirele Efros, Mel..................Foreign
Missing Daughters, Mel.................Col
Missing Evidence, 4028, Mel...........Univ
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Money to Burn, 917, Com...............Rep
Mountain Rhythm, 845, West...........Rep
Murder on the Yukon, Mel.............Mono
Music in My Heart, Mus................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel........MGM
My Favorite Wife, Com.................RKO
My Little Chickadee, Com..............Univ
My Son Is Guilty, Mel...................Col
My Son, My Son, Mel..................UA
My Wife's Relatives, 010, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase,
419, Mel. ....WB
Nancy Drew, Trouble Shooter, 324, Mel....WB
Naughty But Nice, 311, Com.-Mel......WB
Never Mind the Guard..................GN
Never Say Die, 3832, Com..............Para
New Frontier, 868, West...............Rep
New Moon, Mus........................MGM
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, 3912, Mel............Para
90 Degrees South, Mel...............Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Com.....................MGM
No Place to Go, 469, Mel................FN
Northwest Passage, Mel. (C)...........MGM
Nurse Edith Cavell, 001, Mel...........RKO

O

Of Human Bondage, 993, Mel............RKO
Of Mice and Men, Mel...................UA
Oh, Johnny, How You Can Love, Mel.....Univ
Oklahoma Frontier, 4059, West........Univ
Oklahoma Terror, West.................Mono
Old Maid, The, 452, Mel.................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus.....................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com.........Para
One of the Finest, Mel..............Producers
1,000,000 B.C., Mel......................UA
One Wild Night, Mel................20th-Fox
Only Angels Have Wings, Mel...........Col
On the Night of the Fire, Mel........Foreign
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel................Col
Outside the Three Mile Limit, Mel.......Col
Overland Mail, 3857, West...............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C)..............UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel.................GN
Papa's Misadventure, Com.............Foreign
Parents on Trial, Mel....................Col
Parole Fixer, Mel.......................Para
Passport to Alcatraz, Mel.................Col.
Phantom Strikes, The, 3923, Mel......Mono
Philo Vance Comes Back, Mel...........WB
Pinocchio, Cartoon (C).................RKO
Pioneer Days, West.....................Mono
Pioneers of the Frontier, West..........Col
Poisoned Pen, Mel...................Foreign
Pride of the Blue Grass, 418, Mel........WB
Pride of the Navy, 822, Mel............Rep
Primrose Path, The, Com.-Mel..........RKO
Private Lives of Elizabeth and Essex, The,
402, Mel. (C)..........................WB

Q

Queen of Destiny, 061, Mel. (C)........RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel...............20th-Fox
Range War, 3954, West................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel.....................UA
Rebecca, Mel. ....UA
Remember? 11, Com....................MGM
Remember the Night, Mel...............Para
Renegade Trail, 3859, West.............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel.....................FN
Ride 'Em Cowgirl, WI-2, West..........GN
Riders of Black River, West.............Col
Riders of Destiny, West...............Mono
Riders of the Frontier, West............Mono
Riders of Pasco Basin, 4062, West.......Univ
Rigadoon, Mel. ....Univ
Rio, 4014, Mel..........................Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore, Mus.................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, 3951, West.........Mono
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rovin' Tumbleweeds, 848, West..........Rep
Riders of the Sea, 3910, Mel..........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West.........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel.............RKO
Saint's Double Trouble, Mel............RKO
Saint Strikes Back, 918, Mel..........RKO
Santa Fe Marshal, West................Para
Santa Fe Stampede, 863, West..........Rep
San Francisco, 636, Mel...............MGM
Scandal Sheet, Mel.......................Col
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret Four, The, Mel..................Mono
Secret of Dr. Kildare, 12, Mel........MGM
Seventeen, Com. ....Para
She Goes to War, Mel...............St. Rts.
She Married a Cop, Mel................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, 041, West............20th-Fox
Shop Around the Corner, 20, Mel........MGM
Should a Girl Marry? 3830, Mel.......Mono
Should Husbands Work? 816, Com.......Rep
Showdown, West........................Para
Sidewalks of London, Mel..............Para
Singing Charro, The, West..........Foreign
Singing Cowgirl, The, WI-3, West.......GN
Six-Gun Rhythm, WI-19, West..........GN
6,000 Enemies, 938; Mel...............MGM
Sky Patrol, 3815, Mel..................Mono
Slightly Honorable, Mel..................UA
Smashing the Money Ring, Mel..........FN
Smuggled Cargo, 825, Mel..............Rep
Some Like It Hot, 3837, Mus..........Para
Song of the Street, Mel.............Foreign
Sons of the Sea, Mel................Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel...........Rep
So This Is London, Com.............Foreign
South of the Border, 941, West.........Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Stanley and Linvingstone, Mel......20th-Fox
Star Maker, The, 3851, Mus............Para
Still Water, Com.....................Foreign
Stolen Life, 3864, Mel..................Para
Stop, Look and Love, 008, Com......20th-Fox
Story of Alexander Graham Bell, The
938, Mel. 20th-Fox
Strange, Cargo, Mel....................MGM
Stranger from Texas, The, West.........Col
Stronger Than Desire, Mel.............MGM
Student Nurse, Mel......................WB
Stunt Pilot, 3814, Mel.................Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.....................RKO
Sun Never Sets, Mel...................Univ
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Swanee River, 017, Mus. (C).......20th-Fox
Sweepstake Winner, Com.................FN
Swift Justice, West.................Producers
Swiss Family Robinson, 019, Mel........RKO

T

Taming of the West, West..............Col
Tarzan Finds a Son, 939, Mel.........MGM
Tear Gas Squad, Mel.....................WB
Tell No Tales, 35, Mel.................MGM
Ten Days in Paris, Mel.............Foreign
Texas Express, West. ....Col
Texas Renegades, West............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel...........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel..........Univ
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel............Foreign
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel............Col
Thou Shalt Not Kill, 916, Mel...........Rep
Three Cheers for the Irish, Mel..........WB
Three Sons, 004, Mel..................RKO
Three Texas Steers, 866, West..........Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com...............Col
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel........WB
Torture Ship, Mel...................Producers
Tower of London, 4012, Mel............Univ
Traitor Spy, Mel.....................Foreign
Trapped in the Sky, Mel................Col
Tropic Fury, 4052, Mel..................Univ
20,000 Men a Year, 013, Mel.......20th-Fox
Two Bright Boys, 4017, Mel............Univ
Two Fisted Rangers, West...............Col
Two's Company, Com.....................UA
Two Thoroughbreds, 013, West...........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars,
West. ....Mono
Under-Pup, The, 4010, Mel.............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel...............Para
Unmarried ....Para
Untamed, Mel. (C).....................Para

V

Vigil in the Night, 007, Mel...........RKO
Village Barn Dance, Mus.-Com.........Rep
Virginia City, Mel......................WB

W

Wall Street Cowboy, 857, West........Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel....................20th-Fox
Waterfront, 325, Mel....................WB
Way Down South, 947, Mus.............RKO
Way of All Flesh, Mel..................Para
We Are Not Alone, Mel..................FN
We Shall Meet Again, Mel..............WB
Westbound Stage, 3952, West..........Mono
Western Caravan, West..................Col
West of Carson City, 4061, West.......Univ
West of the Divide, West..............Mono
What a Life, 3995, Com................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witness Vanishes, The, 4027, Mel......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf Call, 3827, Mel...................Mono
Wolf of New York, Mel..................Rep
Woman Is the Judge, A, Mel...........Col
Woman from Hell, Mel..................Para
Women, The, I, Com.-Mel.............MGM
Women Without Names, Mel...........Para
Wonder World, Mel......................GN
World Moves On, The, Mel..............WB
Wuthering Heights, Mel.................UA
Wyoming Outlaw, 867, West............Rep

Y

You Can't Get Away With Murder, 364,
Mel. ....FN
Young As You Feel, 032, Com.......20th-Fox
Young Man's Fancy, Mel............Foreign
Young Mr. Lincoln, 947, Mel......20th-Fox
Young Tom Edison, Mel................MGM
Yukon Flight, 3938, Mel................Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Man From Sundown, The	Chas. Starret - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30, 39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
My Son Is Guilty	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	
(See "In the Cutting Room," Nov. 18,'39.)				
Music in My Heart	Tony Martin - Rita Hayworth - Edith Fellows-Eric Blore	Jan. 10,'40†	70	
(See "In the Cutting Room," Nov. 25,'39.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Berry, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
These High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	rieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†		
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†		
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†		
His Girl Friday	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	
(See "In the Cutting Room," Dec. 9,'39.)				
Lone Wolf Strikes, The	Warren William-Joan Perry	Jan. 26,'40†		
Outside the Three Mile Limit	J. Holt-D. Purcell-I. Ware			
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
Pioneers of the Frontier*	Bill Elliott-Linda Winters	Feb. 8,'40†	58	
Texas Express	Chas. Starrett-Iris Meredith			
Too Many Husbands	J. Arthur - F. MacMurray - M. Douglas			

FIRST NATIONAL

(See Warner Brothers)

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild 315	Joan Valerie-James Bush	Oct. 14,'39	57	
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

At Your Age

Full Speed Ahead

Never Mind the Guard

Wonder World

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, p. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74; 76; Dec. 9,'39, p. 98; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72.)				
Earl of Chicago (G) 18	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
Kid from Texas, the (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†		
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Congo Maisie 19	A. Sothern - J. Carroll-R. Johnson	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Florian	Robert Young-Helen Gilbert			
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville			
Gone with the Wind (A)	Vivien Leigh - Clarke Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
I Take This Woman	Spencer Tracy-Hedy Lamarr			
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†		Apr. 22,'39
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
Northwest Passage	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Strange Cargo	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter...... Betty Compson	Feb. 2,'40†		
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead	James Newill	Jan. 10,'40†		
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†		
Cheyenne Kid, The*	Jack Randall	Feb. 24,'40†		
East Side Kids	Dennis Moore-Vince Barnett	Feb. 10,'40†		
Fatal Hour	Boris-Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†		
(See "Mr. Wong at Headquarters," "In the Cutting Room," Dec. 30,'39.)				
Hidden Enemy	Warren Hull-Kay Linaker	Jan. 20,'40†		
Murder on the Yukon*	James Newill	Feb. 17,'40†		
Pioneer Days	Jack Randall	Jan. 25,'40†		
Secret Four, The (A)	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3509	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tairoff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56.)				
Heritage of the Desert (G) 3845	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hebson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68; Dec. 23,'39, p. 60.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds	Isa Miranda-George Brent	Mar. 8,'40†		
(See "Diamonds Are Dangerous," "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash	Wm. Holder - J. Barrett - B. Granville-E. Stone-V. Glaser			
(See "In the Cutting Room," Dec. 30,'39.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	B. Donlevy - A. Tamiroff - M. Angelus			
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Mar. 25,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Golden Gloves	Jean Cagney-Richard Denning			
Gun Chores	William Boyd-Russell Hayden			
Hold Your Horses	Wm. Boyd-Russell Hayden			
Knights of the Range	Russell Hayden-Jean Parker	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The (G)	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	*99	Dec. 23,'39
Man from Bar 20	William Boyd-Russell Hayden			
(See "In the Cutting Room," Dec. 16,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 2,'40†		
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 26,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
Santa Fe Marshal	William Boyd-Russell Hayden	Jan. 19,'40†		
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Showdown*	Wm. Boyd-Russell Hayden	May 10,'40†		
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 16,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Woman from Hell*	Ralph Bellamy - Jean Cagney - W. Henry			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		
Swift Justice	Tim McCoy			
Texas Renegades	Tim McCoy	Jan. 21,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Heroes of the Saddle 963	Three Mesquiteers	Jan. 12,'40†	56	
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Thou Shalt Not Kill 916 (A)	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Texas Steers (G) 866	Three Msequiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Village Barn Dance	Richard Cromwell - Doris Day - Lulu Belle & Scotty			
Wolf of New York	Edmund Lowe - Rose Hobart - James Stephenson			
(See "In the Cutting Room," Jan. 6,'40.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7, 39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16'39 pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	91	Nov. 18,'39
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Feb. 9,'40†		
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	*60	Dec. 16,39
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi	Mar. 8,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 26,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 16,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	58	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 66; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	*84	Dec. 23,'39
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson	Mar. 22,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama 035	Sidney Toler-Jean Rogers	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Cisco Kid in Chicago* 039	Cesar Romero-Jean Rogers	Apr. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Earthbound* 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
For Women Only 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Apr. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	
(See "In the Cutting Room," Nov. 25,'39.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	Apr. 5,'40†		
Little Old New York 041	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†		
Man Who Wouldn't Talk, The 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
They Came by Night 033		Feb. 23,'40†		
Young As You Feel 032	Jed Prouty-Spring Byington	Feb. 16,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72.)				
Slightly Honorable	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†		
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
(See "In the Cutting Room," Dec. 16,'39.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59.)				
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven			
Over the Moon (A)	Merle Oberon-Rex Harrison		78	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veldt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G)	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
Invisible Man Returns	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Motreal 4054	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Oh, Johnny, How You Can Love	Tom Brown-Peggy Moran	Jan. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Noland-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Lee Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	98	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges -			
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Friday*	Boris Karloff-Bela Lugosi			
Danger on Wheels	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†		
Devil Is Yellow	Wayne Morris-Margaret Lindsay			
Framed	Constance Moore-F. Albertson	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
House of Seven Gables*	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
It Happened in Koloha	Deanna Durbin-Kay Francis-Walter Pidgeon			
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel	Feb. 9,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rigadoon	Lola Lane-James Craig			
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11, '39, 39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	
(See "In the Cutting Room," Nov. 25,'39.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Rat and a Baby	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 812	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Castle on the Hudson	John Garfield - Pat O'Brien - Ann Sheridan			
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson - H. Davenport - M. Stevenson			
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Magic Bullets	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
(See "In the Cutting Room," Dec. 30,'39.)				
Married, Pretty and Poor	John Garfield-Claude Rains			
Philo Vance Comes Back	J. Stephenson-Margot Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Three Cheers for the Irish*	Priscilla & Rosemary Lane-Dennis Moore - T. Mitchell - P. Lorre-A. Hale			
Virginia City	Errol Flynn-Miriam Hopkins-Randolph Scott-Allan Hale			
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley			*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The* (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby			88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial* (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire* (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
On the Night of the Fire* (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
Traitor Spy	Bruce Cabot	Assoc. British		87	Dec. 30,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.*]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
Awful Goof, The 1427 Charley Chase	Dec. 22,'39†	2 rls.
Boom Goes the Groom 9431 Andy Clyde	Mar. 25,'39	17½
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39†	18
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing but Pleasure 1428. Buster Keaton	Jan. 19,'40†	2 rls.
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Jan. 5,'40†	2rls.
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static In the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16
CINESCOPES		
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	10
COLOR RHAPSODIES		
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	8
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39)		
Nell's Yells 9511	Nov. 3,'39†	7
Odd Sports 9804	June 30,'39	7
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Jan. 26,'40†	1 rl.
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Dec. 22,'39†	1 rl.
Sojourn in India 9555	July 7,'39	9½
COMMUNITY SING		
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.
FABLE CARTOONS		
Park Your Baby 175	Dec. 22,'39†	1 rl.
Little Lost Sheep 1751	Oct. 6,'39†	7
FOOLS WHO MADE HISTORY		
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½
HAPPY HOUR		
Know Your History		
(Remakes from "March of Years")		
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11
KRAZY KAT CARTOONS		
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6
MUSIC HALL VANITIES		
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Night at the Tree 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10
PHANTASIES CARTOON		
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½
SCRAPPY CARTOONS		
Scrappy's Rodeo 9756	June 2,'39	6
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7
SCREEN SNAPSHOTS		
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	1 rl.
No. 4 1854	Jan. 5,'40†	1 rl.
SPECIAL		
SPORT THRILLS		
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1803	Dec. 29,'39†	1 rl.
Jai Alai (1-6-40) 1802	Nov. 3,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
1503	Feb. 10,'39	10½
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½
WASHINGTON PARADE		
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS		
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The (12-23-39) W-891 (color)	Oct. 28,'39	9
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15, '39	8
Mad Maestro, The W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81 (color)	Dec. 9,'39	9
CRIME DOESN'T PAY		
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish P-1	Dec. 23,'39†	20
FITZPATRICK TRAVELTALKS		
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia .... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27, '39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Love On Tap M-877 Mary Howard (Sepia)	Mar. 18,'39	11
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes M-75 (Sepia)	Dec. 30,'39†	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 (Sepia)	Jan. 6,'40†	11
MUSICAL COMEDIES		
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
OUR GANG		
Auto Antics (9-16-39) C-942	July 22,'39	10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10
PASSING PARADE		
(Sepia)		
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
F-958	June 10,'39	10
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7
COLOR CLASSICS		
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl
Small Fry (5-6-38) C8-4	Apr. 21,'39	7
COLOR CRUISES		
Chile (1-6-40) K9-3	Nov. 10,'39†	10
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 2,'40†	1 rl
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. A9-5	Dec. 29,'39†	1 rl
Here's Hal (1-6-40) A9-4	Nov. 24,'39†	10
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl
Moments of Charm of 1940 (10-4-39) A9-2 Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov. 17,'39†	11
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review V9-4	Dec. 22,'39†	1 rl
Windward Ho! V9-5	Jan. 19,'40†	1 rl
PARAMOUNT PICTORIAL		
(New Series)		
No. 10—P8-10	May 5,39	1 rl
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) E 8-8 (Special)	Apr. 7,'39	22
Females Is Fickle E9-3	Feb. 23,'40†	1 rl
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearian Spinach E9-2	Jan. 19,'40†	1 rl
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11
1939-40		
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10
GRANTLAND RICE SPORTLIGHTS		
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts R9-6	Dec. 8,'39†	1 rl
No. 71—Bowling Skill R9-7	Jan. 26,'40†	1 rl
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept. 29,'39†	1 rl
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39†	18
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—L9-3	Jan. 19,'40†	1 rl

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19
HEADLINERS		
No. 4—Sales Slips 93,604	June 2,'39	17
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—(1-6-40) 04,204	Dec. 1,'39†	11
MARCH OF TIME		
1938-39		
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	10
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	20
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-39) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
Air Waves (3-17-39) 94,607	Mar. 10,'39	10
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinguette (7-15-39)	May 26,'39	8
West Wall (1-6-40) 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39	1 rl
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	9
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9
SPECIAL		
Five Times Five (9-16-39) 93,801	July 23,'39	20
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Officer Duck 04,101	Sept. 22,'39†	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	
Sea Scout 94,115	June 30,'39	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11
FASHIONS (In Color)		
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10
LEW LEHR		
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10
TERRY-TOONS		
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl
Edgar Runs Again 0508	Jan. 26,'40†	1 rl
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy Goose in the Frame Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Feb. 19,'40†	1 rl

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skiis")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7
LANTZ COLORED CARTUNES		
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9
MENTONE MUSICAL COMEDIES		
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'38	17
SPECIAL		
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20
STRANGER THAN FICTION SERIES		
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty (1-6-40) 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies (1-6-40) 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) John Payne	Nov. 25,'39†	15
Remember When (9-16-39) 5101 Eaton Boys	Jan. 20,'40†	20
One for the Books (1-6-40)		20
COLOR PARADE		
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.
New Horizons 5404	Jan. 6,'40†	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16
Old Hickory (1-6-40) 5003	Dec. 23,'39†	17
LOONEY TUNES		
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec. 16,'39†	7
No. 80—Porky's Last Stand 5607	Jan. 6,'40†	1 rl.
MELODY MASTERS		
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb. 17,'40†	10
MERRIE MELODIES (In Color)		
No. 78—Presto Change 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football 5308	Dec. 16,'39†	1 rl.
No. 99—The Curious Puppy 5309	Dec. 30,'39†	1 rl.
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug. 19,'39	1 rl.
VITAPHONE VARIETIES		
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mrs. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept. 1,'39	22
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
BRITISH		
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17
CENTRAL		
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do it Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER INTERNATIONAL		
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.
PARAMOUNT BRITISH		
'Arf a Mo' Hitler (10-28-39)		28
PATHE COMMERCIAL		
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls.
WORLD		
City, The (5-20-39)		44
YORKE		
Couriers of the Nation (12-9-39)		17
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept. 2,'39	(1st episode 29 min.) (1st episode 30 min.)
Drums of Fu Manchu Henry Brandon-Luana Walters (15 episodes)		
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley		18 (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (Larry (Buster) Crabbe	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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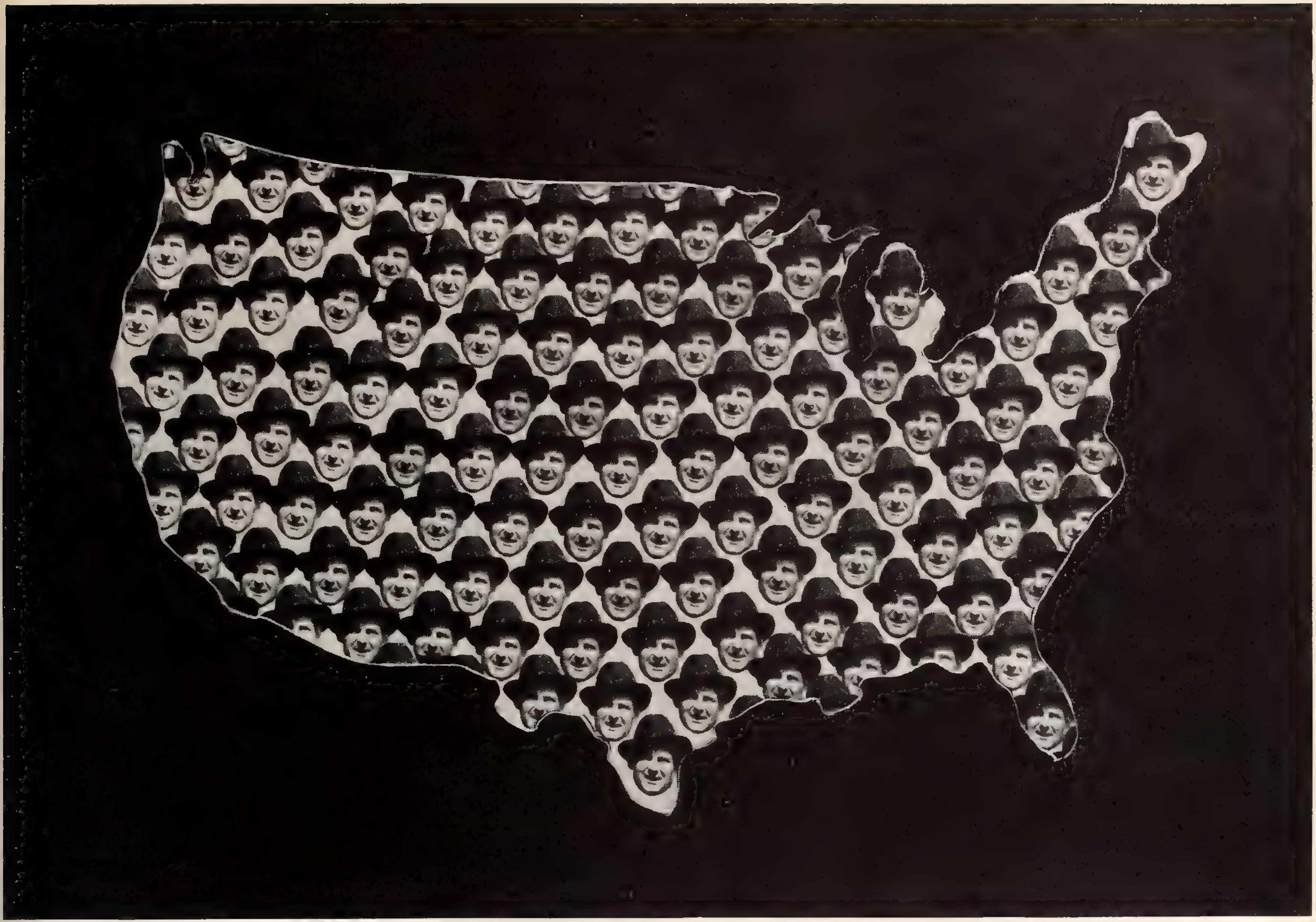

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Better Theatres

EQUIPMENT · FURNISHINGS · OPERATION · DESIGN

Construction of Efficient Lighting Coves

Keeping Your Entrance Area Spic and Span

GENERAL FEATURES

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SECTION TWO

• JANUARY 13, 1940 •

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Bates	Attleboro, Mass.
Middleboro	Middleboro, Mass.
Greendale	Worcester, Mass.
Avon	Stamford, Conn.
Jewett	Jewett, Conn.
Plaza	Windsor, Conn.
Hippodrome	Bridgeport, Conn.
Whitney	Hamden, Conn.

NEW YORK

Newsreel	New York City
State	Endicott, N. Y.
Century	Buffalo, N. Y.
Flatbush	Brooklyn, N. Y.
Court House	Watertown, N. Y.
Century	New York, N. Y.
RKO 81st St.	New York, N. Y.
New Theatre	New York, N. Y.
Chancellor's Hall	Albany, N. Y.
Riviera	Syracuse, N. Y.
Strand	Brooklyn, N. Y.
New Theatre	New York City

MIDDLE EAST

Stonehurst	Upper Darby, Pa.
Mack	Chester, Pa.
Mile	Bethlehem, Pa.
Fox	Philadelphia, Pa.
Met	Oxford, Pa.
Opera House	Waynesburg, Pa.
Penn	West Reading, Pa.
Palace	Pittsburgh, Pa.
Shore	Wildwood, N. J.
Adams	Newark, N. J.
Cameo	Newark, N. J.
Towers	Camden, N. J.
Alvin	Guttenberg, N. J.
Fair Lawn	Washington, D. C.
Earle	Washington, D. C.

SOUTH EAST

Millwald	Wytheville, Va.
Colony	Portsmouth, Va.
Lynwood	Grundy, Va.
Buckingham	Arlington, Va.
New Theatre	Pearisburg, Va.
New Theatre	Danville, Va.
Robinson-Grand	Clarksburg, W. Va.
Browns	Cabin Creek, W. Va.
Capitol	Wheeling, W. Va.
Pleasant Valley	Wheeling, W. Va.

SOUTH EAST (Continued)

Parker	Parkersburg, W. Va.
New Theatre	Marmet, W. Va.
Liberty	Whitesville, W. Va.
State	Bethesda, Md.
Hyattsville	Hyattsville, Md.
Rialto	Atlanta, Ga.
Duncan Hall	Auburn, Ala.
Madison	Memphis, Tenn.
Minosa	Morgantown, N. C.
Broward	Ft. Lauderdale, Fla.
New Theatre	Lake Worth, Fla.
Palace	Leesburg, Fla.
New Sparks	Winter Park, Fla.

MIDDLE WEST

Valentine	Defiance, Ohio
Madison	Cincinnati, Ohio
Forest	Cincinnati, Ohio
RKO Schubert	Cincinnati, Ohio
RKO Palace	Cincinnati, Ohio
Granada	Cleveland, Ohio
RKO Keiths	Dayton, Ohio
RKO Grand	Cincinnati, Ohio
Times	Cincinnati, Ohio
Mt. Lookout	Cincinnati, Ohio
Shea's Palace	Ashtabula, Ohio
RKO Keiths	Dayton, Ohio
Hines	Portland, Ind.
Strand	Shelbyville, Ind.
Park	Indianapolis, Ind.
Alhambra	Shelbyville, Ind.
Illinois	Jacksonville, Ill.
State	Quincy, Ill.
RKO Virginia	Champaign, Ill.
Family	North Branch, Ill.
Newsreel	Chicago, Ill.
Lincoln	Belleville, Ill.
Four Star	Grand Rapids, Mich.
Center	Cadillac, Mich.
Senate	Detroit, Mich.
Marshall	Marshall, Mich.
Oz Theatre	Fremont, Mich.
Cozy	Decatur, Mich.
Community	Harbor Beach, Mich.
Regent	Muskegon, Mich.
Maxine	Croswell, Mich.
Regent	Allegan, Mich.
Garden	Flint, Mich.
Gladmer	Lansing, Mich.
Sun	Bangor, Mich.
Northtown	Lansing, Mich.
Regent	Flint, Mich.
Westown	Lansing, Mich.
Strand	Holland, Mich.
Nortown	Flint, Mich.

MIDDLE WEST (Continued)

Lyric	Traverse City, Mich.
Harper	Detroit, Mich.
Mack-Uptown	Detroit, Mich.
University	Ann Arbor, Mich.
Grand	Crookston, Minn.
Lux	Perham, Minn.
Main Street	Sauk Center, Minn.
American Legion	Gaylord, Minn.
Crystal	Glencoe, Minn.
Arrowhead	Omamia, Minn.
Avalon	White Bear Lake, Minn.
Pix	Sleepy Eye, Minn.
Canby	Canby, Minn.
Madelia	Madelia, Minn.
Hollywood	Tracy, Minn.
Vogue	St. Mathews, Ky.
Liberty	Lincoln, Nebr.
Broadway	Cape Girardeau, Mo.
Isis	Kansas City, Mo.
Auditorium	Marshall, Mo.
Pageant	St. Louis, Mo.
Plaza	Kansas City, Mo.
De Graw	Brookfield, Mo.
Riverview	St. Louis, Mo.
Palace	Wichita, Kans.
Miller	Wichita, Kans.
Juliar	Baraboo, Wis.
Modjeska	Milwaukee, Wis.
Plaza	Dyersville, Ia.
Hardacre	Tipton, Ia.
Palace	Cedar Rapids, Ia.
Wampas	Keosauqua, Ia.
Rialto	Pocahontas, Ia.
Palace	Muscatine, Ia.

WEST

New Fox	Sterling, Colo.
Broadway	Denver, Colo.
Court House	Denver, Colo.
Fox	Longmont, Colo.
Granada	Monte Vista, Colo.
Pioneer	Lamar, Colo.
Salida	Salida, Colo.
Pantages	Sioux Falls, S. D.
Grand	Lemmon, S. D.

SOUTHWEST

Texas	Wapahachie, Tex.
Rosewin	Dallas, Tex.
Palace	Marlin, Tex.
Majestic	Houston, Tex.
Grand	Cooper, Tex.
Texas	Sherman, Tex.
Navaway	Houston, Tex.
River Oaks	Houston, Tex.
Ritz	Blytheville, Ark.
Duncan	Duncan, Ariz.
Clovis	Clovis, N. M.
Fox Mission	Mesilla Park, N. M.

CALIFORNIA

La Reina	Van Nuys
Meralta	Los Angeles
Harvey	San Francisco
State	Long Beach
Brayton	Long Beach
De Anza	Riverside
News Reel	San Francisco
Paramount	Los Angeles
Porter	Woodland
Glendale	Glendale
Fox	Palo Alto
Academy	Inglewood
Tower	Fresno
Los Angeles	Los Angeles
Ventura	Ventura
Fox Orpheum	Oakland
Maywood	Los Angeles
River	Oildale

NORTHWEST

Dikon	Wapato, Wash.
State	Spokane, Wash.
Liberty	LaGrande, Ore.
Roxy	Fargo, N. D.
Munroe	Rolla, N. D.
Grand	Oakes, N. D.
Walhalla	Walhalla, N. D.
State	Bottineau, N. D.
Fox	Helena, Mont.
Fox Babcock	Billings, Mont.
Liberty	Great Falls, Mont.
Castle	Newcastle, Wyo.
Empress	Laramie, Wyo.

EXPORT

Royal	Trinidad, Spain
Cine Avenida	Lima, Peru
New Theatre	Montreal, Canada
Princess	Sault Ste. Marie, Canada
Riviera	San Juan, P. R.
Madello	San Juan, P. R.
Pylon	Toronto, Ont., Can.
Roxy	San Juan, P. R.
20th Century	Juneau, Alaska
New Theatre	Havana, Cuba
Matienzo	San Juan, P. R.
New Theatre	Montreal, Ont., Canada

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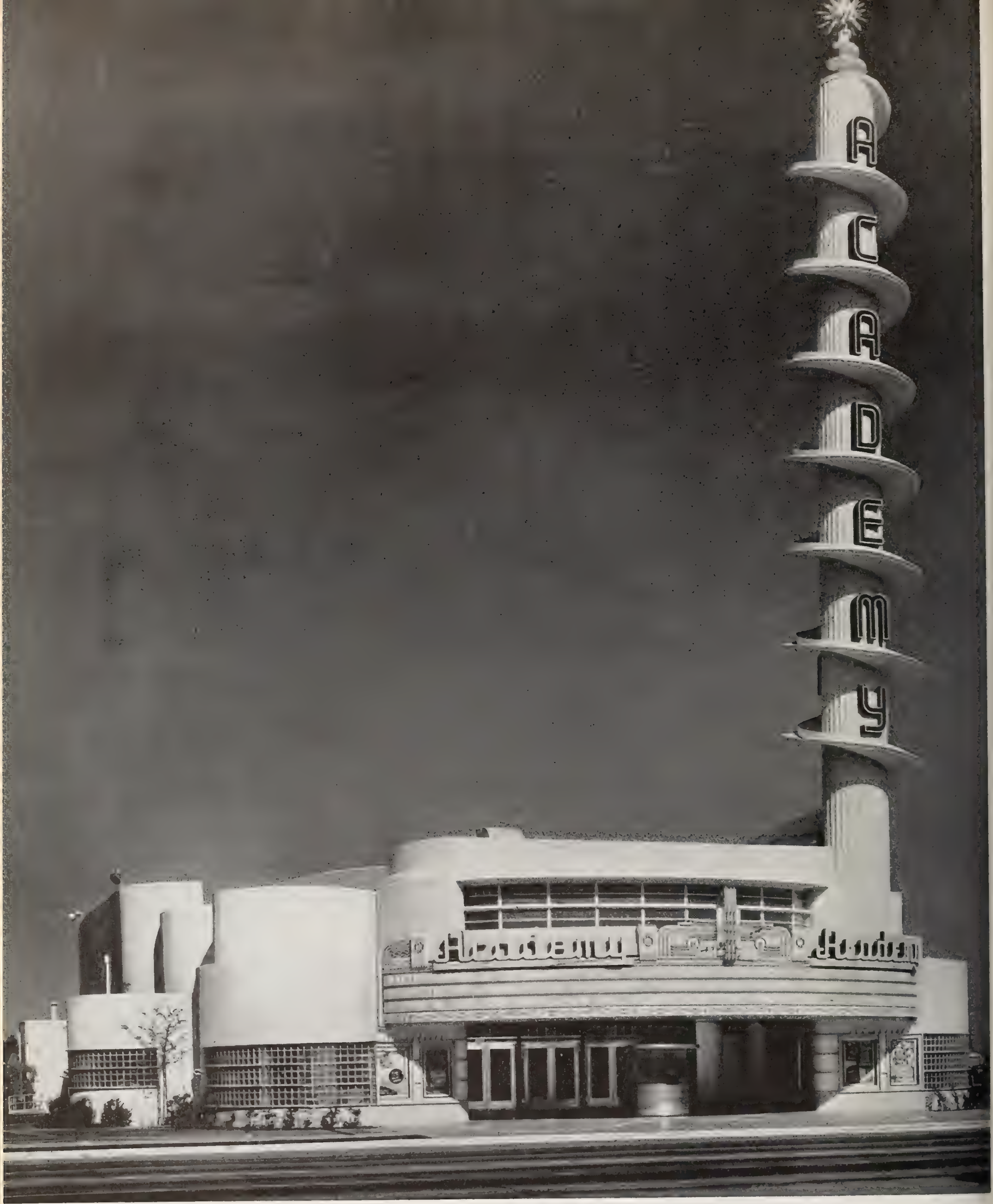

EXPLOITATION . . . CHARM

. . . both are tastefully unified in the striking front of the being-much-talked-about Academy theatre, new Fox West Coast house in Los Angeles, designed by S. Charles Lee. (Special material is now in preparation for a complete description of the Academy in an early issue of Better Theatres.)

Better Theatres

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Vol. 138 No. 2

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■ ■ ■

1939 Projects Reports Show Trend To Smaller Capacities; Total Is 542

NEW THEATRE projects reported during 1939 increased 26% as compared with those reported in 1938. Data compiled by BETTER THEATRES' *Projects Bulletin Service* shows 542 theatre construction projects reported for the year just closed, as compared with 429 in 1938.

New theatres were smaller—but somewhat more expensive. The national seating average for 1939 auditoriums was 672, whereas last year's plans called for seating capacities 12% larger, with an average capacity of 790.

In spite of their smaller size, 1939 plans indicated theatres no less expensive to build than those reported in 1938. Their average cost was $60,000 per theatre; $59,000 was 1938's average. This year's seat, in other words, represents a net construction investment of $89.00—last year's of $75.00. This trend incidentally, also was reported in BETTER THEATRES a year ago as becoming evident in the last six months of 1938.

In the light of the two-year perspective, the tendency toward smaller theatres shows up as a continuous process. The average seating capacity for 1937 construction projects ran very close to 900, a level which was maintained through the spring of 1938. In the second half of 1938, however, the average was only 686 seats per theatre, bringing the year's figure down to 790, and comparing closely with the average of 672 for the entire year of 1939.

Building Evenly Distributed

The year's construction projects were distributed fairly evenly throughout the nation. The brightest section was in the East North Central states, with a total of 116 new houses, Ohio leading with 37. The South Atlantic states reported 85; the West South Central and West North Central 75 each, the Pacific slope 59 and the Middle Atlantic states 46. The East South Central section with 39, New England with 21 and the Mountain states with 20, trailed.

In each section, however, one or two states usually outstripped their neighbors. California overcame all competitors even in the busy Middle West, topping the nation with 46 new houses, 9 more than Ohio's 37. Idaho and New Mexico were tied at 5 each in the Mountain region, Texas was far ahead in the West South Central area, tying Ohio with 37 and leaving Louisiana and Arkansas with 17 and 15, respectively.

Iowa with 32 was the leader in the West North Central section, where Kansas reported only 9, and Nebraska 4. Missouri did second best, with 20. Tennessee had a slight edge in the East South Central states with 12; North Carolina was busiest along the South Atlantic, reporting 22 projects and followed by Georgia with 19. In the Middle Atlantic territory Pennsylvania's 24 beat New York's 16 two to one. Connecticut was responsible for almost all the activity in New England, with 16.

Costs Appear Varied

Available figures on seating capacities appear to show the largest theatres are still being built in the South: thus the Texas average was 1,203 seats; that for Georgia was 1,000. The trend toward small theatres was strongly apparent in the West; the average for all California theatres reporting was only 455. Mountain states construction averaged only 545 seats per theatre. Large and small theatres were, however, spotted through all sections. In contrast to Texas, Oklahoma built to averages of only 383 seats, and West Virginia, in the same group with Georgia, averaged only 393 in contrast to Georgia's average of just under 1,000.

Construction costs, as far as reported, are equally spotty. The most elaborate new houses apparently are in the East North Central group, where construction costs average over $93,000; the South Atlantic states came next with $85,682; New England held up fairly well at $60,000; the Mountain states, where, however, theatres are also very small, reported an average construction cost of $25,100.

Sidelights from New England and the Middle West indicate that the year's mild building boom was even stronger than the projects reports indicate. Minneapolis, for example, would have added six projects to the Minnesota total if the city fathers had not seen fit to reject applications for construction licenses. Appeal has been carried to the city council by applicants H. L. Griffith, Irving Gilman, W. R. Frank (who wants to build two theatres), Rudolph St. Anthony and W. H. Donahue.

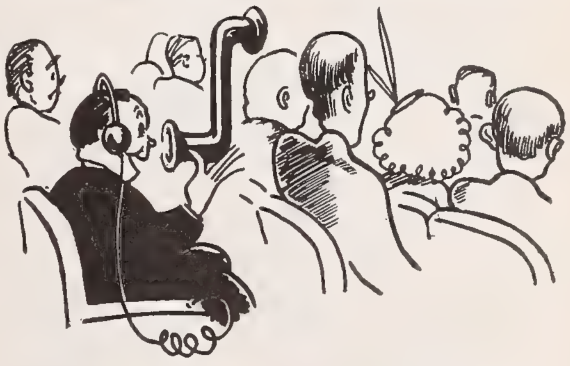
Connecticut, leading all New England with 16 projects for new theatres, has just recently reported twenty remodelling jobs, ranging in cost from $2,000 to $20,000; these got under the line before December 31st, and others are pending for early 1940.

Michigan reports that since July, 1937, a total of 44 new theatres have been built in that state, bringing the state's seating capacity up to 400,000. The average seating capacity of the 44 new houses is 610.

New Interest Seen in Providing Clear Vision

DIFFICULT TO measure exactly, but nevertheless definitely apparent in actual cases of theatre construction and remodeling, is a new interest in improved vision of the screen. The experience of leading auditorium chair manufacturers affords probably the best single indication of such interest and most of them report an increasing use of such devices as "bowled" floors (incorporating the so-called "reverse slope" principle) and staggered seating.

Use of the "reverse" floor set in a half-dozen years ago, and today is no longer a novelty. Ben Schlanger, New York theatre architect who has read a number of papers before the Society of Motion Picture Engineers on "reverse" or "bowled" floors, estimates, partly from his own observations and partly those of seating companies, that no fewer than 200 new theatres have been built in the United States during the past five years with floors employing the central flat section and the forward upward slope.



The use of the stagger plan for the middle bank has also become noticeable. Such a scheme is now standard for all new construction of the Interstate circuit in Texas, while it has been applied to effect a better plan in a number of reseating jobs.

Efficient Cove Lighting Plans

ℭ Offering a general scheme for built-in illumination with minimum light waste

INDIRECT LIGHTING coves are constructed usually of a metal lath and plaster combination or of sheet metal. The plaster cove has the advantage of blending in with the plaster of the walls and ceiling whereas the sheet metal cove is apt to reveal an applied appearance due to the exposure of necessary joints and seams in the metal. Both the plaster and the sheet metal serve the purpose of a light reflecting material which the internal surface of the cove has to serve.

The metal has to be painted, but the plaster is best when left in the natural white finish on the inside surfaces since the common hard smooth white finish plaster is a most efficient light reflective finish, having a diffusive reflective characteristic which eliminates the appearance of bright spots reflected from the lamp filaments.

Reflecting Surface

The use of the inside surfaces of the lighting cove as the light reflecting element results in a most economical installation although it does not prove to be the most efficient as far as light production and maintenance of light reflection considerations.

The inside shape of the cove controls to a great extent the amount of light obtained by reflection other than the light coming directly from the lamps but even the most efficient shape is of little value when there is an accumulation of dust on the reflecting surface. A more costly method which overcomes this disadvantage consists of placing the lamps in unit reflectors or in continuous enclosed troughs, then the only surface needing cleaning is the glass cover over the lamps which is a comparatively small area and glass can be washed clean most easily.

The reflecting surfaces in the lamp enclosures are comparatively small and highly reflective, optically designed to reflect light in definite directions and at definite angles. These enclosed reflectors are of standard manufacture. The use of highly reflective polished reflectors is not advisable without glass covers because exposure dulls the surfaces in a short time.

Light Source Schemes

When the inside of the structural cove is used as the reflecting surface, the lamps are placed in a galvanized sheet metal wire way strip about 2 x 3½ inches in cross-sectional measurements. The strips are continuous and may contain the wires for various color and lamp size intensities. If fluorescent lamps are used the strip must be of greater dimensions to accommodate more than one color.

When the lamps are not placed in the enclosed reflectors, the light cove should not be placed at any height which would prove inaccessible for the purpose of keeping the internal surfaces of the cove and the lamps clean since frequent cleaning is necessary. The design of the cove should allow for visibility into the cove and the reaching of surfaces requiring cleaning.

For example, a cove of small dimensions placed too close to the ceiling does not provide for these necessary allowances. Cleaning of the lamps and the internal cove surfaces should be done approximately at about one month intervals. The internal surfaces should be painted a flat white about once every year.

Incandescent lamps having a standard base can be placed on centers of no less than 4 inches in the wire way strip when individual enclosed reflectors are not used. Lamps do not have to be placed as close as this unless there is to be more than one circuit of lamps in the one strip, in which case every other or every third lamp would be burning at one time.

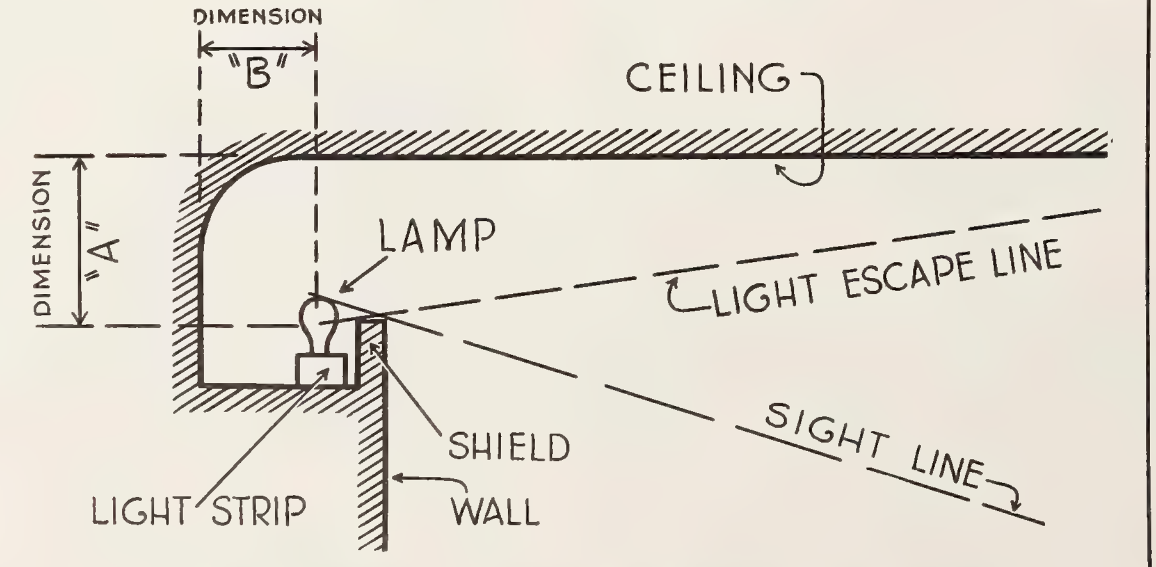
When three circuits or sets of lamps are used in one strip the smallest centerings become necessary because the void caused by having some of the circuits off at any time must be minimized. In determining the proper distance between lamps all reference to center dimensions of lamps refers to the distance between the lamps of one circuit. For example, there may be three circuits in one strip with lamps placed at 4 inch centers, but the lighting design of the strip would have the effect of lamps burning for one of the circuits at centers of 12 inches.

Cove Dimensions

A safe rule for determining cove dimensions and lamp centerings is to maintain a proper relation between the dimensions *A* and *B* in the accompanying drawing, and the distance between lamps. The distance between lamps should never be more than one and one half times the shortest between the lamps and any cove surface near the lamps. Greater lamp spacings will produce dark areas or scallops on the illuminated area at and near the cove. Usual lamp centerings vary from 8 to 16 inches. A maximum distance *A* and *B* is desirable for smooth and even lighting.

An important phase in cove design is that of making the cove produce a maximum of light with minimum use of light energy. The placing of the lamps in relation to light shield shown on the accompanying drawing is an important factor in connection with this problem. The lamps should be placed as high as the sightline from below will allow. The sightline is drawn from the eye of the standing person who can be placed at the furthest possible distance from the cove.

When the sightline and lamp position is determined, it is then possible to fix the height of the light shield. The light shield should be made as low as the sightline will permit to insure the maximum escape of light and the furthest spread of light. If possible the light escape line should approach a horizontal line, or even a downward angle for highest efficiency.



A basic cove arrangement. For references to Dimensions A and B, see text.

Another Chapter in the Story of a Boy's Ambitions

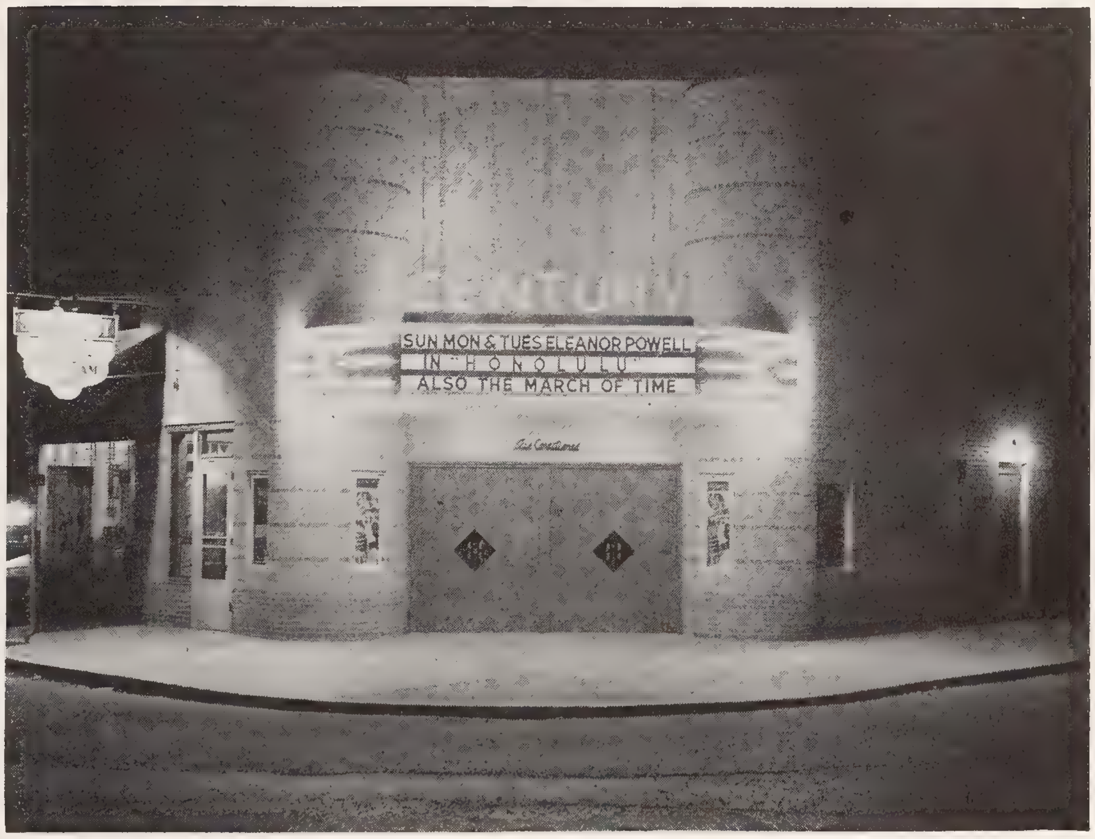
In presenting a description of Albert Hefferan's new Century theatre in tiny Coopersville

—let us first go back to the Owl theatre, the original Owl. That would be about a dozen years ago, when Albert Hefferan, whose home was in Grand Rapids, was just getting well started in his teens. Apparently born with the desire to be a showman, Albert was given a 9mm. camera and projector. He immediately organized a "company" among his chums, "photodramas" were devised and produced in the backyard, then shown at the Owl, which the lads (with the remarkable indulgence of Al's parents) arranged in the attic of he Hefferan home. However, they had to be good boys to get away with it—when the school marks were low, no show!

But the lads worked hard, both at school and as "showmen," doing odd jobs to improve their equipment, and finally acquiring a standard projector which permitted them to rent films, and the Owl was moved out to the garage, where they installed 60 regular theatre chairs, doubling the capacity. They had sound, too—made from parts of victrolas, with amplifiers, speakers, etc., bought with profits. They even had an organ, played by a music roll.

It was pretty sheepishly that they wrote a film exchange, asking for service. No one was more surprised than they when a salesman actually showed up. What was more, he assured them that they were eligible to rent films. They weren't first-runs, of course. But the lads got 25c adult and 15c children admission prices just the same.

But the boys were growing up. Finally Albert went to Junior College in Grand Rapids. But his ambitions remained unchanged. When he got through school, he looked around for a small town in which to begin his real career as an exhibitor. He decided on Coopersville, about twenty miles away. There he remodeled a building formerly housing a restaurant, doing all of the designing and much of the rebuilding himself.



Night view of Coopersville's new Century theatre, with its floodlighted upper facade.

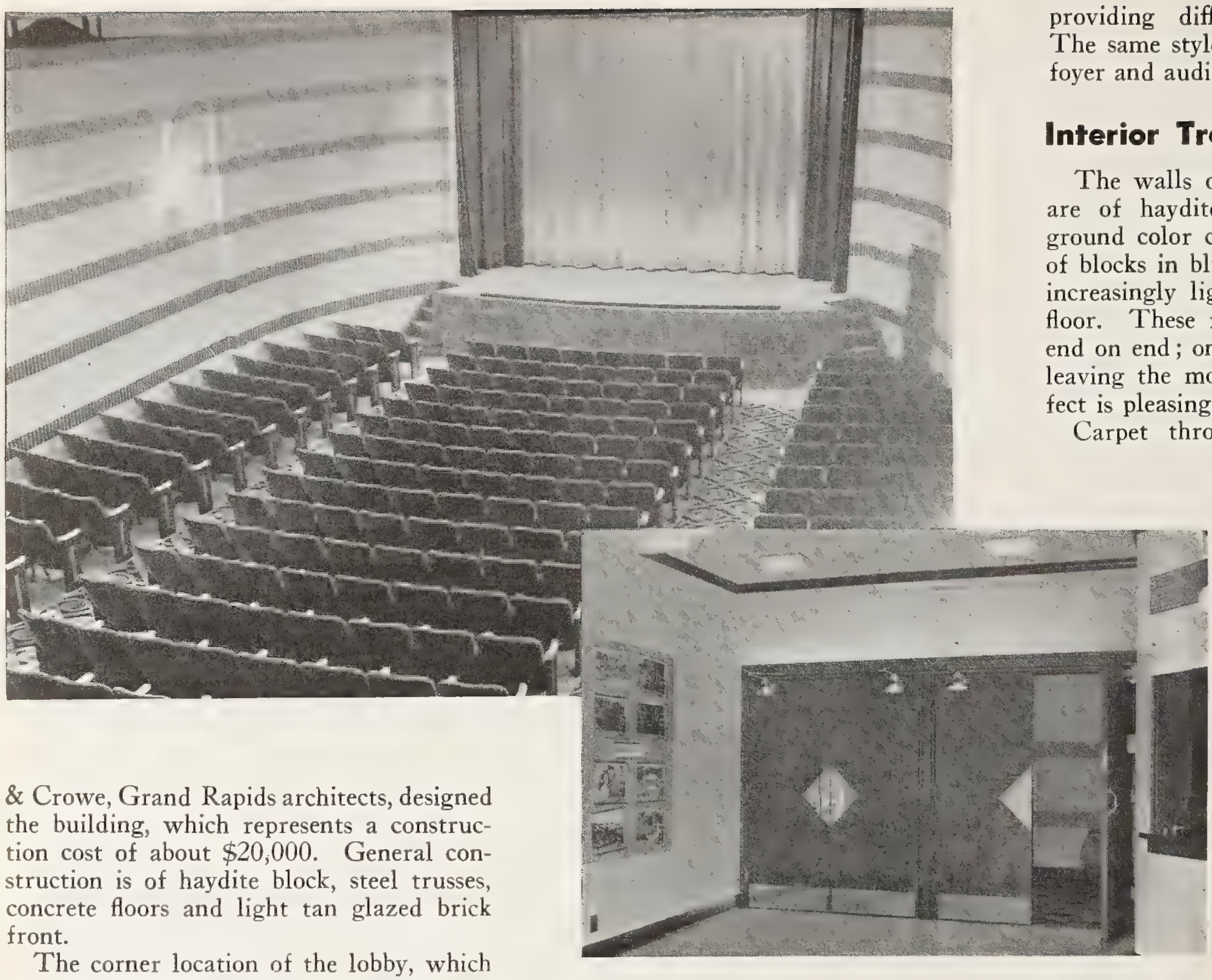
Now he had 150 seats. He called this theatre the Lynx. And it prospered. Obviously it prospered, for that was only in 1937, and already the handsome, 348-seat Century, opened late last fall, has replaced it. Mr. Hefferan himself describes the Century, beginning in the next column.

A view of Coopersville, photographed from the theatre during construction.

THE WAY Coopersville and the surrounding farmers turned out to patronize the Lynx theatre that I established there a few years ago—as pretty much of a gamble, for the population is only about 1,200, and it is just twenty miles from Grand Rapids—proved that my hunch had been right. The Lynx was my first venture in showbusiness since graduating from Junior College in Grand Rapids (the other "theatres" were boyhood affairs in my parents' home and garage, though they were "professional" enough in their way). The Lynx seated only 150 and had been built by remodeling a restaurant building, to which I erected an addition. But it was a starter, and it paved the way for the construction of the finer theatre that even then I was hoping for.

Besides the theatre, the building, which is owned and operated by the Century Theatre Company, of which I am president and manager, contains three small store spaces, two of which are occupied by an ice cream parlor and tea room that opens into the theatre lobby as well as onto the street.

The lot is on the main business corner of the town and is larger than was needed. The frontage of Main Street, 70 feet, was fully utilized, but the auditorium and stage section do not extend the full width, giving something of a blunt L-shape, with the theatre entrance at the corner. Applying my ideas on decoration and various operating features, Robinson, Campau



The lobby, looking into the foyer, and (at top) the auditorium.

& Crowe, Grand Rapids architects, designed the building, which represents a construction cost of about $20,000. General construction is of haydite block, steel trusses, concrete floors and light tan glazed brick front.

The corner location of the lobby, which seemed desirable, resulted in an odd-shaped lobby, but the box office was placed on the right side just at the jog in the wall, with the door to the ice cream parlor opposite. The foyer does not extend the width of the building, but has a vestibule leading to a side exit, to the right of which is the men's toilet. Two aisle openings lead into the auditorium, which is 33 feet, 8 inches wide inside.

Front Treatment

The style of the front might be called conservative modern. The general facing in light tan glazed brick is trimmed with horizontal stripes of a darker shade of brick. On each side of the entrance doors the walls curve in and have recessed poster frames. This curve is extended above the marquee on each side, with a brick pattern panel between. Floodlights on the marquee light up this panel at night.

The marquee has one face in a position to be seen from both streets. It is trimmed in green neon and has a large initial *C* on both sides. A row of clear lamps, spaced 6 inches on centers, extends around the under edge of the face and sides, and two recessed floods in the soffit light up the sidewalk after the rest of the marquee lights are turned off.

The lobby has plaster walls and is lighted by ceiling fixtures of modern style providing diffused colored illumination. The same style of fixtures are used in the foyer and auditorium.

Interior Treatment

The walls of the foyer and auditorium are of haydite block, painted, with the ground color cream and every fourth row of blocks in blue, these being graduated in increasingly lighter shades up from the floor. These rows are haydite brick, laid end on end; only the brick is painted blue, leaving the mortar cream color. The effect is pleasing, since it is not a solid band.

Carpet throughout—in the foyer and down the aisles and in a "cry room"—is Crestwood Velvet in red, gold and blue, blending with the walls and other decorations. The auditorium chairs (they are Ideal) have blue leatherette seats, coral mohair backs, and blonde-wood armrests. Drapes in the foyer and aisle arches, and the stage curtain, are dark blue rayon plush.

The ceilings throughout the interior are Celotex laid in a herringbone pattern.

The auditorium is lighted by fixtures like those in the lobby (they were furnished by the Modern Theatre Supply Company of Grand Rapids). Dim colors remain on and are connected with the exit light circuit. General illumination is by clear lamps in the same fixtures, operated on a dimmer, so that as the white light is dimmed, the colors seem to come up.

For sound absorption, in addition to the Celotex ceiling, the rear wall is of cinder block, which has some absorption qualities, rather than of haydite.

The stage is 22 feet wide with an opening 16 feet high, and 8 feet deep, permit-

(*Continued on page* 17)

Predecessors of the Century—the Owl theatre in the Hefferan garage (showing the lads who operated it), and the Lynx in Coopersville, first "pro" venture.

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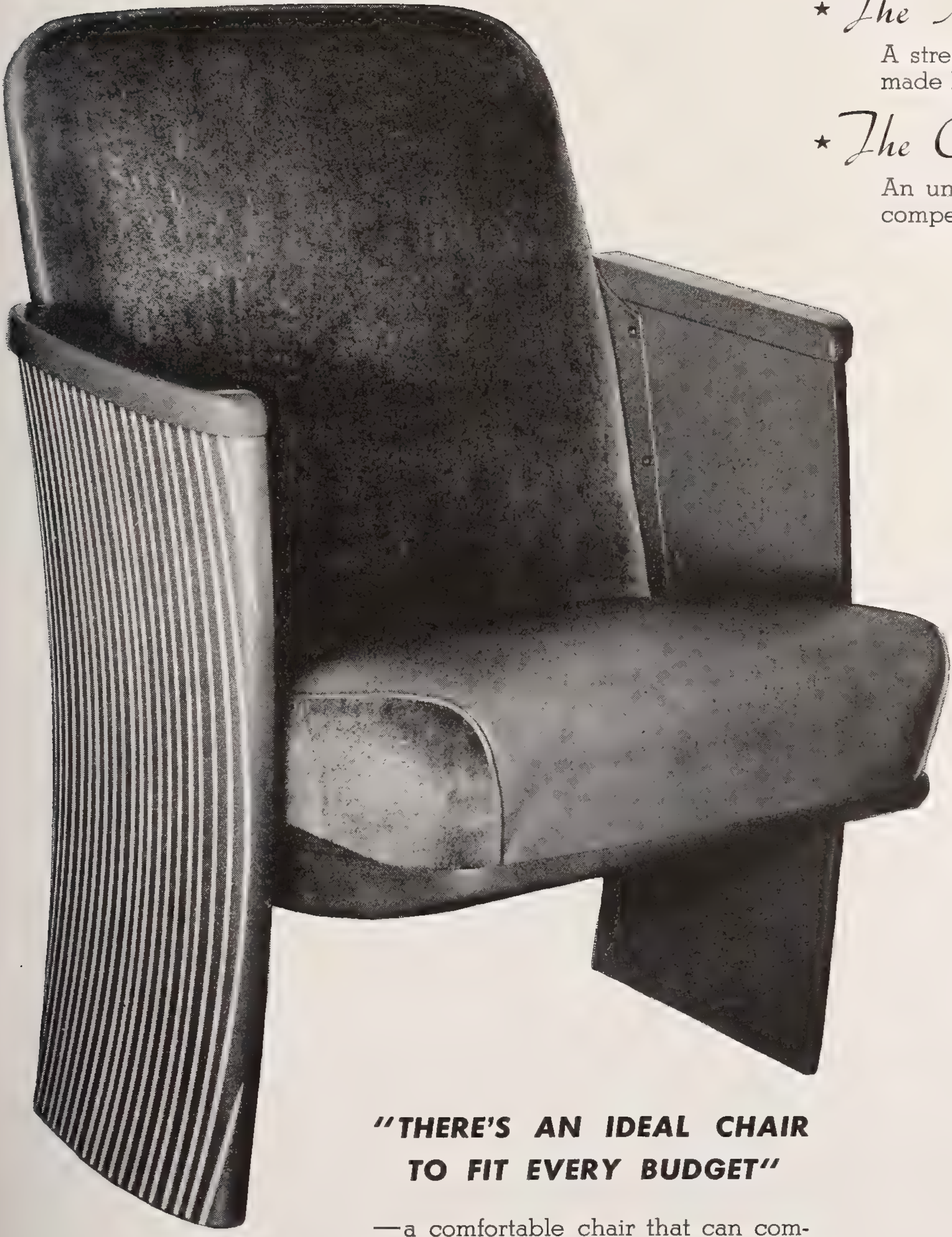

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GRAND RAPIDS, MICHIGAN

Cleaning the Front for Both Attractiveness and Economy

• Suggestions as to methods and materials that safely, effectively and conveniently keep the theatre's "display window" fit for service

By S. BRAVERMAN

ALTHOUGH THE front of the theatre, and the vestibule, are exposed to the weather and dust-laden winds, they sometimes are subjected to less inspection and cleaning than the interior of the theatre. It is true that uncleanliness indoors is particularly obnoxious, but the entrance area is the show-window of the theatre and one thing it must not display—signs of neglectful management.

In getting around among theatres, as the writer does a great deal, one is struck by the wide difference between the cleaning policy of one operator and that of another. Some circuits, for example (the Century circuit in the New York area comes to mind, and there are of course many others), are almost fanatical (if one can be a fanatic on cleanliness) in their care of the front, vestibule, lobby, etc., while others seem to disregard the front, in particular, as a part of the house requiring regular cleaning throughout.

How often the marquee is allowed to gather dust and dirt around the lamp sockets and between little structural projections and on ledges (on the roof, too, but this will be considered in another article), and how seldom are the soffits of some marquees really cleaned! Nor is it uncommon to find fragments of banners still clinging long after *almost* all of the banner has been ripped off.

Cleaning the Marquee

The attraction board letters should of course be clean when put in the panel. Glass letters can be easily washed off with slightly soapy water; metal letters should be cleaned with a polishing wax or oil—wax is better, but oil is more convenient.

The metal frame of the attraction board also should be polished at suitable intervals (the period will vary according to local atmospheric and other specific conditions), while the glass panel of a silhouette-letter type board should be washed with soapy water containing a few drops of ammonia—or one can use a liquid window cleaner, spraying it on and wiping the panel dry with a soft rag.

Stainless Steel and Chrome Trim

There seems to be a notion more or less prevalent that stainless steel and chromium do not need cleaning. They definitely do, or the finish will corrode, and once this begins, only replacement or refinishing will restore proper appearance.

Such trim can be easily maintained by cleaning it, whenever inspection shows that it is collecting grime, with *very fine* pumice powder gently applied with double- or triple-O steel wool. *Caution: If the surface is merely plated with chromium, steel wool should not be used;* the pumice powder can then be applied with a soft rag.

Lamps and Neon Tubing

When cleaned regularly, lamps and neon tubing may be kept absolutely clear by merely wetting a wash rag with soapy water containing a little ammonia and wiping the glass. Socket rims and sign channels should be similarly cleaned.

Keeping Sidewalk Neat

You may have noticed that some porters, after sweeping the sidewalk dirt into the street gutter, leave it there, thinking the dirt disposed of, ignoring the fact that slight breezes, or even normal air currents, are likely to carry such matter as cigarette butts, bits of paper, etc., not only back onto the sidewalk, but into the vestibule. Sidewalk dirt and waste material should be swept into a pile in the gutter and substantially all of it should then be scooped up into a receptacle and burnt. (If neighboring stores are a nuisance in this respect, perhaps a good-natured explanation of how their dirt blows into your vestibule will suffice to reform them.)

Gum can usually be scraped off the sidewalk and vestibule floor with a putty knife or similar implement. If it doesn't yield entirely, remove the remainder with a little carbon tetrachloride (if your cleaning supplies do not include this, your projectionists doubtless have some, or your druggist can supply it as such or in the form of a clothes cleaning fluid).

Removal of Snow and Ice

There are two ways of keeping the sidewalk clear of snow and ice. One of course is to push it off to the curb, where it should be shoveled into a neat pile (and pending its removal by the city, why not tack a display card on a stick and mount it neatly on the pile of snow?)

The other way to keep rid of snow and ice is to sprinkle the sidewalk with *calcium chloride* (it is available for just that purpose under various trade names) when the snow begins to fall. The snow will immediately melt, and the water will not freeze. This substance, which is about as cheap as table salt, is not injurious to carpeting or chair fabrics, so will cause no harm should there be any considerable amount of it dissolved in the water on a patron's shoes.

Cleaning of Rubber Mats

Rubber lobby mats should be washed every day or two—in bad weather, more often. Water and soap are all that is necessary—there are no tricks. *Use only a neutral soap* (containing no caustic); the safest way is to use a liquid soap in the water. Caustic soap hardens, or gums, rubber, and your lobby mats will "last quick" if you use it in washing them.

The mats should be scrubbed with a *deck brush,* which is stiff enough to clean out the grooves, yet will not harm the surface. After scrubbing, flood the mats with clear water through a hose, or rinse with a wet mop.

Incidentally, if you use your mats only in rainy or snowy weather, store only in a cool place when you take them up. Heat dries and cracks them. Also, be sure to *roll* them, *not* to fold them. [*Other aspects of lobby mat care were dealt with in the October,* 1939, *issue of* BETTER THEATRES.—THE EDITOR.]

Care of Display Cases

Display frames, whether of wood or a material like Formica, should be waxed once a week. It is, however, inside the case that neglect is most often found. Cards, instead of being removed entirely and disposed of, are sometimes lazily got rid of by slipping below or to one side of the lamps; that is not only sloven, but results in shutting off some of the light. Mats should be kept immaculate—that is only good showmanship. They should be dusted off regularly with a feather duster. Art gum will remove some blotches on paper board mats, while carbon tetrachloride will often eradicate soiled spots on fabric mats.

Cleaning the Box Office

If any element of the theatre should be kept cleaner than another, certainly Element No. 1 is the box office. Too often

(*Continued on page* 23)

about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Aaron Goldberg has remodeled the Circle in San Francisco, Calif. The house has been reopened under the name of Circle Newsreel theatre.

The Rex theatre has been opened in Little Rock, Ark., after a six week period of construction. It is operated by C. C. Mundo.

The Vogue at New Port Richey, Fla., has been reopened after being renovated. The house is leased by the Beach Amusement Company, Inc., which is constructing a new theatre at St. Petersburg. Lewis Cooper is manager of the Vogue.

John Danz has purchased the Circle in Seattle, from S. Maraki, Japanese exhibitor. The house, located in the Oriental section of the city, will be added to Mr. Danz's second-run Sterling circuit.

Wes Bolen will open a new 300-seat theatre in a converted building at Quinter, Kan.

Catawba Theatres, Inc., with principal office in Charlotte, N. C., has been granted a charter. The authorized capital stock is $100,000. Incorporators are: L. C. Sipe and H. H. Everett of Charlotte; K. P. Drace of Newton, N. C., and F. J. Powell of Chester, S. C.

P. H. Markowitz who recently acquired the Casino in San Francisco, plans to remodel the house.

The Washita theatre at Chickasha, Okla., was destroyed recently by a fire which for a time threatened to spread to adjoining buildings. The theatre was operated by Consolidated Theatres, Inc., affiliate of the Griffith circuit. The building, owned by Bell McCown of Dallas, was not insured. Total damage was estimated unofficially at $50,000.

■ ■ ■

C. B. Rosson, manager of the State theatre in Raleigh, N. C., has been transferred to the Carolina in Ashboro, N. C. N. H. Hicks of the Capitol in Raleigh succeeds Mr. Rosson as manager of the State, while to fill Mr. Hicks' place, G. H. Sturm has been shifted from the Palace to the Capitol.

The new Hoo-Hoo theatre at Gurdon, Ark., has been opened. The house is named after a lumber fraternity that originated in Gurdon in 1892 and today has over 12,000 members in 65 clubs. Carrolton Allman will manager the house, which is owned and operated by K. Lee Williams of Oklahoma City.

The 973-seat Forest theatre in Allingtown, Conn., has been opened by Michael Cascioli.

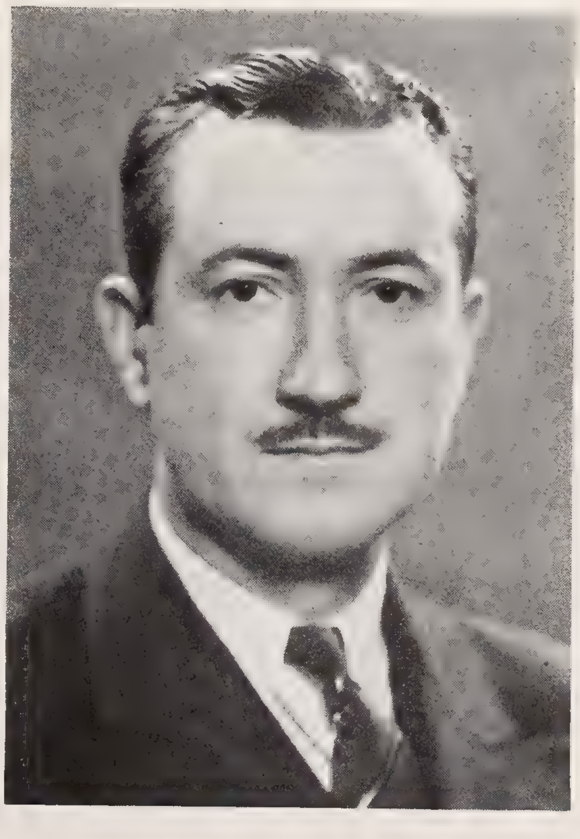
J. H. Pace, who has the Strand at Cumberland, and the Princess at Massena, Ia., is selling out his holdings in order to promote other business interests.

G. R. Moore and J. W. Law have taken over the Solano theatre at Fairfield, Calif., from Vacaville Theatres, Inc.

The Cobb, new theatre in Marietta, Ga., has been opened. It seats 500 and was erected by Manning & Wink, operators of the Strand, the city's other theatre.

After remodeling said to have cost $50,000, the Downtown theatre in Oakland, Calif., had been reopened with Rene La Marr as manager.

Neighborhood Theatres, Inc., with home offices in Richmond, Va., will add another theatre to their circuit of 23 houses when a new theatre now under construction in Arlington, Va., is completed in the late spring. The new house will seat 700, and the building will include bowling alleys and stores. Fred Bishop of Richmond is the architect. Morton G. Thalhimer heads Neighborhood Theatres, and Sam Bendheim, Jr., is general manager.



A. A. Ward, who has been named chief engineer of Conrac, Inc., which recently was formed to manufacture an automatic photocell-actuated attendance register. Mr. Ward was formerly on the engineering staff of Altec, and previously with Erpi.

When thieves rifled the office of the Paramount theatre at Andalusia, Ala., recently, they carried away the office safe containing several hundred dollars in cash, and jewelry belonging to M. D. Adams, the manager.

J. B. Lima and John Peters plan to erect a theatre at Roseville, Calif.

D. B. Levin, veteran San Francisco showman, has joined the Aaron Goldberg circuit in that city as manager of the Circle theatre.

■ ■ ■

Biscayne Boulevard Theatre Corporation, Miami, Fla., has been chartered, with authorized stock as 100 shares, no par value. Incorporators are I. Padgett, T. H. Teasley and G. S. Bowlidge.

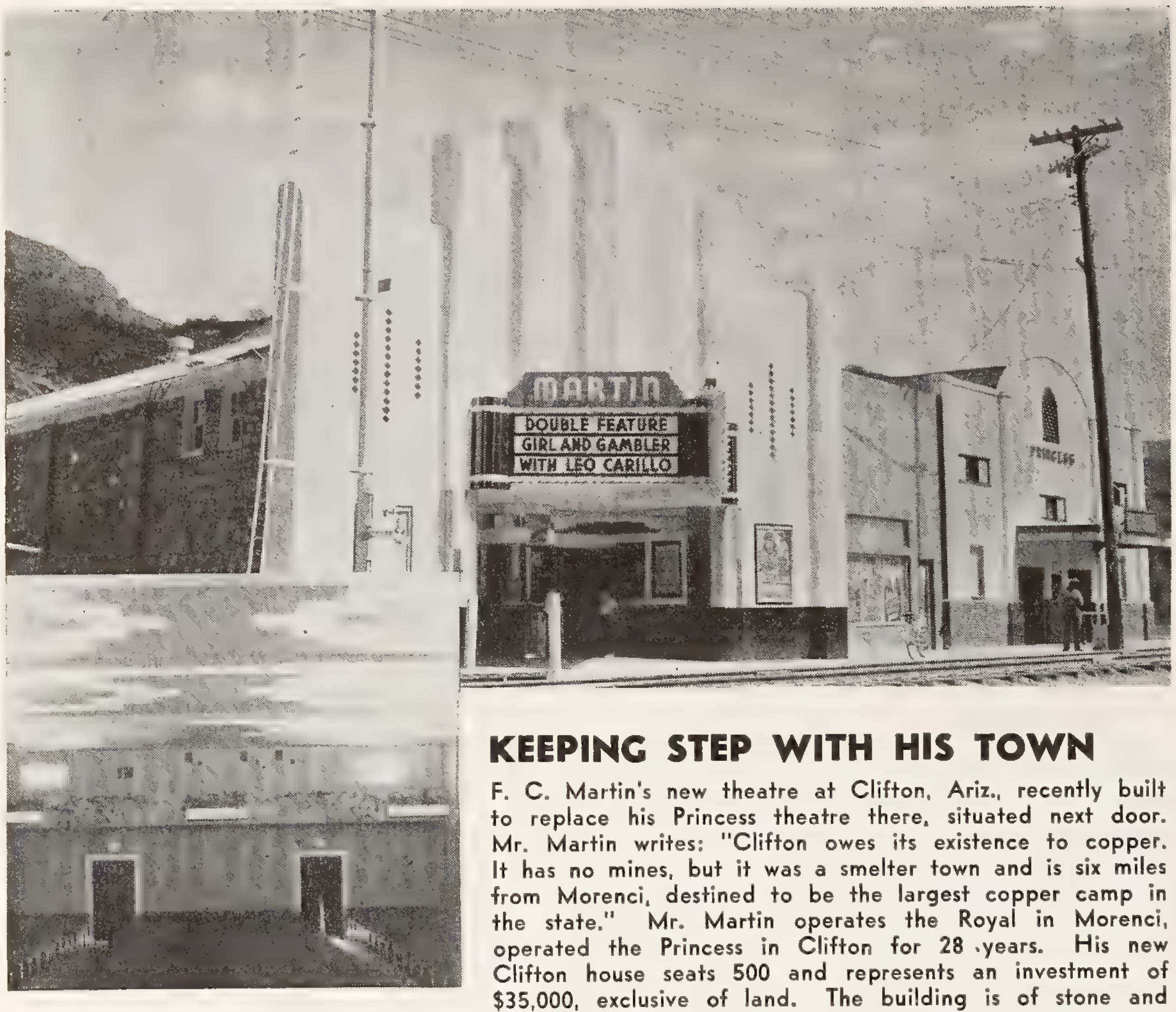
Fire originating in the projection room of the Allied theatre at Dermott, Ark., recently gutted the building with a loss placed at $20,000. Ignition of film was clearly seen on the screen by the audience at the matinee performance, but the theatre was emptied rapidly and in an orderly manner. The Allied building and equipment were owned by C. H. McCroskey, who also has theatres at Lake Village and Eudora, Ark.

J. E. Massie, operator of the Park and Pisgah theatres at Waynesville, N. C., and the Lyric at Sylva, N. C., has purchased the Bryson in Bryson, N. C., from C. R. Reagan. Mr. Massie also recently acquired the Gatlinburg theatre at Gatlinburg, Tenn. Mr. and Mrs. H. L. Senteney are managing the two newly acquired theatres.

The Lincoln has been opened at Alameda, Calif., by Meyer Plotkin and Harold Berg.

Fred Van Doren is constructing a 600-seat house in Waterbury, Conn. He also operates the Hamilton in Waterbury.

The Carolina at Lumberton, N. C., will be operated by North Carolina Theatres, Inc., under terms of a ten-year contract, according to an announcement made by Dr. R. S. Beam, president of Robeson Enterprises, Inc. The Theatre will be closed the first of the year to undergo re-



KEEPING STEP WITH HIS TOWN

F. C. Martin's new theatre at Clifton, Ariz., recently built to replace his Princess theatre there, situated next door. Mr. Martin writes: "Clifton owes its existence to copper. It has no mines, but it was a smelter town and is six miles from Morenci, destined to be the largest copper camp in the state." Mr. Martin operates the Royal in Morenci, operated the Princess in Clifton for 28 years. His new Clifton house seats 500 and represents an investment of $35,000, exclusive of land. The building is of stone and concrete, the front being of concrete with a black porcelain-enameled metal base. The marquee, of prefabricated type by the Artkraft Sign Company of Lima, Ohio, also is of porcelain metal, and above it the front is trimmed in five projecting columns outlined in neon, which makes the columns appear at night as extensions of the marquee. The auditorium, also pictured, is finished in buff and gray Celotex, applied to form a decorative pattern. Mr. Martin also writes: "I can assure you that in planning the new theatre Better Theatres was of great help. In fact, I am one of your oldest subscribers, beginning when I operated the Empire theatre in Morenci. I have been in the motion picture business since 1908." The new Martin theatre, he adds, was built because general improvements in Clifton, and accompanying elevation of local tastes, made the old Princess outmoded.

modeling and renovation estimated to cost more than $15,000. Roy Champion, who has managed several units in the North Carolina circuit, has been named manager of the remodelled house.

Vinita, Okla., will have a new theatre with the remodeling of a bank building there. Richard Fryer, Sr., and his son, Richard, Jr., will operate the house.

George Pace has reopened the Rio at Rodeo, Calif.

March Brothers Theatres have opened the Pix, at LeMars, Ia., replacing the old Elite. The house, which has been almost completely rebuilt, seats 270.

Ray Harper and Frank Boeck have opened the Friant at Friant, Calif., site of one of the huge dams of the Central Valley water project.

Greater Chicago Theatres, lessee of the Embassy in Neenah, Wis., contemplates improvements to the house at an estimated cost of $30,000.

Jesse Jones of Portland, Ore., who operates the St. Johns theatre there, has acquired the Granada and Roseway theatres from Walter E. Tebbetts, who is retiring from show-business. Archie Holt, former GB branch manager in Seattle, will be associated with Mr. Jones in the supervision of the two houses. Both houses will be remodeled.

The Valerie theatre at Inverness, Fla., was damaged to the extent of $10,000, by a fire starting from an overheated heating plant. Patrons witnessing a performance at the time of the blaze left the theatre without mishap.

With the opening of the new Princess in Harriman, Tenn., Ray Moore has been appointed assistant manager for both the Prince theatre there, and the new house.

Melvin Sparks has been named manager of the Guild in Crystal City, Tex.

The Ritz in Oklahoma City is scheduled for early reopening, according to Walter B. Shuttee, general manager of Standard Theatres. The house has been closed since last February and during that time has been remodeled. Standards has eight theatres in Oklahoma City.

The newly incorporated Empress Amusement Company of Columbus, Ohio, has taken a 20-year lease on the 600-seat Empress, from the Hamilton Realty Company. Wallace B. Ingram, manager of the Champion theatre, is president of the new corporation, with Walter P. Miles, projectionist of the state censorship office, as vice-president, and Mrs. Ethel Chesbrough Miles, manager of the Garden theatre, as secretary and treasurer. The Empress previously was a unit of the Chesbrough circuit, operating in Columbus.

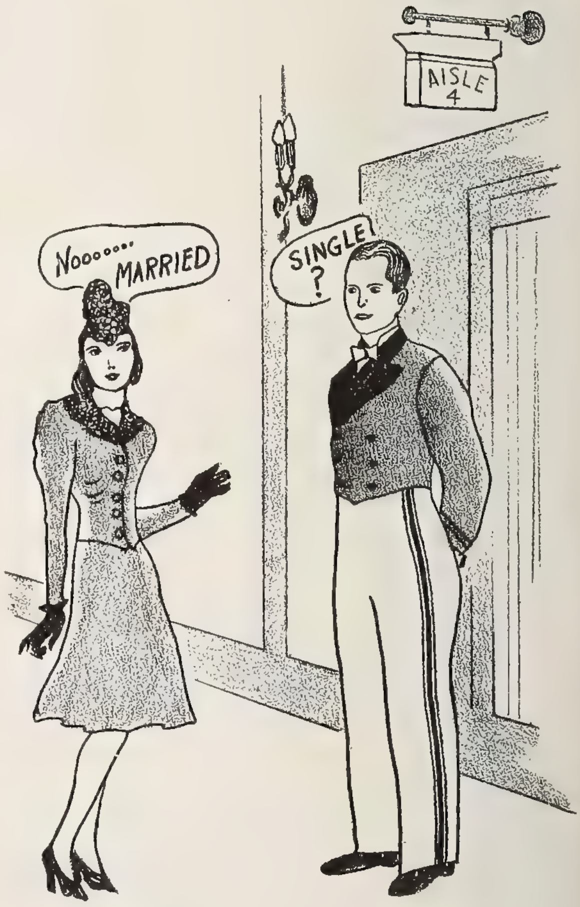
Plans for enlarging and modernizing the Pickfair in Kernersville, N. C., have been announced by James J. Justice, owner and operator of the house.

Joe Malmuth, formerly connected with the Hurly Screen Company and the Dictagraph Products Corporation, has joined the Amusement Supply Company, New York, as sales engineer.

Sylvan Goldfinger, formerly with B & K, is the managing director of the Telenews theatre in Chicago, recently opened as that city's first newsreel house.

The newly remodelled Senate, operated by Kerasotes Brothers in Springfield, Ill., has been opened. The house, said to be oldest theatre in the city from the point of continued operation, was modernized from the box office to the screen.

Plans and specifications are being prepared by Kaplan & Sprachman, architects of Toronto, for a new front, box office, marquee, and interior decorations for the Palace theatre in Hamilton, Ont., Famous Players Canadian house.



Why not say, "Single SEAT"?

Thus does C. J. Haney, chief of service of the Orpheum theatre in Madison, Wis., use his talent for drawing to bring out a defect which he has observed among ushers in some theatres. And we may assume that his boss, Hugh Flannery, quite agrees, for it was he who sent it in. Mr. Flannery is city manager for the Ashley Theatre Company, which operates four theatres in Madison.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . .
LIGHTING • SEATING
AIR-CONDITIONING AND VENTILATION
• MAINTENANCE •
MARQUEE & SIGNS

OBSERVATIONS

of the editor

WHY THEATRE OPERATORS HAVE ENTERPRISE—THAT DESIRE TO MAKE MONEY

ALBERT HEFFERAN, now a full-fledged exhibitor but once a kid who merely wanted to be one, and whose new Century theatre is dealt with elsewhere in this issue, cited in a letter accompanying his description of the Century, a story about his boyhood theatre that appeared just a decade ago in Exhibitors Herald-World, the Quigley publication which was consolidated with Motion Picture News to make Motion Picture Herald. In the files we found the issue; the editorial blurb introducing the story began: "The future of the motion picture theatre in America is assured if the remarkable work of the youngsters in charge of the Owl theatre at Grand Rapids, Mich., is any criterion."

We don't think that was an attempt at prophecy; it was merely an application of common sense. Sophisticated show people perhaps regard guys like Al Hefferan as a yokel. And any way you take it, he is a small-time operator. He has only one theatre! In a town of 1,500! But all any business, any industry, is made of is enterprise, ambition, a willingness to work and learn and do better. The energy of our business, as of any other, is that of our manpower, not of financial resources, money-bigness, alone.

■ ■ ■

Hefferan started with a terrific yen to be a motion picture exhibitor. He and some other boys rigged up quite a neat little semi-play theatre in the Hefferan home. Later they took over the garage in the back yard. And finally Al built himself a theatre in a small nearby town. Now, a few years later, he replaces this with the much larger, finer Century theatre.

Here is enterprise, a willingness to work and to learn, and ambition. But despite his deep-rooted interest in showbusiness, we don't think that Mr. Hefferan's enterprise is entirely the result of that interest. We think that a big part of the incentive lies in the desire to make money, and the expectation that being a theatre operator will permit him to do so. Not necessarily a vast amount. But enough.

Enterprise throughout the fabric of the motion picture theatre business will be with us just so long as the profits of this billion-dollar-a-year business can filter through that fabric. Manpower is what we need, but it will fail to be developed, or will peter out, unless there are enough of the old vitamins (shekels to you) to go around.

By the way, will someone explain to us how an industry doing a cash business of from 800 million to a billion dollars a year, can ever consider itself "un-prosperous?"

■ ■ ■

Of course, we're kind of touchy on the subject of theatre net income. We want to see theatres properly maintained, and improved as advancements come along. And this being the business it is, repairs and improvements come out of cash receipts over and above those necessary for fixed charges, salaries and film rental. Mostly, if not entirely, depreciation is a bookkeeping charge—money is not set aside for replacement. When the picture does business, and the percentage on it is enough to pay for the last couple of "turkeys" with a little to spare for the grocer, Willie's new bicycle and the bank account, then we can think about getting those new projectors. If not, we struggle along with the old jalopies we have. Big or small, independent or circuit, that is essentially the way our theatres are operated.

Yet it seems likely that the public will think no more of the motion picture, as an institution, than we ourselves think of it. Every theatre that is not equipped and manned to present motion pictures effectively, and is otherwise below the standards of its community, is undermining the position of the film. Any spread of low-standard operation jeopardizes the business of theatres of high standards. And another thing—

Well, enough of that. Suppose you've heard about the correct pronounciation of Vivien Scarlett O'Hara Leigh's last name. It's pronounced Lee. Which certainly spoils a couple of gags we've heard. Incidentally, how are things in **your** neeborhood?

—*George Schutz.*

AIR-CONDITIONING & Ventilation

HEATING
INSULATING
FILTERING

" . . today the theatre must assure its public breathing comfort."

Economy in Cooling Methods Today

¶ Discussing several developments and air-washing in the light of results and costs

By CARL F. BOESTER

TO BROADEN the application of air-conditioning and to make it possible for all classes of theatres and a great variety of commercial establishments to take advantage of its benefits, new methods have been developed.

One such development—and a very intelligent one—has been made in the direction of the use of cooling tower water through coils to take up a great percentage, and in many cases *all*, of the air-heat of a given air-conditioning load. This has been made possible through recent research on the earliest type of finned, or extended surface, coil which was developed for, and is still used extensively today as, the core of your automobile radiator. In all probability, no more efficient heat transfer surface will ever be developed.

There are two reasons why this type of coil has not been used generally in air-conditioning applications up to this time. The first is that it is a *low-pressure* coil and therefore not suitable for use with refrigerants other than water. By this is meant that the coil will not withstand an internal pressure of more than 50 pounds. The second is that only recently have methods been developed for testing (with water flowing through) this type of surface for capacity and performance as to heat transfer. Because it is very low in first cost, and exceptionally efficient, it will undoubtedly soon find wide application to comfort air-conditioning.

Applying Water Coil

If the space to be conditioned is to be maintained at an 80° temperature, and we have 60°, 65° or 70° water available for absorbing heat, a considerable quantity of surface in the form of fin coil is required to effect the heat transfer necessary to absorb the heat. This is because the slight temperature difference makes the rate of heat transfer rather slow (the greater the temperature difference between the warmer and the cooler object, the faster the rate of heat transfer. Thus, in our example, it takes an exceptionally large quantity of surface to effect a given heat transfer). Since this "new" coil surface is exceptionally efficient and since it is by far the lowest in first cost of any type of surface, it admirably fills the bill of absorbing air-heat.

If the cooling load on a typical theatre is 50 tons, and 40% of the load is in the from of heat which can be absorbed by, say, 60° water from a cooling tower, this means that instead of putting in a 50-horsepower compressor to handle the load, we need install only a 30-horsepower compressor. A cooling tower to handle 20 tons of load of sensible heat, *plus* this new type of coil surface, is considerably less costly than 20-horsepower of refrigerating equipment.

Water Availability Factors

In some places city water is cheap enough to run through this type of coil, and in other places well water is available. In the case of either city or well water, before the water is wasted, it goes first through the cooling coil and then is used as condenser water in the condenser of the refrigerating equipment. In this manner it does double duty. Incidentally, this type of coil is by far the most efficient for use with well water as it gets the last bit of work possible out of the well water.

It is probably needless to say that this type of coil is placed in the entering air stream *ahead* of any refrigerant and dehumidifying coils. These coils are equally capable of dehumidifying (removing air-moisture) when the water used is cold enough (below the "dew-point" temperature of the air circulated over them); However, seldom is well water low enough in temperature to do sufficient dehumidifying, and rarely, if ever, is city water of suitable tempera-

ANNOUNCING:

J. T. Knight, Jr., will resume writing in Better Theatres

Beginning with the February issue, J. T. Knight, Jr., will return to the pages of Better Theatres, contributing regularly on air-conditioning, heating, etc., and on various phases of theatre operation and maintenance. An accredited engineer in several fields, Mr. Knight has managed theatres, while for over fifteen years he has been directing the physical operation and maintenance of theatres of all sizes and classes. He was a feature of each issue of Better Theatres. His articles and "Maintenance Tabs" were regular features of each issue of Better Theatres from 1933 to 1938, and we are most happy to be able to announce that with the February 10th issue he will begin "where he left off" two years ago.

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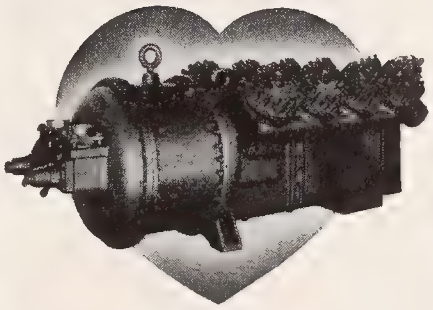

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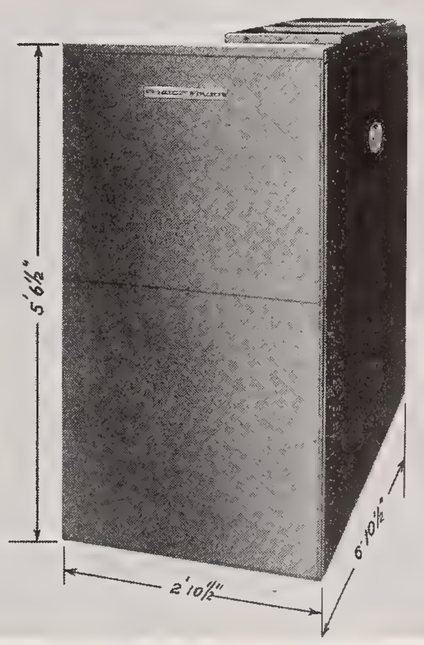

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ture. (Obviously, cooling tower water never is below dew-point temperature, which is the temperature at which moisture in the air condenses out of it—just as dew is formed on summer nights when the air become cooler.)

These coils are now rated for a complete air-conditioning perfomance with chilled water, such as ice from ice-actuated systems, chilled water from storage refrigeration systems, or from any other source that will produce 40° to 45° water.

Cooling Tower Development

A great aid to this type of application is the recent development of a cooling tower that can supply water leaving the tower at a temperature *below* wet bulb temperature. This means that, whereas in the past cooling tower water has been available from conventional cooling towers at temperatures *approaching* the prevailing wet-bulb temperature, it is now available at temperatures approaching dew-point temperature—as much as 10° to 15° cooler. This new type of tower is commercially available and makes it possible to handle a still greater part of the total load, thus contributing to a still further lowering of cooling costs.

It also makes possible increased capacity from refrigerating plants because with colder water available for heat rejection, a refrigerating plant has increased condensing efficiency and is therefore able to do more work for a given amount of energy. This reflects tremendous savings in first and operating costs.

In some cases, particularly in dry regions where high temperatures and low humidities prevail throughout the warm months, the combination of this new type tower with the radiator type coil surface can provide a cooling system for the theatre. In those areas the theatre owner is indeed fortunate.

The Absorption Method

In the November and December, 1939, issues we discussed the action of mechanical refrigeration equipment, using water or a chemical agent like Freon. Such equipment is usually necessary in smaller or larger capacity to obtain positive and effective comfort cooling. We also referred, in the preceding article, to *absorption* refrigeration, and for sake of comprehensively covering the air-conditioning methods so far developed, we will give a brief account of this means of removing excessive heat from the air of a building.

Its outstanding advantage is that there are no moving parts. In some respects it is quite like a conventional refrigerating system in that the refrigerant is admitted to the cooling coil of conventional design through an expansion valve, after which heat is absorbed in the cooling coil. The heat-laden refrigerant vapor is then carried over to a device known as an *absorber*, containing a substance with an affinity for and the ability to absorb the refrigerant vapors.

THIS article not only concludes the group by Mr. Boester on air-conditioning mechanical facilities, but it ends as well the entire series begun in the issue of April 29, 1939, as a sequence of "plain talks" on just what we are after in theatre air-conditioning, to which Mr. Boester began to contribute in the September, 1939, issue. In this article he considers a number of more recent developments, notably in heat transfer coils and cooling towers; and also the place of air-washing equipment among comfort cooling devices.

Example of Operation

To illustrate: One of the more common combinations is that of ammonia and water. As you know, ammonia and water have a great affinity for each other, so that if ammonia is used as the refrigerant, water is used as the absorbing agent, the refrigerant vapors being absorbed by the water in the absorber. If some of the Freons are used, absorbing liquids having an affinity for those gases are employed. The liquid, ammonia-saturated water is then pumped out of the low side by a pump—often a gravity type pump—and transferred into a generator, which is nothing more than a coil to which heat is applied. This heat can come from coal, oil, gas, steam or electricity. The heat drives the lighter and easily evaporated ammonia gas out of the water without ever boiling the water. The ammonia gases are then carried over to a condensing coil, where cooling tower water is circulated, and the gas is condensed back into a liquid ready to go back into the cooling coil and absorb more heat.

In addition to the heat absorbed from the air that is conditioned, the heat from the generator must finally be dissipated. On those applications cooled with city water, the water consumption necessary to reject this total heat is terrific. However, with the advent of efficient cooling towers and the use of evaporative condensers, this water consumption problem becomes no longer a great problem.

Engineering and Equipment Problem

The main disadvantage of this type of absorption system is that it requires an engineer well versed in the art of absorption refrigeration to size, design and apply this principle properly to a given application. There are not many engineers around the country familiar with the method and only a few sources of supply for the equipment. Where a theatre owner is convinced of the advantages of employing a consulting engineer, frequently the application of this type of refrigerating equipment is the happy solution. Do not attempt it, however, unless you are satisfied that the particular engineer working out the application is qualified to do the job.

Evaporative Cooling

The matter of washed air or evaporative cooling is of tremendous interest to many theatre owners since in years past, a large percentage of the theatres that have installed some kind of air treatment equipment for patron comfort in summer, have bought such equipment. It should be remembered, however, that washed air cooling *cannot change the total heat content of the air*. It merely changes the *heat balance* of the air.

Suppose one says to a theatre owner: "It is 95° in temperature outside and the wet bulb temperature is 75°. A single-bank air washer will cool the air 65% of the difference between the wet- and dry-bulb temperature. The difference is 20° and 65% of this is about 13°. A 13° temperature drop is well worthwhile."

What we have failed to say, however, is that in the process the humidity goes up, leaving the air still uncomfortable.

Effective Temperature Factors

In the articles appearing in last Spring's issues of BETTER THEATRES, the significance of Effective Temperature was most clearly explained by other writers. Assuming that you have a thorough understanding of the term "Effective Temperature," by referring to the Effective Temperature chart that was published in that series of articles, you will find that 95° dry-bulb, and 75° wet-bulb corresponds to a 92° Effective Temperature. Now, with the air-heat dropped temperature from 95° to 82°, and the wet-bulb temperature (air moisture reading) staying at 75° the Effective Temperature becomes 86°—a net improvement in comfort conditions of 6°, and *not* a 13° difference!

The reason for this is that a portion of the water from the sprays was evaporated into the air as the air passed through the water sprays. We have seen in this series that it requires heat to support moisture in the air, and that to support this moisture in the air the heat had to come from the air itself. Thus, as we dropped the sensible temperature from 95° to 82°, we increased the amount of air-moisture, or the Relative Humidity.

Local Humidity Effect

To show this more clearly, the Relative Humidity for a temperature of 95° with a wet-bulb temperature of 75° is 40%. But with a dry-bulb temperature of 82° and the same wet-bulb of 75°, the Relative Humidity is about 72°. So you see that the net improvement in Effective Temperature is negligible. Furthermore, rarely is there such a wide difference between the wet- and dry-bulb temperatures as the 95° and 75° of our example. This ideal condition exists only in the dry areas where 20% and 30% Relative Humidities prevail. In those localities there is justification for the use of such equipment in theatres otherwise adapated to it.

To find out whether washed air is suited to your locality, it would be best to refer to a U. S. Weather Bureau map showing prevailing temperatures and Relative Humidity levels (a simplified form of such a map was published in the June, 1939, issue of BETTER THEATRES, with the humidity levels indicated by lines on the map, and temperature ranges by shaded areas). From such a map any air-conditioning engineer or dealer organization can tell you what Effective Temperature you could expect from a washed air system.

[The author, who is an air-conditioning engineer with offices in St. Louis, has had wide experience in the designing of air systems for theatres. He has authorized BETTER THEATRES *to state that he will be glad to answer any question regarding specific application of the methods which he has discussed in this series, to which, beginning with the September issue, he has contributed the articles on equipment.]*

Century Theatre

(*Continued from page* 8)

ting small acts. The screen traveller is silver and gold; it is hand-operated, but the main curtain is controlled by Vallen equipment from the projection room.

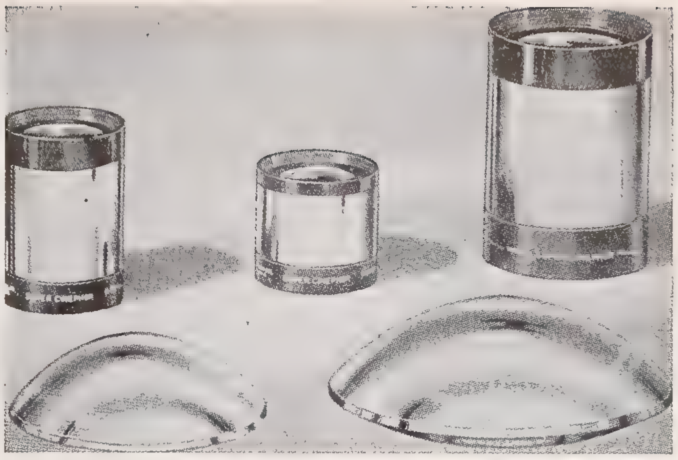
Heating is by circulated hot air. Ducts lead to two openings in the auditorium ceiling, and a return duct leads from openings at the stage to the blower unit, which is located overhead backstage. Outside air is mixed by means of a five-point switch in the box office, which controls shutters in the intakes at the back of the building. Incorporated with the blower unit are heating coils supplied from an oil-fired boiler located to the left of the stage.

The rest of the building, and the stores, are heated either by hot-water radiators, or by circulating (fan) heating units, both being supplied by the boiler supplying the blower coils.

For summer operation we use well water in the same coils used for heating, plus another one, and the same blowers and ducts of course do the circulating job.

The projection room, located above the foyer, is reached through a poster room and office at the head of stairs leading up from the box office. The projection room has concrete floor and ceiling, and haydite walls. It is feet wide and 10 feet deep.

Projectors are Super-Simplex with Strong low-intensity lamps supplied by a Baldor rectifier. The sound system is Simplex. Accessories include a Goldberg enclosed rewind, and Neumade film cabinets and table. A public address system, and non-sync turntable, are connected to the main amplifier. Most of the equipment and furnishings were supplied by the National Theatre Supply Company's Detroit branch. The projection room port shutters, however, were supplied by the Modern Theatre Supply Company of Grand Rapids.—*Albert Hefferan.*



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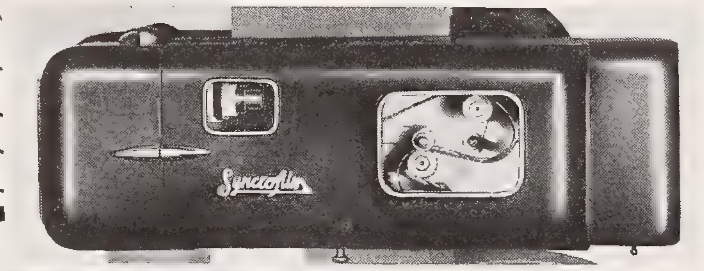

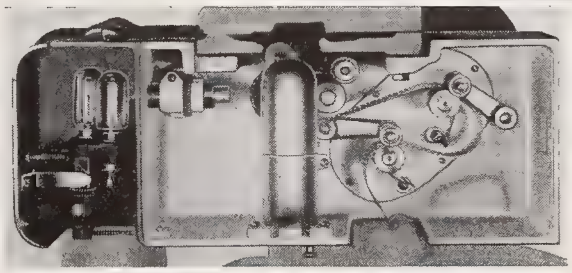

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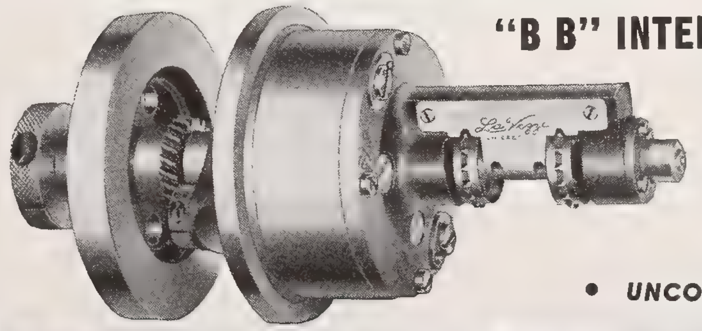

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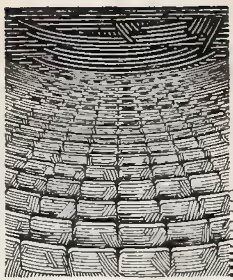
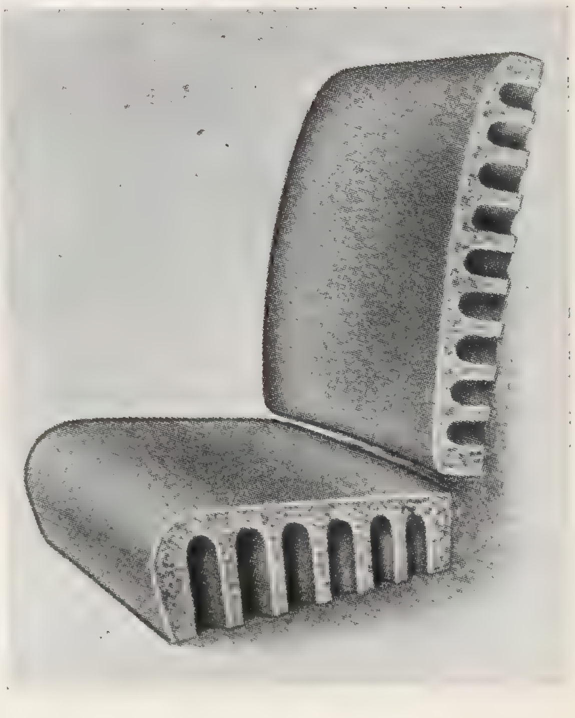
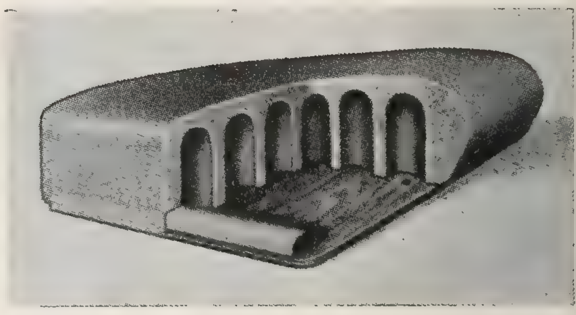


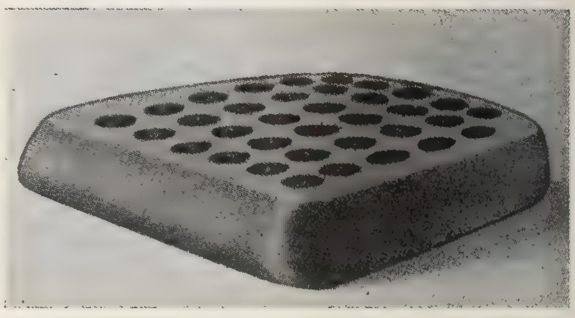
Application of Foamed Latex To Auditorium Chair Cushions



Cross-section of seat and back cushions.



Cushion mounted on ventilated board.

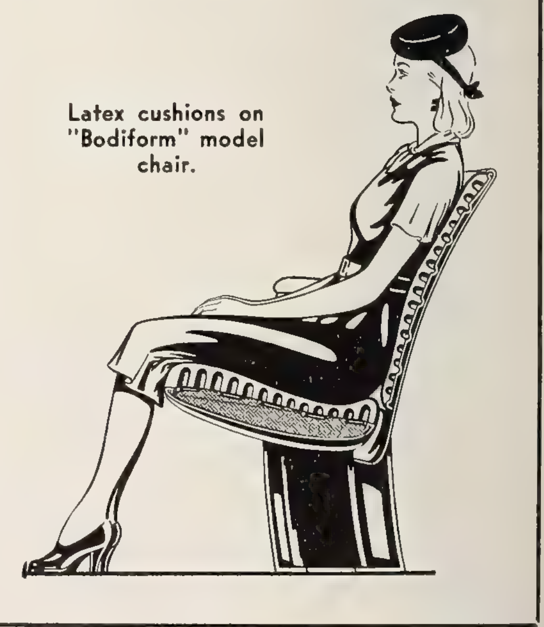


Cushion upside down, showing channel openings.

IN THE USE of foamed latex sponge—or, as it is sometimes called, foam rubber—for the cushions of auditorium seating, the United States is far behind some other countries, notably England and Australia. That is not to say that spring construction of present-day type is to be considered as being superseded, in good practice, by the latex cushion; the reference merely means that only in recent years have manufacturing and commercial conditions in this country been favorable to its adoption.

Since the establishment of these conditions during the past year or two, the application of foamed latex sponge to theatre seating (it has been widely used for bus seats, etc., for quite a few years) has been steadily increasing, yet the majority of theatre operators, perhaps, are still without first-hand knowledge of the manner in which it is applied. The nature of the material itself was described in the March, 1939, issue of BETTER THEATRES; explained here, principally in picture, are its applications to theatre seating.

Latex cushions on "Bodiform" model chair.



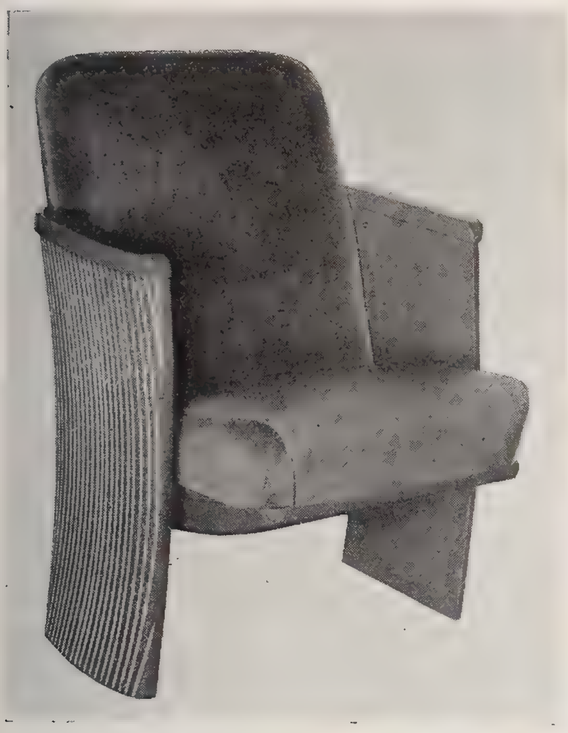
The illustration of seat and back cushion, in cross-section, indicates the general form into which the latex sponge (the material is not rubber, as such, but a specially prepared substance having as its base the *milk* of the rubber tree, or pure *latex*) is poured to required shape (the molds provide cushions to exact specifications for each style and width of chair).

Also shown is a seat cushion mounted on a wood veneer panel, which is the method of attachment for most types of auditorium chairs. The board is ventilated, for the reason indicated in the view of seat cushion with the underside turned up, showing the openings of the channels, which penetrate almost to the top surface of the cushion. The cushion is porous to a high degree, and the channels increase the ventilation by which the material keeps itself, so to speak, in a clean and "healthy" condition.

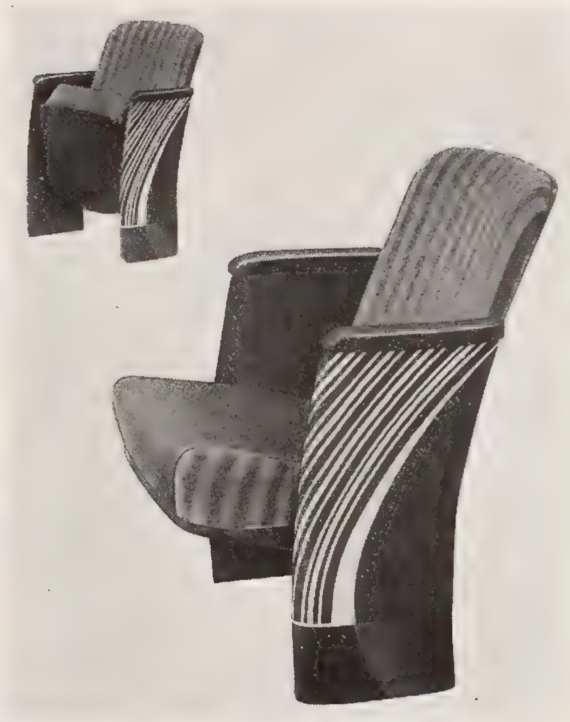
In distinction to the usual method of seat attachment employed, and the consequent shape of the cushion, is the method used by the American Seating Company for its "Bodiform" chair, as illustrated in the drawing of such a chair with a girl seated in it. Here the cushion, made to proper dimensions, is affixed over the no-sag type springs used in this type chair.

At the same time, the sketch with the seated girl may be said to indicate accurately the uniform flexibility of properly manufactured foamed latex sponge cushions, with their gentle response to each part of the body in immediate contact with it.

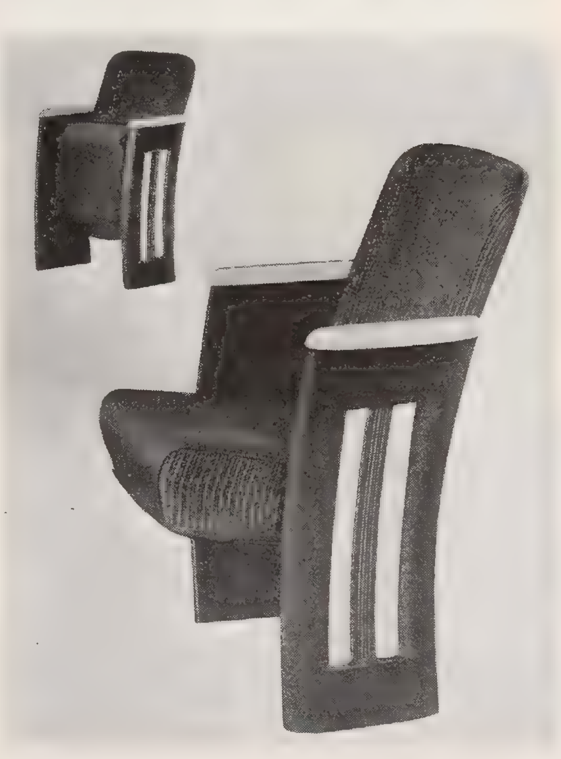
THREE NEW "STREAMLINE" MODELS



The "Aristocrat"



Above: The "Mercury" Below: The "Challenger"



A NEW GROUP of auditorium chairs, each representing a certain price classification, but all characterized by a typically modern flow of line, particularly in the rearward curvature of the end standards to effect a unity of design with the back, have been added to the line of the Ideal Seating Company. Identified as the "Streamliner Group," the series consists in three models, with that in the top bracket named the "Aristocrat," the next the "Mercury," then the "Challenger."

All have die-formed steel back panels and seat pans, and are available with either spring or padded backs, and with spring-edge seats.

The back panel of the "Aristocrat" extends low enough to provide protection for the seat fabric when the seat is raised, and it has rolled edges to protect the back fabric at both the top and the sides. The seat pan, which is relatively deep, follows a slight curvature from the turned-up front edge to the rear, the purpose being to provide increased leg room when a seated patron draws back or stands.

Similar to the "Aristocrat" in general design and construction, the "Mercury" has steel, ball-bearing hinges with six cushioning stops, and one positive stop, while the ball bearings are fully enclosed and packed in grease at the factory. The steel back panels turn at the upper corners to form a fabric-protecting flange at top.

The "Challenger," designed for the medium-price market, has a back panel with a protective flange and ball-bearing hinges of simplified construction.

[Spacing of balcony seating is discussed by Ben Schlanger on page 25.]

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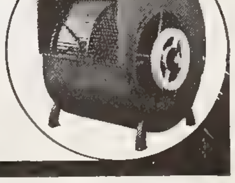

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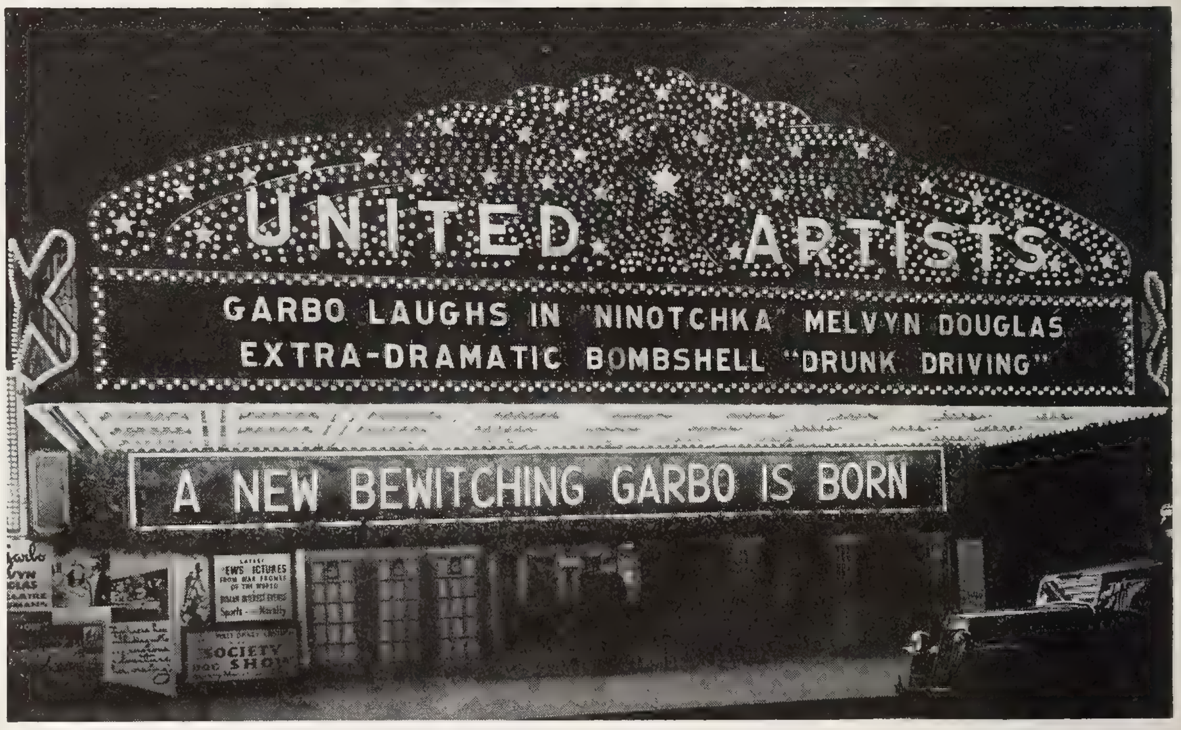
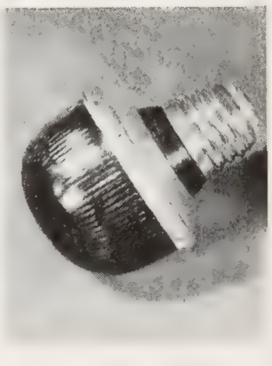
Low-Cost Color and Brilliance

ONE OF THE most elaborate applications of roundel-reflectors using lamps of extremely small wattage, is that recently made by Balaban & Katz in remodeling the front of the United Artists theatre, prominent Loop house. With a marquee dominated by a colorful and scintillant sunburst effect, the entire installation, including corner ornamentation, attraction board border, soffit, and an attraction panel across the entrance, employs 5,915 Sparkle-lite reflectors of the newer type developed by Smally Products, Inc., of Canton, Ohio.


UNITED ARTISTS
GARBO LAUGHS IN "NINOTCHKA" MELVYN DOUGLAS
EXTRA-DRAMATIC BOMBSHELL "DRUNK DRIVING"
A NEW BEWITCHING GARBO IS BORN
SOCIETY DOG SHOW

New front treatment of the United Artists theatre in Chicago.

This type of reflector consists in a polished reflector element equipped with a standard socket, and its glass cover, or roundel, which is attached to the reflector, enclosing the lamp. Unlike an earlier type of reflector developed by the same manufacturer the Sparkle-liet has a somewhat bowl-shaped roundel, with a fluted, or ridged, interior surface giving lens-like properties. The fluting also contributes decorative values, so that the reflector has characteristics of a tiny lighting fixture (it may, in fact, be used as a fixture in corridors or similar areas adapted to low or medium levels of illumination). The roundels, which are available in red, blue, amber and green as well as white, are threaded for attachment to the reflector. The reflectors are made in two sizes, one for 7-watt lamps, the other for 10-watt lamps, both with candelabra bases. The 7-watt white reflector is rated to provide the equivalent of 25 watts; the 10-watt, the equivalent of 40 watts.

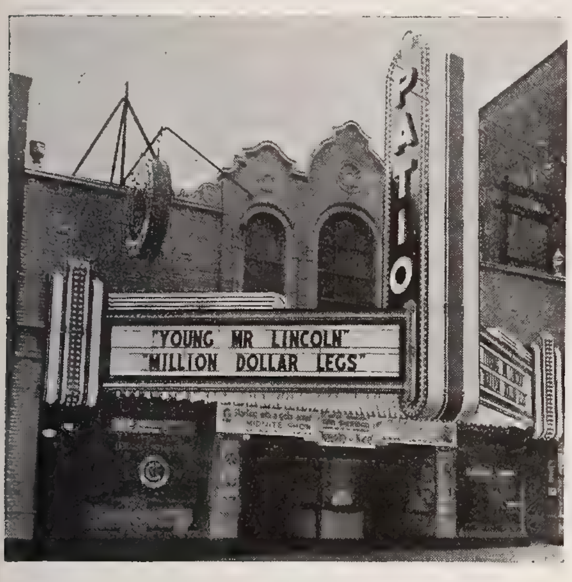


Sparkle-lite reflector

To create the sunburst effect with rippling borders on the United Artists theatre marquee, as shown in the accompanying photgraph, a total of 3,515 reflectors are used, in red, green, and both light and dark amber. The lamps used throughout are C7 Mazdas (7 watts, clear glass, rated at 2,000 hours, and costing 10c).

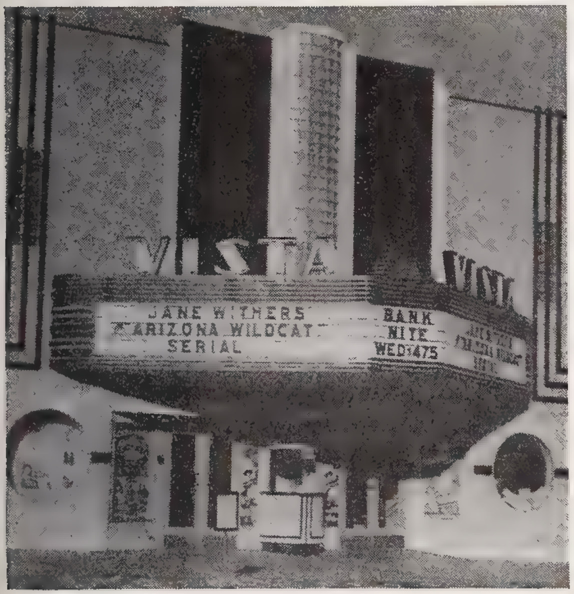
Front Harmony In Modernization And New Designs

WITH THE marquee now so definitely an architectural element of the theatre front, or facade, rather than a mere appendage, the problem of determining its shape, size, trim and lighting is integral with the whole problem of front styling and selection of materials. The experienced theatre designer is used to this and, if not too greatly handicapped by budgets, will usually achieve a front treatment all of a piece. Where the problem becomes very tricky is the existing theatre, and it is especially difficult when the front is of a definitely older style. Here again experience and ingenuity play a big part—in this case, very often, being supplied by a marquee manufacturer, rather than an architect.


PATIO
"YOUNG MR LINCOLN"
"MILLION DOLLAR LEGS"

The Patio theatre in Freeport, Ill.

A marquee properly designed, nevertheless, can go far to effect substantial modernization of an existing front if the general architectural style is not too ill-suited. This is well demonstrated in the effect attained by the new marquee of the Patio, a Great States house in Freeport, Ill. Spanning a one-story building, with a relatively heavy vertical sign as part of the structure, this marquee follows sufficiently the outline of the building to blend well with it and therefore does not appear really out of scale.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The new Vista theatre in Storm Lake, Ia.

The spread is 45 feet, the extension 12 feet. Sections are outlined in two lines of

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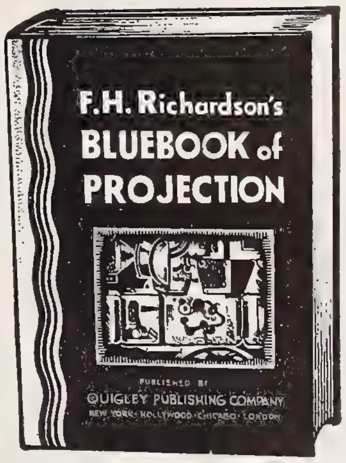
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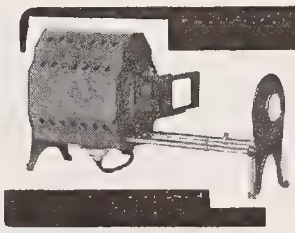

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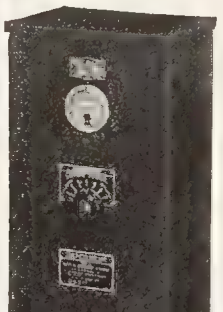

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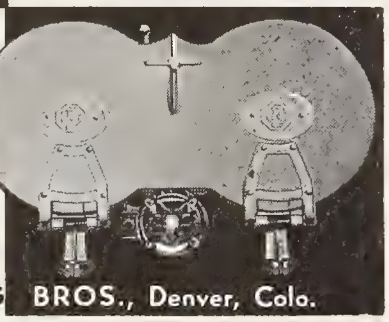

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traveling border lamps on 4-inch centers, and one line of red neon. The decorative pieces joining the marquee to the building are outlined with six vertical powder-colored tubes and eight rows of flashing lamps. Powder blue tubes also trim the vertical sign, which is 25 feet high. This sign, incidentally, is served from a swinging scaffold which, running into the sign and automatically closing the upper part, allows the service man to contact any point without injury to any part. A total of 28 Jefferson neon transformers are used, and the Wagner silhouette-letter attraction panels are of flashed opal glass, which is lighted by lamps set against a metal reflector. Construction is of heavy-gauge stretcher level galvanneal.

The Vista theatre in Storm Lake, Ia., presents an interesting example of harmonious adaptation of the marquee to a new design. Operated by George R. Norman, the Vista was designed by Wetherell & Harrison, architects of Des Moines. Except for wings in architectural brick, this front is faced in K-Z-S (Kawneer) porcelain enamel—wine-color for upper striping and panels, cream below—and glass blocks. Red and green neon illuminate the glass blocks (the whole front is flood-lighted), while powder blue neon outlines the sign letters, and the marquee carries red and green neon trim. The Wagner attraction boards carry three lines accommodating 6- and 8-inch letters.

Both of the marquees and sign work illustrated are by the Boy Hansen Lustrolite Company of Davenport, Ia.

Notes on the Equipment Market

Metal Reflector Installations

IT IS REPORTED by Heyer-Shultz, Inc., of Montclair, N. J., that more than 300 installations have already been made of their metal projection arc lamp reflectors. The installations include groups of theatres within circuits, and represent nearly all sections of the country. Installations also have been made at two studios—Warner and Universal.

New Service Contract

A NEW FORM of contract has been introduced by Altec Service Corporation on a nation-wide basis. The new contract covers the furnishing of repairs and replacement parts for projector mechanisms, arc lamps, arc supply generators, rectifiers, and related equipment. Its adoption follows a nine-month trial period in selected theatres. . . . Altec also reports closing of a contract with Lichtman Theatres, Inc., for servicing both the projection and sound equipment of the 22 theatres operated by this circuit in Washington, D. C., Virginia and North Carolina.

Booklet on Leatherette

A NEW BOOKLET has been issued by Dupont on its rubber-coated type leatherette, marketed under the trade name of "Cavalon." The booklet includes a folder containing swatches exemplifying the available grains and colors.

New Furniture Catalog

THE LATEST additions to the metal furniture line of the Royal Metal Manufacturing Company of Chicago, are described and pictured in a new catalog, just issued. The catalog, containing 84 pages, not only illustrates the complete line, but includes an eight-page section of wash drawings printed in four colors.

Get Curtain Patents

INEXPENSIVE METHODS for applying contour curtains to small auditoriums have been developed by J. R. Clancy, Inc., of Syracuse, N. Y., manufacturers of stage equipment, with the acquisition of exclusive rights to the Wiedhaus contour curtain patents.

Catalog on Lathes

A CATALOG on the complete line of 9-inch workshop back-geared, screw cutting lathes manufactured by the South Bend Lathe Works of South Bend, Ind., has just been issued. The company's line of lathes includes many models well adapted to theatre workshops maintained for the building of lobby displays, etc.

Florida Branch Opened

A BRANCH of the Charles A. Kenney Studios of New York, interior decorators, has been opened in Miami, Fla., located in the Biscayne Building. The firm specializes in theatres, restaurants, etc.

Projectors Presented

SOME OF THE rewards of popularity were recently realized by Jack Benny, radio and screen comedian, in the form of two DeVry 35-mm. sound projectors, presented by his agents; and to join in the presentation, according to C. H. Roloff of the DeVry Corporation, Chicago, employees of the DeVry organization, apparently all Benny fans, signed a large scroll expressing their admiration.

Renew Sound Service

RENEWAL OF the sound service contract of the Blank circuit, covering more than 80 theatres in the Middle West, is reported by RCA.

Cleaning the Front for Both Attractiveness and Economy

(*Continued from page* 10)

the ledges along side windows are cluttered up with odds and ends of this and that, including the cashier's personal belongings. Such things should invariably be kept in a drawer, or on a shelf out of sight.

The deal plate is ordinarily kept clean; however, it should be kept *bright*. Brass deal plates need daily polishing with a good grade of brass polish—one that does not contain too much abrasive, for excessive abrasive will scratch it. During the warm months sweaty hands will cause cloudy spots on the deal plate; these should be wiped off by the cashier with a soft rag as they appear.

One also occasionally notes box offices disfigured, and the theatre accordingly made to look dumpy, by torn curtains, and by ragged or dusty or faded price signs. Sometimes the curtains can be mended, or the signs cleaned up with thorough dusting (perhaps wiping with a damp rag), or with art gum; otherwise the only remedy, and it should not be postponed for long, is replacement.

As for the cleanliness and neatness of the cashier, that, supposedly, can be left to her, but it certainly is a matter that should be checked up on, visually.

Care of Entrance Doors

The doors leading into the building from the sidewalk or vestibule should be cleaned daily. The glass is to be cleaned in the same manner indicated for glass attraction panels. The hardware should be waxed, *not* polished with an *oil*, for any remaining film of oil gives a greasy feeling; moreover, the oil may get on patrons' clothes.

Kick plates are often neglected, despite the fact that if cleaned only once a week or so, they are susceptible to scratches, hence corrosion. A suitable metal polish should be used.

Cleaning of course won't take the place of paint or other necessary refinishing (incidentally, a material like Formica has advantages in this connection), but regular use of water and polishes will go far to postpone such refinishing. Here are some items that are to be emphasized in your cleaning instructions and practices, for they are notoriously neglected:

Sides of doors: Commonly thought to need no attention; however, drafts pull in an immense amount of dirt to collect on both the door edge and the jamb.

Door checks: Drafts also draw dirt into this mechanism, as well as along the top of the door.

Door saddles (thresholds): Metal saddles will tarnish if not kept clean with a suitable metal polish. But neglect here most frequently consists in failure, when polishing, to remove the polish from grooves and along the floor edge of the saddle. All *liquid* metal polishes contain chalk or a silicate, which dries white and looks sloppy when it collects in grooves and along the floor edge. Such polishes are of course available in various colors so that they won't show—but isn't their very use something of a confession? The dry polish can be quickly and easily removed merely by the application of a tooth brush.

In concluding this discussion of front cleaning, we offer this reminder: There is no substitute for water in general cleaning—water and elbow-grease. Soap is to some degree a solvent, but it is especially a lubricant—it makes your rag or brush slide easily. It's the water, mostly—the water and the rubbing—that does the job.

[*The author, formerly an exhibitor, both as an independent operator and as a circuit manager, is now a specialist, with headquarters in New York, in the maintenance of theatres, apartment houses, etc. In the February issue of* BETTER THEATRES *he will discuss the cleaning of lobbies and related parts of the theatre interior.*]

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SOUND EQUIPMENT

Installation of Simplex sound equipment has been arranged for in the following theatres during a special sales campaign conducted by the National Theatre Supply Company between October 2 and December 15:

Stevenson, Henderson, N. C.; Wake, Raleigh, N. C.; Saluda, Saluda, S. C.; Dixie, Troy, N. C.; Carolina, Gastonia, N. C.; Calhoun Falls, Calhoun, S. C.; Latta, Latta, S. C. [*Reported by the Charlotte Branch.*]

Pix, Chicago; Walton, Chicago; La Rose, Roseville, Ill.; Ewing, Bloomington, Ill.; Aledo, Aledo, Ill.; Praga, Chicago; Rees, Plymouth, Ind. [*Reported by the Chicago Branch.*]

Dixon, Beverly, Ohio; Cove, Covington, O.; Martin, Martin, Ky.; Elliott, Prestonburg, Ky.; Mills, Morehead, Ky.; Mt. Lookout, Mt. Lookout, Ohio; Black Diamond, Montgomery, W. Va.; Allen, Prestonburg, Ky. [*Reported by the Cincinnati Branch.*]

Star, Amarillo, Tex.; Mecca, Jacksboro, Tex.; Timberland, Diboll, Tex.; Queen Amusement Co., Bryan, Tex.; Campus, College Station, Tex.; Sabine, Port Arthur, Tex.; Majestic, Comanche, Tex.; Texan, Jayton.; Queen, Stanton, Tex.; Hasty, Mt. Vernon, Tex.; Crystal, Gangales, Tex. [*Reported by the Dallas Branch.*]

Tower, Camden, N. J.; Sherwood, Philadelphia; Andra, Catawissa, Pa.; Earle, New Oxford, Pa.; Tyson, Philadelphia; Grant, Philadelphia; Globe, Marcus Hook, Pa.; Congress, Marcus Hook, Pa. [*Reported by the Philadelphia Branch.*]

Cameo, Detroit; Strand, Tecumseh, Mich.; Harper, Detroit; Nortown, Flint, Mich.; Henry Ford, Dearborn, Mich.; Time, Detroit; King, Detroit; Punch & Judy, Detroit; Thum, Deckerville, Mich.; Gem, Clio; Lash & Gilpen, Detroit. [*Reported by the Detroit Branch.*]

Clincho, Clincho, Va.; Strand, Covington, Va.; Haysi, Haysi, Va. [*Reported by the Baltimore Branch.*]

Schine, Gloversville, N. Y. [*Reported by the Albany Branch.*]

Mercer Square, Greenville, Pa.; Keith, Burgettstown, Pa.; Kees, Cameron, W. Va.; Roxy, Webster Springs, W. Va.; Clay, Claysville, Pa. [*Reported by the Pittsburgh Branch.*]

Devon, Devon, Conn.; Groton, Groton, Conn.; Cheshire, Cheshire, Conn. [*Reported by the New Haven Branch.*]

20th Century, Juneau, Alaska; Avalon, Bellingham, Wash.; Bungalo, St. Maries, Idaho; Community, Tacoma, Wash.; Strand, Seaside, Ore.; Gresham, Gresham, Ore. [*Reported by the Seattle Branch.*]

El Monte, El Monte, Calif.; Temple, San Bernardino, Calif.; Academy, Inglewood, Calif.; Fifth Avenue, Inglewood, Calif.; Arrowhead, Arrowhead Springs, Calif.; Loew's State, Los Angeles; Glendale, Glendale, Calif.; Village, Claremont, Calif.; West Coast, Long Beach, Calif.; United Artists, Long Beach, Calif.; United Artists, Pasadena, Calif.; Linda, Watts, Calif. [*Reported by the Los Angeles Branch.*]

Fox, Longmont, Colo. [*Reported by Denver Branch.*]

Park, Geneva, N. Y.; Regent, Geneva, N. Y. [*Reported by the Buffalo Branch.*]

Pic, Jackson, Miss.; Liberty, Independence, La.; Lyric, Bay Springs, Miss. [*Reported by the New Orleans Branch.*]

Ritz, Yukon, Okla.; Ritz, Tulsa, Okla. [*Reported by the Oklahoma City Branch.*]

Uptown, Cairo, Ill.; Orpheum, Fulton, Ky.; Horstman, Chaffee, Mo.; Jersey, Jerseyville, Ill.; Ritz, E. Alton, Ill. [*Reported by the St. Louis Branch.*]

Nodak, Wyndmere, N. D. [*Reported by the Minneapolis Branch.*]

Fisk, Woodside, N. Y.; Fantasy, Rockville Center, N. Y.; Liberty, Bernardsville, N. Y.; Paramount, Peekskill, N. Y.; Academy, Wappinger Falls, N. Y.; Bardavon, Poughkeepsie, N. Y.; Paramount, Middletown, N. Y.; 8th Street Playhouse, New York City; Wagner, Brooklyn, N. Y.; Ambassador, New York City. [*Reported by the New York Branch.*]

Tower, Fresno, Calif.; Rio, Rodeo, Calif.; Colfax, Colfax, Calif.; Orpheum, Lakeport, Calif.; Grand, San Francisco, Calif. [*Reported by the San Francisco Branch.*]

Kansas, Pratt, Kas. [*Reported by the Kansas City Branch.*]

Gem, Calhoun, Ga.; Elba, Elba, Ala.; Cobb, Marietta, Ga. [*Reported by the Atlanta Branch.*]

Ritz, Aberdeen, Miss.; Princess, Paris, Tenn. [*Reported by the Memphis Branch.*]

Delft Theatres, Inc., Marquette, Mich. [*Reported by the Milwaukee Branch.*]

Paradise, Millbury, Mass.; Gorham Opera House, Gorham, N. H.; Hudson, Hudson, Mass. [*Reported by the Boston Branch.*]

Capitol, Mt. Gilhead, O.; Park, N. Canton, O.; Old Park, St. Clairsville, O.; Hazelton, Youngstown, O. [*Reported by the Cleveland Branch.*]

Pastime, Richmond, Ind; Circle, Hagerstown, Ind; Isis, Kinemac, Ind.; Grand, Cambridge City, Ind. [*Reported by the Indianapolis Branch.*]

MARQUEES

Geo. Settos' Irving, Indianapolis, Ind.; Mayfair, Elm Grove, W. Va.; Virginia, Welston, Ohio; Zimmer's Grand, Paulding, Ohio; George Pekras' Ritz, Columbus, Ohio. [*Reported by The Artkraft Sign Co., Lima, Ohio.*]

SOUND EQUIPMENT

Shea's Niagara, Buffalo, N. Y.; Shea's, Lackawanna, N. Y.; Varsity, Carbondale, Ill.; Lynbrook, Lynbrook, N. Y.; Dixie, New Madrid, Mo.; Crystal, Center, Tex.; Capitol, Summit Hill, Pa.; Palace, Marion, O.; Chester, Chester, S. C.; Lorain-Fulton, Cleveland, O.; Jennings, Cleveland, O.; Garden, Cleveland, O.; Hilliard Square, Cleveland, O.; Capitol, Cleveland, O.; Detroit, Cleveland, O.; Homestead, Cleveland, O.; Rialto, Cleveland, O.; Dennison Square, Cleveland, O.; Memphis, Cleveland, O.; Franklin, Cleveland, O.; Leona Homestead, Pa.; Community, Greenwood, Ind.; Majestic, Phillipsburg, Pa.; Five Points, El Paso, Tex.; Strand, Leon, Ia. [*Reported by RCA.*]

OTHER INSTALLATIONS

The following installations have been recently reported by the Charleston Theatre Supply Company, Charleston, W. Va.:

Brown, Cabin Creek, W. Va.—Rebuilt Simplex projectors, Wenzel projector bases, Strong lamps, Da-Lite screen, Alexander-Smith carpeting.

Wilson, Miami, W. Va.—Rebuilt Simplex projectors, Strong projection lamps, Da-Lite screen, Alexander-Smith carpeting.

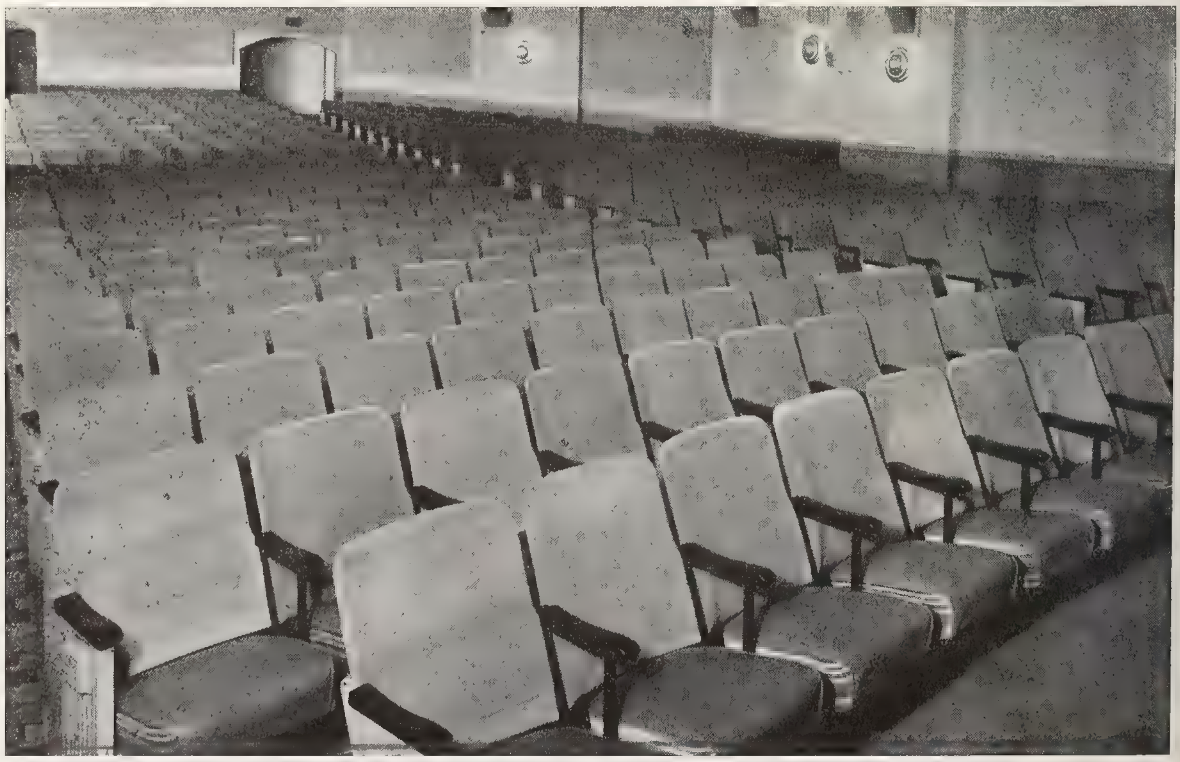
Keith-Albee, Huntington, W. Va.—Alexander-Smith carpeting.

●

The following recent installations have been reported by Mid-West Theatre Supply Company of Cincinnati:

Elmwood, Cincinnati—Simplex projectors, Brenkert projection lamps, Robin-Imperial motor-generator, Da-Lite screen.

Clovernook, Cincinnati—Brenkert projectors, Brenkert projection lamps, Da-Lite screen, International auditorium chairs, Mohawk carpeting.



The new seating of the Walton theatre, Chicago, owned and operated by Joseph Skora and James Kistler, who chose taupe mohair for the backs, and blue antique leatheretté for the seats, to go with the blue and orange ground colors, and Chinese red trim of the general auditorium color scheme. The chairs, by the General Seating Company of Chicago, have modern fluted end standards with light blue ground and orange striping, and ebony arm rests. Seats are of spring-edge construction, the backs padded. Incidentally, Messrs. Skora and Kistler report that, with the order given on a Monday, the entire installation of 500 chairs was completed the following Wednesday night.

by BEN SCHLANGER
Theatre Architect
and Consultant

▪ ▪ ▪

Theatre PLAN & FORM

These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

ACOUSTICS in Form & Decoration

▪ ▪ ▪

by
C. C. POTWIN
Consultant in Acoustics

UPPER LEVEL SEAT SPACING

GREAT care should be taken to adhere to the dimensions given below as a minimum for the back-to-back spacing on stepped platforms of upper level seating. The required back-to-back dimension should increase as the difference in levels between seating platforms becomes greater, owing to the fact that the overhang of the chair backs directly ahead in these instances occur at a more encroaching position as the stepping heights increase.

Difference in Seating Platform Levels	*Minimum Back-to-Back Spacing*
4 inches to 5 inches	32½ inches
5 " " 6 "	33 "
6 " " 7 "	33½ "
7 " " 8 "	34 "
8 " " 9 "	34½ "
9 " " 10 "	35 "
10 " " 11 "	35½ "
11 " " 12 "	36 "

The spacing indicated holds for chair back thicknesses of one inch or less. Additional thickness increases the above figures an amount equal to the added thickness.

Mezzanine Distinction

Although the table shows level differences of 9 inches and over, it is not advisable to design seating requiring such differences. Seating levels which are kept within approximately 8½ inches produce an upper seating tier which may be termed mezzanine or loge quality. Greater level differences cause a steepness remindful of a balcony classification, associated with less desirable seating. Platform level differences of 8½ inches and less do not require a sceond step riser between platforms. These second or intermediate risers have proven to be dangerous and most inconvenient for aisle traffic.

Mezzanine or loge quality seating can be a featured and desirable part of the theatre seating. It produces a maximum amount of good seating within a minimum of building cubage; however, it must be kept in mind that the recommended minimum platform level differences are possible only if the main floor slope, vertical screen position and the location of upper level seating are properly designed. Proper floor slope, screen and sightline design can reduce the internal theatre height about 30% below that which may be necessary if a rule-of-thumb method of determining the floor slope is used.

Noise Reduction in Areas Near Auditorium

IN the design of small theatres seating from 600 to 800 persons on one floor, the lounge and the standee space are sometimes combined, to afford as much flexibility as possible within the limits of a relatively compact plan.

Bringing the lounge and standee space together as essentially a single unit of the theatre involves a noise problem which must receive careful attention in the early stages of planning. Conversation is the principal source of annoyance and often proves very distracting to patrons sitting in the last few rows of seats.

Lounge at Rear of Auditorium

The lounge portion of a standee area (obviously a major source of interference) can be shielded physically and acoustically from the main seating area by the use of a partially dividing partition. Acoustical treatment is the second consideration and requirement in an auditorium design of this type. Carpeting of the entire lounge and standee area naturally furnishes a limited amount of sound absorption, but by no means the total quantity needed in the average case. Acoustical material is also required, and several methods of treatment may be employed, depending upon the artistic effect desired. The ceiling of the standee and lounge space may be covered with an efficient acoustical tile.

Selection and Use of Materials

The wood fibre materials available in board and plank forms and precolored or textured, may also be used to very good advantage. These materials are, of course, only moderate absorbents and for that reason it may be necessary to cover both the wall and ceiling areas in order to gain a percentage noise reduction equivalent to that which a highly efficient acoustical tile used only on the ceiling might yield.

The dividing partition referred to above, for separating the lounge space from the main seating area, can also be constructed of an acoustical material which will act to absorb noise on the lounge side and to eliminate sound reflections on the screen side. —C. C. P.

ACOUSTIC NEEDS TODAY

"ACOUSTICAL SCIENCE *has advanced farther in the past ten years than in the preceding ten thousand.*" This quotation from a recent issue of the *Architectural Forum* is especially pertinent to the present technique of theatre design.

A *theoretical* foundation for much of this work was laid some 30 years ago by Professor Wallace Sabine of Harvard. Not, however, until the critical requirements of such modern developments as talking pictures and radio brought us face to face with many new problems, did we become fully aware of its importance.

A Decade of Progress

Whether or not it was realized at the time, the motion picture industry was confronted with a major obstacle in presenting sound to the public before 1930, because more than 75 per cent of the theatres already built in this country were not suitable acoustically for the showing of sound motion pictures.

It is perhaps for this reason that the term *good acoustics* has become more or less synonymous with the use of acoustical materials. Architectural design also can aid in the assurance of good sound and, if the planning starts early enough, the design can greatly simplify the problem.

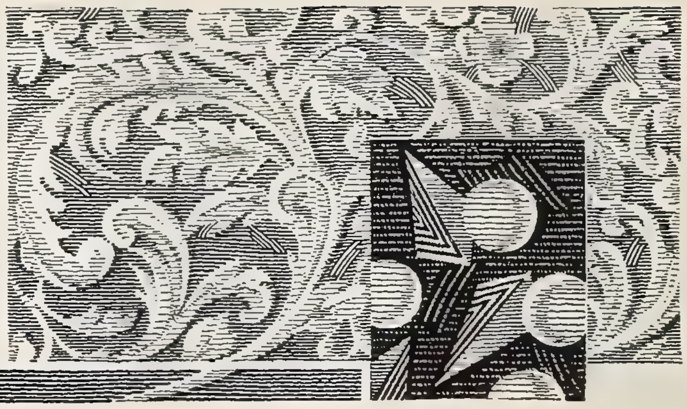
Better Use of Materials

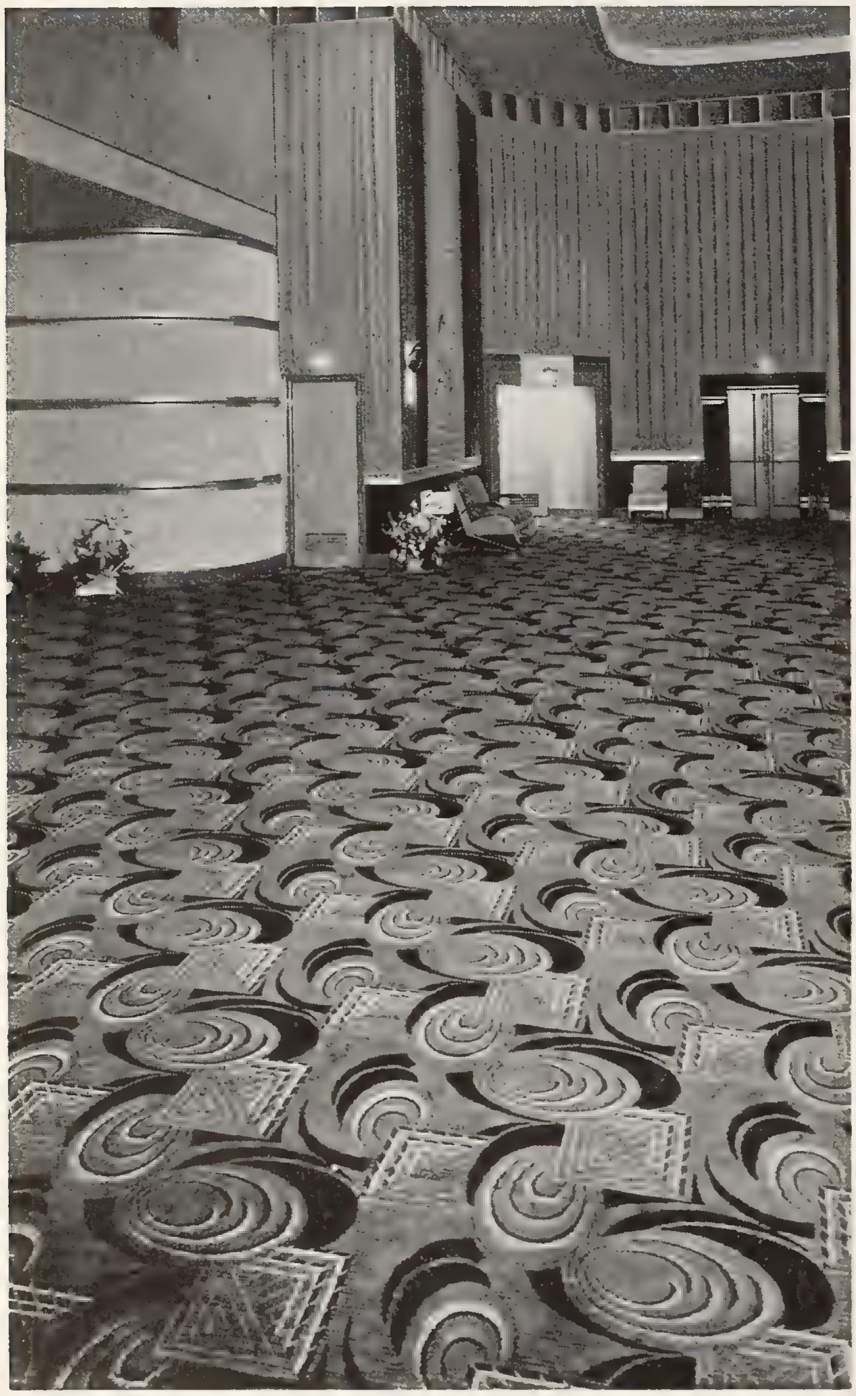
Both amount and placement of the material used is important; also of critical character is the kind for the particular auditorium conditions met with. Sometimes more acoustical material has been used than is necessary. In some cases the wall areas, and perhaps the ceiling areas as well, are almost completely covered with acoustical materials which absorb a very large percentage of the total sound energy striking their surfaces. These theatres sound "dead," fail to lend the "support" to sound that is so necessary for vitality, naturalness, and most pleasing reproduction. In other theatres too little material is used, or it is improperly placed.

True, we have come a long way since 1929 . . . the need for good acoustical conditions is more thoroughly understood and more widely appreciated. To meet today's sound consciousness and take advantage of recording and reproduction advances, acoustics must be given more measured attention, with the use of studied geometrical forms, and a more *strategic* placement of acoustical materials.

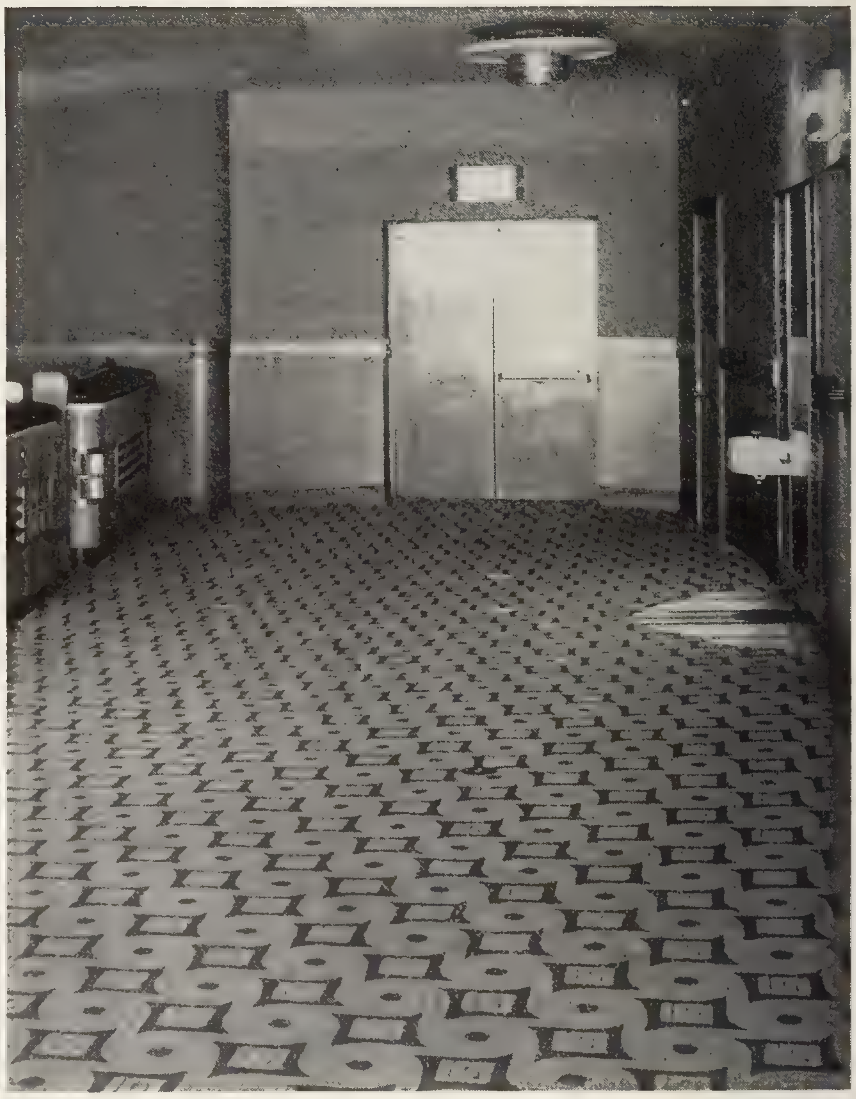
CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.





The Decorative Role of Carpets



WALK into your theatre sometime to note this: How, as you step into foyer from lobby or vestibule, the carpet occupies approximately two-thirds of the vertical arc of your vision. It substantially remains that conspicuous until you arrive relatively a few feet from the auditorium wall or standee rail, as the case may be. And of course in ascending stairs to a balcony, one's eyes are almost wholly upon the steps just ahead.

The visual prominence of carpeting in all of the public areas of the theatre except the auditorium-proper (or seating area), is a striking fact, and a highly significant one, not merely from the point of view of maintenance, but with respect to decorative treatment. The photographs above (the lefthand view is of the Shore theatre in Cleveland, the other of the Lane in Philadelphia, both carpeted in Alexander Smith Crestwood grade Velvet) illustrate the importance of carpeting as a means of introducing decorative pattern conspicuously.

This function of carpeting becomes particularly valuable for the creation of a luxurious, cordial, interesting interior with walls more or less plain—as so often, for sake of economy and modern styling, they are today—finished in pastel-tinted plaster, or possibly with wood or pressed-fibre veneer.

The larger the space—for example, a long or broad foyer, perhaps continuous with the standee area, as in the Shore theatre—the greater the role of carpeting as a source of decorative pattern. Walls are likely to be relatively distant, decorative details are lost. The carpeting, on the other hand, is always immediately beneath one's eyes, and usually predominant in one's vision for considerable distance ahead.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

Controlling Power Line Circuits

● Pointing out installation and operating procedure for safety and efficiency in providing current supply to both projection and sound equipment

By AARON NADELL

POWER LINE arrangements used throughout the theatre, and more particularly in the projection room, are required to conform with certain elaborate and detailed regulations relating to safety. As a result there exists an excessive tendency to feel that the regulations take care of all requirements, and that nothing more need be done in connection with power circuits than to see that they meet the demands of the local code.

Unfortunately, there is wide space for good and poor practices within the limits of any code. Additionally, there are certain very common poor operating practices which, while not so intended, result in effect in temporary violation of some code provisions—and the word "temporary" as here used may mean for a period of several months or longer.

Poor practices with respect to power wiring can be divided into two general categories: those that produce unnecessary interruptions to the show, and those that add needlessly to the costs of operation.

Fusing Methods

Improper fusing is a conspicuous and very common fault in the first-mentioned group, and one that often extends to the point of definite violation of safety provisions. Faulty fusing has several causes. One is simple carelessness either in ordering fuse replacements, or in putting the fuses where they can be found instantly after they have been received. If replacements are not ordered in ample time, and a full stock of spares kept constantly on hand, there may be no choice when a fuse burns out except to substitute one of too large a rating. In this connection, it should be noted that when a short circuit burns out a fuse one of the first common steps in repair is to insert another fuse and see if that burns out also. In the course of further repairs several other fuses may be inserted and destroyed before the short is finally found and cured.

It is difficult to use fuses more economically because a short circuit may constitute an emergency in which the most important requirement is not to save 10c or so but to find and fix the trouble with the least possible delay. The consequence is that a single emergency, perhaps one of relatively slight importance, may seriously deplete the stock of spares. The necessity for carrying a very ample stock of spares at all times, and for ordering replacements promptly, is self-evident.

At the same time no stock of spares, however generous, is useful in an emergency if replacements of the right type and rating are not placed where all personnel concerned can find them instantly. The best place to store spare fuses is right inside the fuse box, switchboard or cabinet where they are used.

If the right spare is not in the theatre, or not instantly at hand, the natural and proper tendency in an emergency is to insert another fuse of the wrong rating—practically always of a higher rating. A man may do that intending to correct the matter later, after he has cured the emergency. In the course of further repairs, which fully occupy his attention, his thoughts are directed to other parts of the equipment and other and more elaborate problems. When he has finally fixed his trouble, as likely as not he has completely forgotten the oversize fuse installed at the beginning of the work. The result is permanent overfusing, perhaps to the extent of constituting a definite violation of the code.

Overfusing, whether within or without the code, is a definite threat to the continuity of operation. The nature of that threat can readily be understood by reference to the accompanying diagram.

In that sketch, showing a portion of the connections of a common type switchboard, the main line is fused at 20 amperes. At left is shown a power unit, which may be rectifier supplying loud speakers or exciter lamps, requiring 10 amperes and correctly fused at 15. At lower right is an amplifier taking 5 amperes and properly fused at 8. Top right is a lighting circuit carrying three 50-watt lamps, needing 1.5 amperes, and fused at 10. In that circuit, 10 ampere fuses are oversize, and in consequence if there is trouble in the lighting line, the amplifier and the power unit, in spite of being on completely different circuits, will stop working.

This is a matter of simple arithmetic. Under normal

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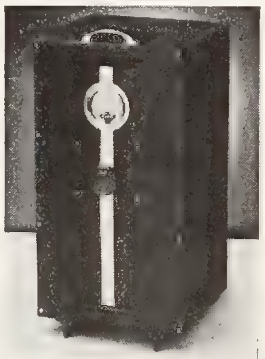

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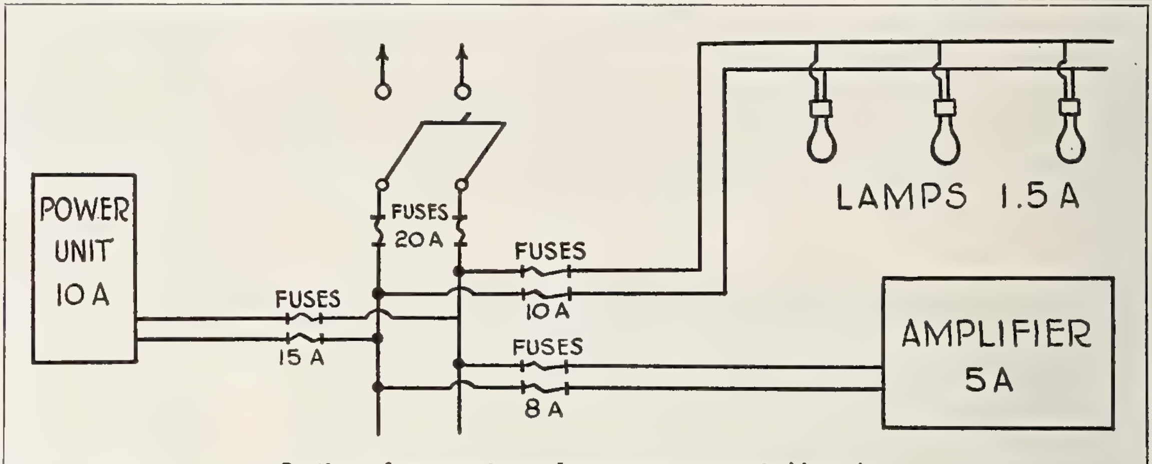
conditions a total of 16.5 amperes flows through the main line 20-ampere fuses. Now suppose some fault develops which causes the lighting line to short-circuit to the point of drawing, say, 8 amperes. The lighting line fuses, being of 10 ampere rating, *will not burn out*. Consequently there will be no obvious indication of trouble in that particular line. The lights will go out, but the amplifier and rectifier will also stop working, because under the circumstances named the 20-ampere line fuses will be called upon to pass 23 amperes. The switchboard will then present one of those so-called "mysterious" conditions in which the trouble skips the light line fuses and burns out the main fuses instead. No equipment connected with that switchboard will work. If 20-ampere fuses are put in again, they will burn out again. At that point there are just two things to do to restore operation. One is to take time out to run down the real nature of the difficulty. The other is try the effect of 30-ampere fuses in the main line. The latter is obviously tempting, with the show out of action, and represents what is generally done.

Supposing that 30-ampere fuses have been installed, operation will be restored of course, except that possibly one 50-watt lamp will fail to light. Chances are, someone will decide that a socket is bad, but why the light fuse didn't burn out and the main fuse did is just one of those mysteries. In very many cases nothing further will be done; the show will continue to operate with 30-ampere fuses in the line, and the condition of overfusing will have become just that much worse. The lamp line defect, unless it progresses to the point of causing another breakdown, will continue to waste power.

Overfusing in this sample instance may have resulted from some previous trouble in the light line, when the proper replacement (a 3-amp. fuse) was not at hand, and someone inserted a 10-amp fuse instead and left it there. There may, however, have been another cause—ignorance which is not the fault of any one individual, and not to be corrected by individual care, but arises out of basically inadequate operating procedures. Many power switchboards have spare fuse blocks to which additional circuits are wired from time to time, and proper notations are not always added to the switchboard blueprint. Often there is no blueprint.

It is easy enough to look at the diagram and add amperages, but the man confronted with a power switchboard that has undergone repeated modifications in the past may have no knowledge at all of how much current flows in each branch when the full load is applied, and no way of finding out without elaborate and prolonged investigation. He can only fuse such a board by guesswork, that is, by trial and error until all fuses hold.



Portion of connections of common type switchboard.

All switchboards and fuseboards should show connection diagrams or data, and not even the smallest change in wiring should ever be made without noting that change clearly, setting forth its details in such manner that it will be plain to new men at some future time when the entire personnel of the theatre may have changed. The trial and error method of fusing can only prevent underfusing. It makes overfusing almost a certainty.

Proper and necessary wiring records are so seldom made because men feel they can remember such things. In the course of years, as personnel shifts from theatre to theatre, the industry becomes overcrowded with theatres that have "mysterious" wiring arrangements.

A valuable precaution in such a theatre is to pay for a bit of extra overtime to trace out and diagram unknown wiring, until all its details are as plain as the diagram. The value of this precaution goes far beyond mere fusing. The information gained facilitates repairs of every kind, shortens the duration of emergency stoppages, and reduces the cost of future alterations and of installing new items of equipment.

Incorrect fusing, and failure to record full details of wiring changes, are the principle power faults resulting in unnecessary breakdowns. A third is failure to use voltage regulators when circumstances call for them. Theatre men often consider that excessive line voltage is a problem for the utility company to handle, which is true in a sense; but the power company would have to improve the voltage supply to an entire community, whereas the theatre would need only to add corrective regulators to certain circuits. Waiting for the

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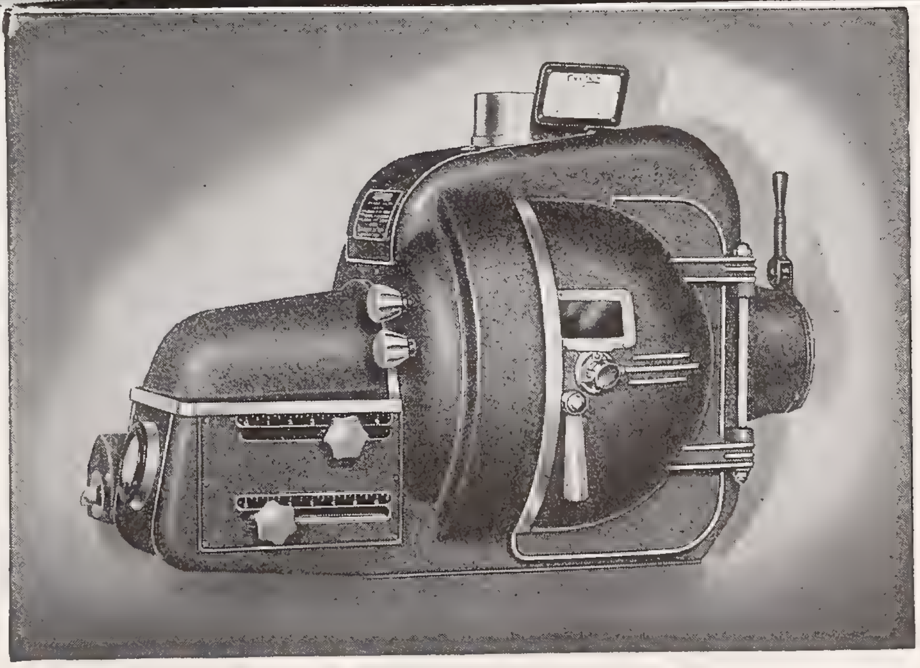

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Patents pending all principal foreign countries utility company to get around to financing the infinitely more elaborate equipment they would have to install saves no shows in the meanwhile. Further, theatres using apparatus some years old, which was designed for 110 volts, may find that their local utility company has followed the national trend of jacking up the supply to 115 or 120 volts, with consequent danger of damage to the theatre machinery. Here, again, voltage regulators are indicated.

Wiring Practices

Improper wiring practices inside or outside the code, which do not endanger the show, may nevertheless add to the long-time cost of operation. Among these are skimping on wire size, skimping on conduit size, failure to balance lines in some situations, and, again, failure to use voltage controls when needed.

Whenever wiring is installed the wire gauge should be not only as large as the code requires, but much larger. This costs more for wire, but no more for installation labor. At some future time the same wires can be used to supply power to an additional circuit; the subsequent installation is thus simplified and made much less costly. If no wire anywhere in the place is larger than just large enough for the work it is doing at the moment, new lines must be run from the switchboard for subsequent changes and additions, and the overall cost is likely to be several hundred per cent cent greater than the cost of using oversize wires to begin with.

Much the same is true of conduit. Where it is oversize, pulling through larger wires, or additional pairs, is very simple work and goes very quickly. Using pipe that is barely adequate means that sooner or later additional pipe runs will have to be put in.

Another point in connection with conduit is the advisability of including T fittings and C fittings where they are not needed but possibly may be needed sometime in the future. This adds very little to the cost of a given job, and detracts enormously from the cost of future changes. The extra fittings are, of course, effectively sealed in conformity with the local code until the time when they are put to use.

In some locations, the theatre may be buying power at a needlessly high rate because lines are not properly balanced as to load distribution or power factor. The power company, or the local utility regulating body, should be consulted whenever the theatre is paying more than the minimum local rate for a given type of service, and wiring changes made until the minimum rate is granted.

In some situations also, operating costs are greatly increased because of excessive line voltage, which can produce serious harm without actually causing a breakdown. It shortens the life of a great variety of electrical equipment, from lamp bulbs to amplifiers and motors. There are not a few situations in which the long-time cost of installing regulating controls is small compared with the eventual cost of omitting them.

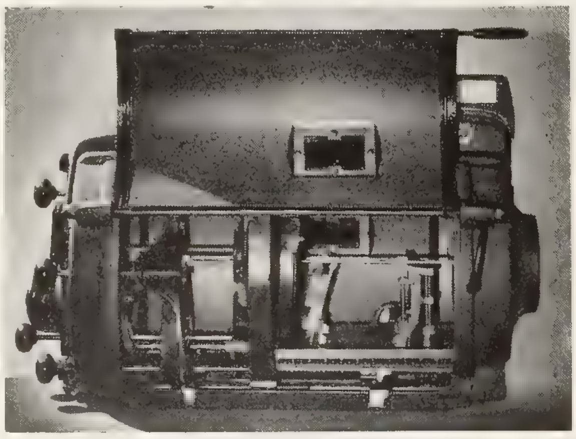
Medium Capacity D.C. Lamp Using Special Power Unit

A NEW MEDIUM capacity d.c. projection arc lamp designed for theatres of from 400 to 800 seats, and for screens up to 18 feet in width, has just been placed on the market by National Theatre Supply Company. Known as the Simplex "High," the lamp is intended to deliver a service intermediate between those obtained from low-intensity, and from low voltage high intensity (suprex carbon arc) sources.

Its features of construction and design include use of a specially made carbon, association with a power supply rectifier to constitute a coordinated electrical unit, carbon feed in which the motor acts as its own relay, and unusual concentration of the magnetic field directly upon the flame.

Approximate output of the lamp is said to be 2,000 lumens, which places it nearly midway between comparative estimates of 1,000 lumens for low intensity and 3,500-3,800 for low current high intensity arcs.

In addition to a standard 7 mm. low current high-intensity carbon, the lamp uses a 6-mm. Orotip C carbon of new design, which it is asserted, will not develop carbide at its tip. The light is reflected from an 11⅜ths-inch reflector of 4 inches working distance, placed 30 inches from the aperture, and rated at an optical speed of F. 2.5, magnification, 7½.

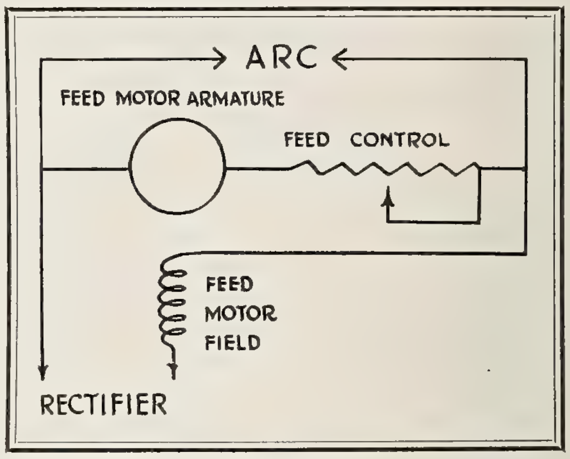


Intermediate lamp with housing open.

Reflector and arc positions are vertically and horizontally adjusted by controls confined to the rear of the housing. The arc is struck from working position by flipping a simple spring-controlled contactor. The reflected flame is shown in upright position on a guide card at the top of the housing, and can also be viewed directly through the customary dark window.

A special power supply unit (the electrical characteristics of which have also been confided to motor-generator manufacturers) is said to be desirable, in view of the low current densities used, to assure stability of operation when a hard spot in the carbon is encountered. For this reason the lamphouse and its rectifier, one rectifier for each lamp, are at present to be sold as a single unit. The rectifier utilizes four standard tungar tubes, draws 1,940 watts from the a.c. line at normal operation, and delivers 27 volts, 40 amperes to the carbons. Its special characteristic lies in the design of its transformer, details of which (and of the reasons that make such design desirable) are not available at present. This data will be made public shortly.

Carbon feed, at the rate of 5.9 inches in the case of the positive and 3.75 inches for the negative, is secured by the motor circuit indicated in the accompanying diagram. In this circuit, the arc performs essentially the function of a speed control rheostat in series with the field of a shunt-wound motor. When the gap widens, the current through the field decreases, and the motor accordingly speeds up, shortening the gap. As the arc grows shorter, its current is augmented, and in flowing through the field causes the motor to slow down. This is of course the normal action of d.c. motor speed control, increase of field current slowing the motor, and vice versa.



Concentration of the magnetic field upon the vicinity of the arc flame is secured by using ferrous metal for a small ash collector placed directly beneath the gap. Lines of magnetic force originating behind the reflector are concentrated on this iron contrivance, and hence upon the arc.

New D.C. Lamps For Small Theatres

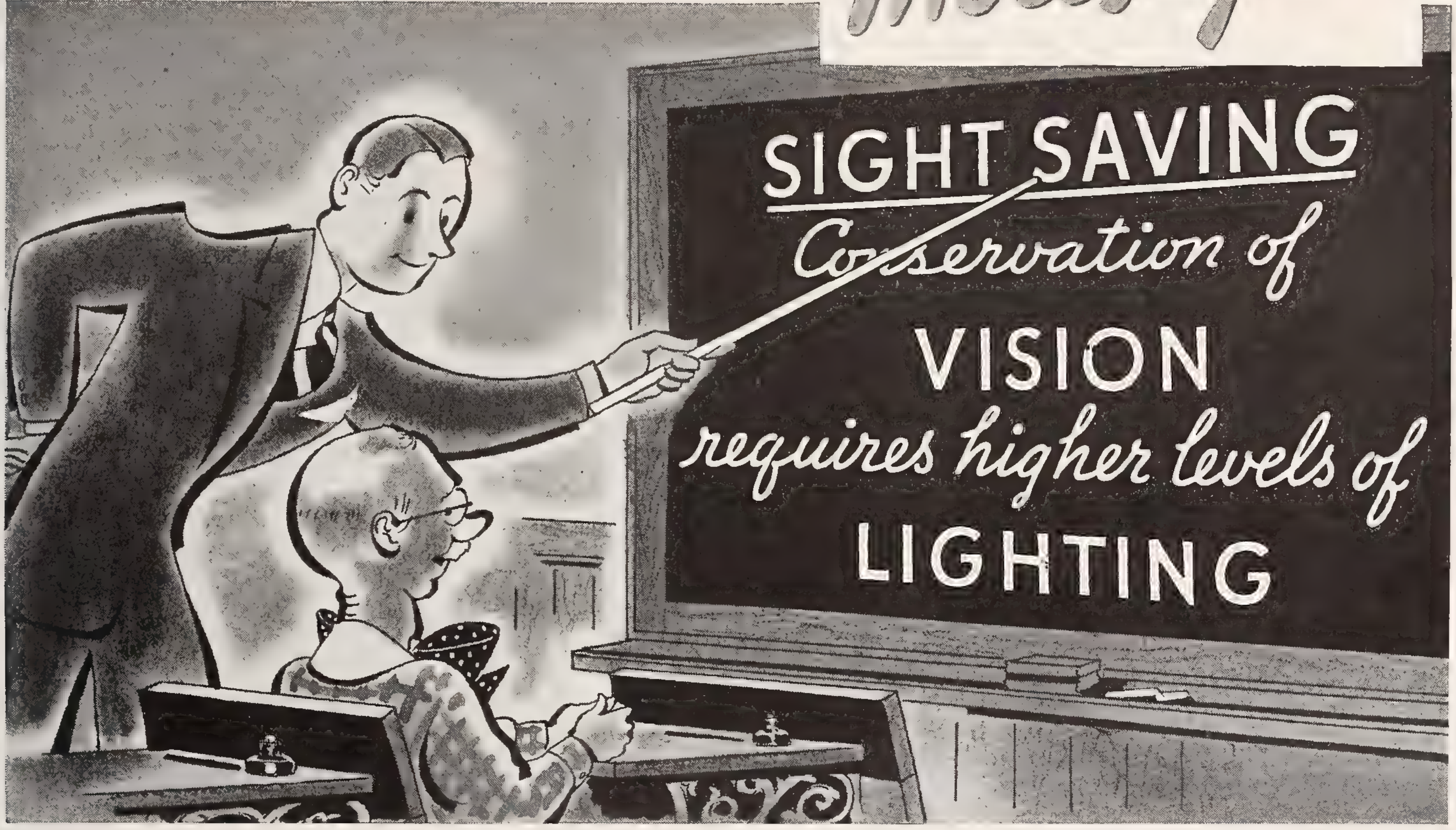
DEVELOPMENT of a new intermediate type projection arc lamp is reported by The Strong Electric Corporation of Toledo, for marketing early this year. The lamp will be of the reflector type, using a 6 x 7-mm. trim. Power consumption at the arc will be of the order of 1,000-2,000 watts, and carbon consumption will average approximately 4.8 inches per carbon per hour, according to the manufacturer.

Power will be supplied to the arc through a rectifier having characteristics electrically co-ordinated with the lamp requirements and rated to draw from 17 to 18 amperes from a 110-volt a.c. line under standard operating conditions.

The new lamp has been designed especially for theatres of less than 800 seats. Design features include rigid magnetic control of the arc, use of a newly developed special carbon, and self-controlled feed motor operating without relays.

THE PUBLIC

IS BEING TAUGHT TO DEMAND *More Light*



MORE LIGHT is the slogan of the day. From newspapers and magazines, the lecture platform and the school, the public is being taught the sight saving value of plenty of light.

Put your theater in step with this upward trend in light intensity. It has popular appeal. People like to enter a theater in which they can *see* their way to their seats. And they can do just that in the many theaters that are now equipped with high intensity projection.

Think this over if you still have low intensity projection. Those first minutes of blindness result from the low level of general illumination necessitated by lack of light on the screen. Don't let poor lighting drive your patrons to other theaters. Install Simplified High Intensity projection and attract that growing body of theater-goers who appreciate plenty of light.

Write for a free copy of the booklet, "The Eternal Triangle in Picture Projection."

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

WHY THE TERM PROJECTIONIST INSTEAD OF "MACHINE OPERATOR"

FROM TIME to time I am asked just why I am so insistent upon the term *projectionist,* as against that of *motion picture machine operator.* Not so long ago I received from A. L. Tompkins of Boston, a letter in which this paragraph occurred:

"Some years back you created the title 'projectionist,' which is now pretty generally adopted in this and other countries, in place of the old title 'moving picture machine operator.' May I now ask that you explain exactly what difference must exist to justify discarding the older title and substituting the later one?"

A perfectly fair question. Broadly speaking, first of all when the older title was brought into being in the late years of the past century, projection was a very simple matter—very simple indeed. Beyond the ability to trim a simple, crude, weak arc lamp, make a splice in film (and *what* a splice most of them were!), "twist a crank" (the projector was hand-driven), and rewind the film, the "operator" was required to know little, and that was just about all he did know, too. He "operated a machine," and that was all he did. Wages ranged from $10 to the dizzy height of $15 a week. In 1905 I started, in Chicago, at $14 a week, $18 being the top pay anywhere in that city.

But as time passed, the need for additional knowledge increased until the *machine operator* title no longer fitted the job. The man who was able to do full justice to the reproduction of the rapidly improving pictures, had to have some basic understanding of electrical, magnetic and mechanical action, optics, and other things. He no longer merely operated a single simple machine. He was in charge of a light source many times more powerful than those of the old days. He had to get better definition of image, for pictorial values were becoming more subtle. He became responsible for productions costing hundreds of thousands, perhaps a million, instead of hurriedly made, cheap crude little pictures a reel or two in length. And the motion picture's early public was not hard to please.

To perform the exacting duties incident to modern projection, in the best possible way, requires both knowledge and conscientiousness, and in the very nature of things, these are encouraged only when the man performing those duties has real pride in the excellence of what he is producing.

The modern *projectionist* must have a liking for, and pride in, the job he is doing. He demands good pay and good working conditions, and the kind of man required is attracted only by good pay and good working conditions. He is entitled to an identification that indicates the skill and responsibility exacted of him.

[*The term* projectionist *is of course established now—not only in the motion picture field itself, but outside of it; newspapers, for example, use it quite commonly. The term* theatre operator, *moreover, has come into use to identify the proprietor of a theatre. It is synonymous with the word* exhibitor, *and used as much. To say* operator *when we refer to a person in charge of projection would now often be confusing.*—THE EDITOR.]

LOUIS FRAPPIER: HE PLAYED A GREAT ROLE 'BACKSTAGE'

ANOTHER OLDTIMER has gone. Away back in 1881 a son was born of French-Canadian parents. His grandmother was a daughter of the Great Chief of the Algonquin tribe of American Indians. He was given the name of Louis Simon; the surname, Frappier.

Few in our business knew Louis Frappier, but he was indeed an important person in it for many, many years. He became superintendent of the factory of the Precision Machine Company, which created the Simplex projector. When the Precision Machine Company and the Nicholas Power Company joined forces under the name of International Projector Corporation, Mr. Frappier became superintendent of manufacturing for the new corporation. Later he was made a vice president of the company.

I am one of those fortunate enough to have had a long personal acquaintance with Mr. Frappier. He was a quiet, friendly man and highly expert in matters mechanical. His part in the development of Simplex projectors and of their precision-fabrication is well recognized, though very few theatre men had heard of him. His contributions to the technical advancement of projection were many and steady indeed.

LOUIS SIMON FRAPPIER

The members of the company with which he was associated must certainly feel a heavy loss in this regard, but also theirs is the loss of an associate whose kindly ways endeared him to every member of the organization.

Mr. Frappier's death on December 19, 1939, came with shocking suddenness. Some hours after his usual day in his office, he suffered a heart attack. His place will be hard to fill.

MAKE THE PRESENT RELEASE PRINT WORK!

FROM IRL GORDON, projectionist of the Forum theatre in Akron, Ohio (and a wide-awake, progressive one, too), comes the following, which is respectfully commended to the attention of Hollywood:

"Out in Hollywood the Academy of Motion Picture Arts and Sciences asks projectionist reaction to the Standard Release Print leader, with suggestions as to possible revision. All very well, perhaps, but instead of trying to revise the standard print situation, why not first give the original set-up a chance? The Academy, which is there on the ground floor, might well expend a bit of energy in an attempt to get the present standard adopted by Hollywood studios!

"For example, quoting from specifications: 'From start mark to the picture the leader shall contain frame lines which do not cross the sound track.' Were even this much really carried out it would assist projectionists materially, since they then might at least frame the leader after the numeral had been sliced out in previous runs.

"Nothing of the sort, however. To we lowlies in projection rooms it seems that all Hollywood committees imagine leaders will last forever; that they are just as good after weeks of field service as when new. To cure this mistaken view they should examine some of them after just two or three theatre runs. Huh, and a couple more huhs! Under this condition if there were frame lines to serve as a guide, at least the projectionist *could* spot in the picture in frame. As is it can't be done, except by accident, and audiences are the goat.

"Fox inserts a nice strip of transparent film between nine and ten numerals—just nice transparent film—no frame lines at all.

"In my experience, film takes the worst possible beating in this zone. It usually reaches this theatre with a misframe in this section [Presumably meaning the leader.—F. H. R.], which means a splice after the first run. Why a transparent bit of film is past my understanding.

"However, Columbia, not to be outdone in confusing the projectionist, proceeds to omit *all* frame lines between numerals through the entire length of the leader. When they do replace the leader, they use some punched frame line stuff with *no* numerals. I remember in one instance I had five misframe leaders in one production! Query: Is it so costly to print frame lines?

The Mysterious Lady of MGM

"We all remember the mystery of the identity of the gal on the leaders of MGM prints. I believe it eventually was called the 'lab girl's friend' and was used as some sort of development check, which was all well and good—we enjoyed her as scenery when threading up—but she must have been a traveling salesman's daughter for now she has journeyed from the beginning of the leader clear up to between the *three* and picture-start section, which might not be so bad if they would always eliminate the four to eight or so frames she occupies, instead of adding them to the section.

"Leaders certainly are a mess nowadays, so a word to the Academy: Double or even quadruple your efforts to get *present* specifications adopted—*really* adopted—and let us give them a try for a year or so, remembering that there really are theatres other than first-run, and their patrons are justly entitled to have decent changeovers made.

"Also, why not include changeover marks on trailers? There is no need for leaders on trailers, but how in blazes are we to bring in the following reel?"

To every word of which I enter an earnest amen. Very many complaints have reached me of exactly the same thing, but this one is so well put that, coupled with the fact that Gordon is a distinctly high-class projectionist, it deserves full publicity. Every sin complained of exists.

I too say to the Academy, the present set-up is not at all bad, or would not be if it were really put into full practice. Producers like to have their creations well presented. That assumption seems logical. All right then, pay attention to things essential to good presentation, remembering that for every theatre that can have first-run service, there are many that cannot.

THE OLD QUESTION OF WHAT SIZE IMAGE

PAUL BECK of Effingham, Ill., asks, "What size screen image would you approve in an auditorium measuring 80 feet deep by 54 feet in width?"

Of this matter I have written many times, but reiteration most certainly is needed. In many theatres are found auditoriums which would be far, far better served by an image of less area. A relatively small picture will of course serve patrons seated in the forward best. With respect to rear rows, the screen image area need only be sufficiently large to permit those of normal eyesight to view all details of the picture in comfort and with-

Here, however, enters an item that but seldom has adequate consideration—namely, *kind and amount of screen illumination.* The Projection Practice Committee of the SMPE has approved 15 foot-candles (the exact term used is *lamberts,* but the latter term is better understood and serves our purpose very well) at the screen center, the best available illumination being that, which means approximately a 10-candle-power average, considering the screen area as a whole.

However (and here is the catch), the amount of illumination (or shall we say visibility?) interlocks with candle-power in this way: A screen image illuminated at an average *of 10 foot-candles of pure white light* will be much more plainly visible as to details at a distance, than will one illuminated at 10 foot-candles of light that is not pure white, but has an admixture of some tint—amber, for example. Again I set forth the Projection Practice Committee's recommendations, which is that pure white light is pre-eminently superior to any other for motion picture propection. *We may, in view of all this, safely set forward proper screen illumination as* 15 *foot-candles of pure white light at the screen center.*

Now as to image size in Friend Beck's case: The auditorium is 54 feet wide, hence a screen surface that is highly diffusive is *very* important. (In this connection, since space limitations will not admit of lengthy explanation, Beck is referred to his Bluebook, where under *Screens*—pages 146 to 166—the screen is discussed, with a table giving the reflection power of various standard surfaces at various viewing angles.) As the question is stated, I would answer as follows:

Provided the screen be illuminated as

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PRO-JEX SOUND UNITS
It pays to install the best—
Your patrons will appreciate it!
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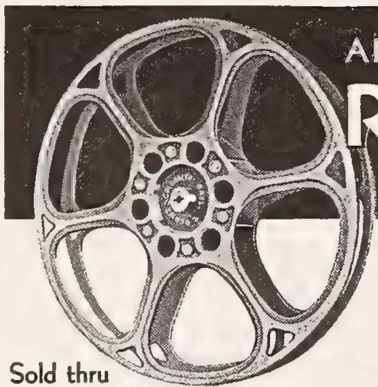

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before indicated, an image 10 feet wide would be visible in detail at 80 feet to patrons of normal eyesight without strain. As to such an image "looking small," that argument has little value—provided no objects too large are near the screen.

It is doubtful if the light source in this case could be forced high enough to supply 15 foot-candles at the screen center, or that the light would be pure white. Hence, while a 10-foot-wide image would best serve the front half of such an auditorium, a somewhat larger one possibly would serve better, considering the seating space as a whole. I therefore would suggest something between a 14- and 18-foot image, considering both as the extreme.

In a situation like this, one might do well to borrow three optical systems from a dealer and try each size for a week before finally bordering the screen permanently, using a cheap black cloth border during the trial. Inquiries from patrons would then pretty definitely settle which is best.

PROCESS PROJECTION AND WHY IT IS USED

FOR SOME reason, during the past few months something like a dozen letters have been received asking for an explanation of *process projection.* Just what is it? they all ask.

Process projection is a term applied to the projection of backgrounds in production. Mr. Gordon S. Mitchell, manager of the Research Council of the Academy, describes the method in this way:

"As you know, most scripts contain scenes out of doors, located at points distant from Hollywood. To obtain these outdoor shots it is often necessary to send the entire cast, personnel, and equipment to distant locations. This is, as you can readily understand, expensive. In the case of other types of scenes it is very expensive to properly and truly reproduce the background in the studios.

"For this reason, to effect economies in production and to expand the possibilities of motion picture technique both artistically and technically, it is the procedure at present to send a camera crew to obtain the proper backgrounds at the distant location. These backgrounds are then projected upon a translucent screen in the studio with the foreground action taking place in front of the screen during the projection of the background upon the screen. The camera photographing both the action and the background operates in synchronism with the projector which is located behind the screen.

"There are of course many technical and artistic problems involved—proper blending of the foreground and the background lighting, steadiness of the projected picture, a minimum of light variation on the screen, etc."

THEATRE TELEVISION EXPLAINED IN PLAIN TERMS

ATTENTION is directed to the book on television which Aaron Nadell has just written. It is designed not so much to deal with actual theatre equipments and processes as to teach fundamentals, and this my good friend Nadell does very well—and (very important) does so in language that can be readily understood by the average projectionist.

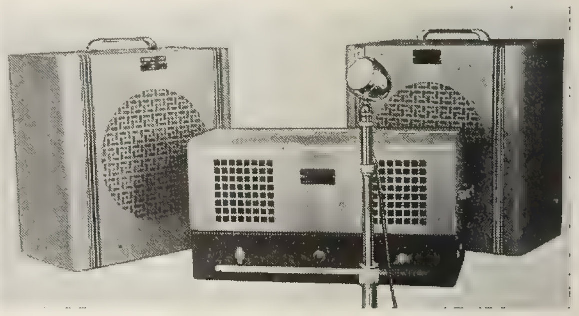
I therefore commend it to your attention. The price is low and the contents well worthy of study in view of the apparent fact that television will ere long form a portion of our theatre programs, at least in the larger houses.

New P. A. System Series Especially For Theatre Use

A NEW LINE of public address systems specifically suited to theatre requirements has been announced by the National Theatre Supply Company. They are intended for use with screeno and similar games, for lobby displays, box office ballyhoo, or vaudeville or other stage presentations.

Each system consists basically of apparatus providing a source of sound, such as phonograph or microphone, an amplifier or combination of amplifiers, and a set of loudspeakers.

Crystal, dynamic or Western Electric microphones are available, according to the choice of the purchaser. The basic amplifier arrangements may be combined or re-adapted to meet special theatre requirements. Their undistorted output varies from 8 to 35 watts, according to the type of system. Loudspeakers are of the permanent magnet type.



Radio Development and Research Corporation designed the equipment, and the systems will be known as RDR systems.

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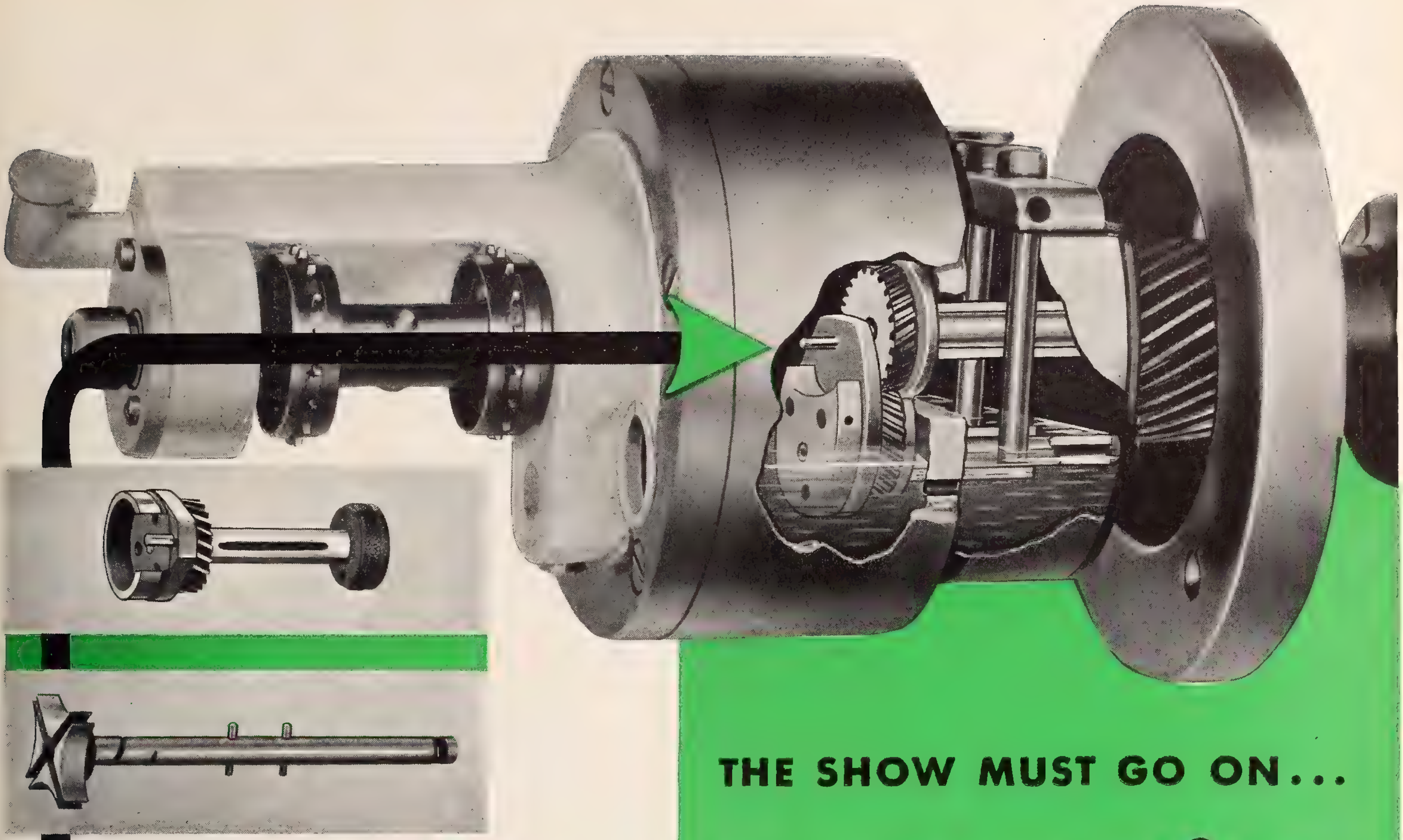

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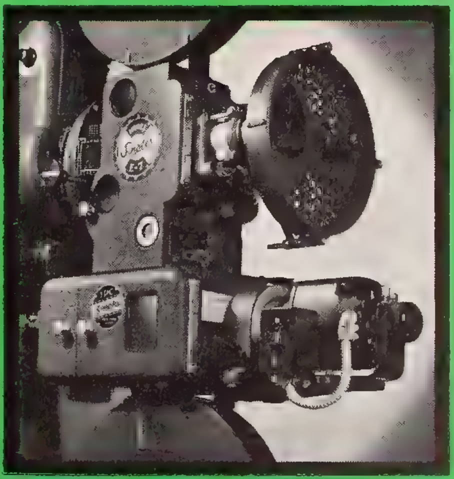

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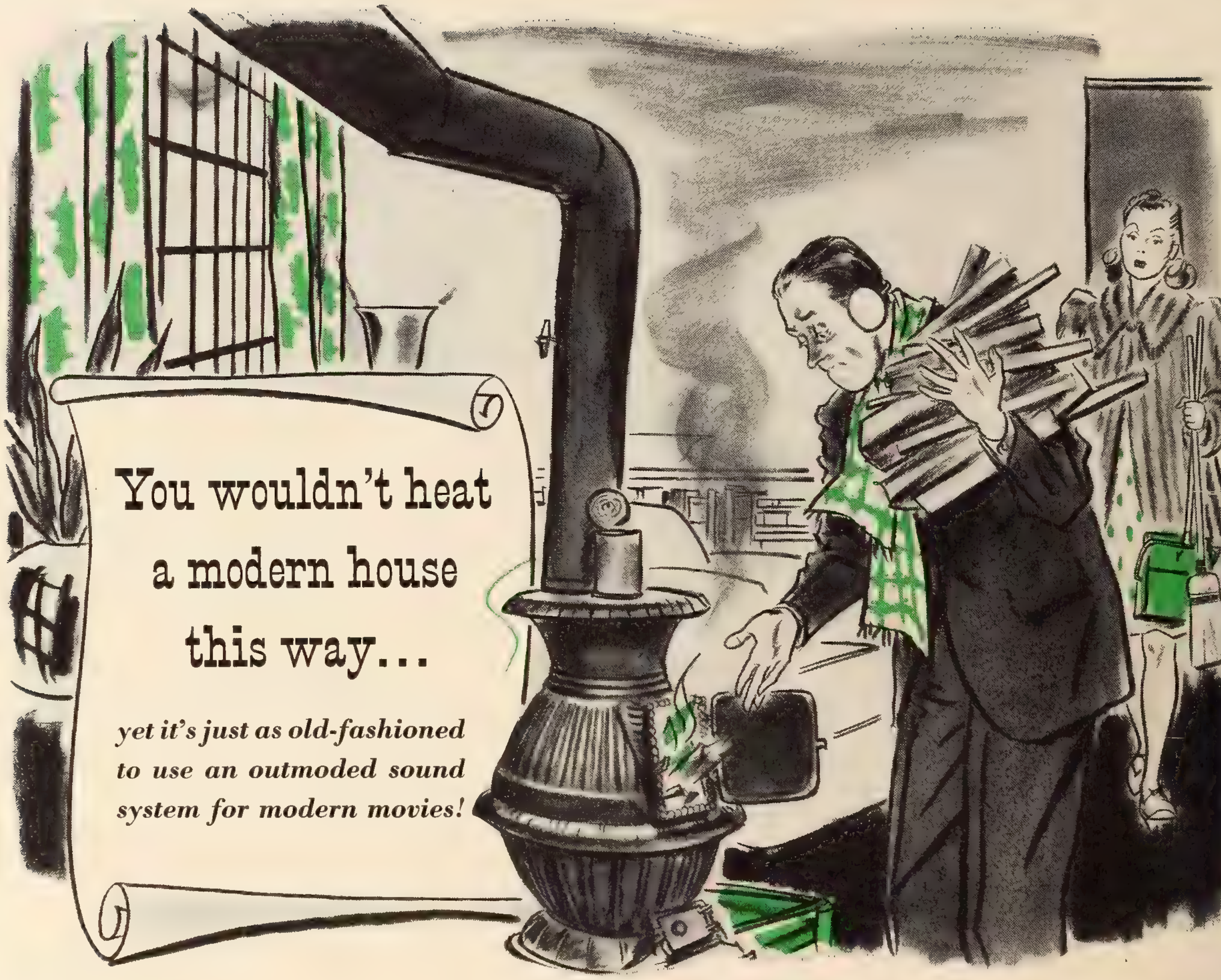

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a modern house
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It's the only movie sound equipment with Rotary Stabilizer plus Shock-proof Drive! Is available at low cost to theatres of every size!

IN THIS AGE OF SOUND, moviegoers have sharp ears. They lay their cash on the line to *listen* as well as look. And that's why Hollywood studios spend fortunes on sound recording equipment.

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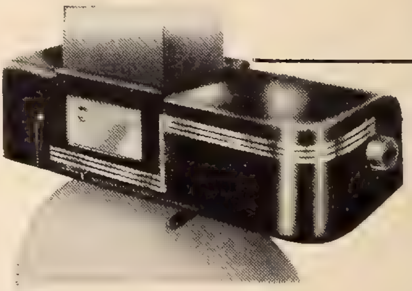

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ON PICTURE
HERALD

THEATRE OWNERS GIVE MORE PLAYING TIME IN ANSWER TO PLEA FOR EXTENDED RUNS

U. S. NAMES JUDGE GODDARD TO HEAR TRUST SUIT, CALLS 26

KUYKENDALL, GRIFFITH ATTACK NEELY BILL, ALLIED DEFENDS

BIG CAMPAIGNS FOR "LINCOLN," "BLUE BIRD," "FIGHTING 69th"

VOL. 138, NO. 3 JANUARY 20, 1940

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy 25 cents.
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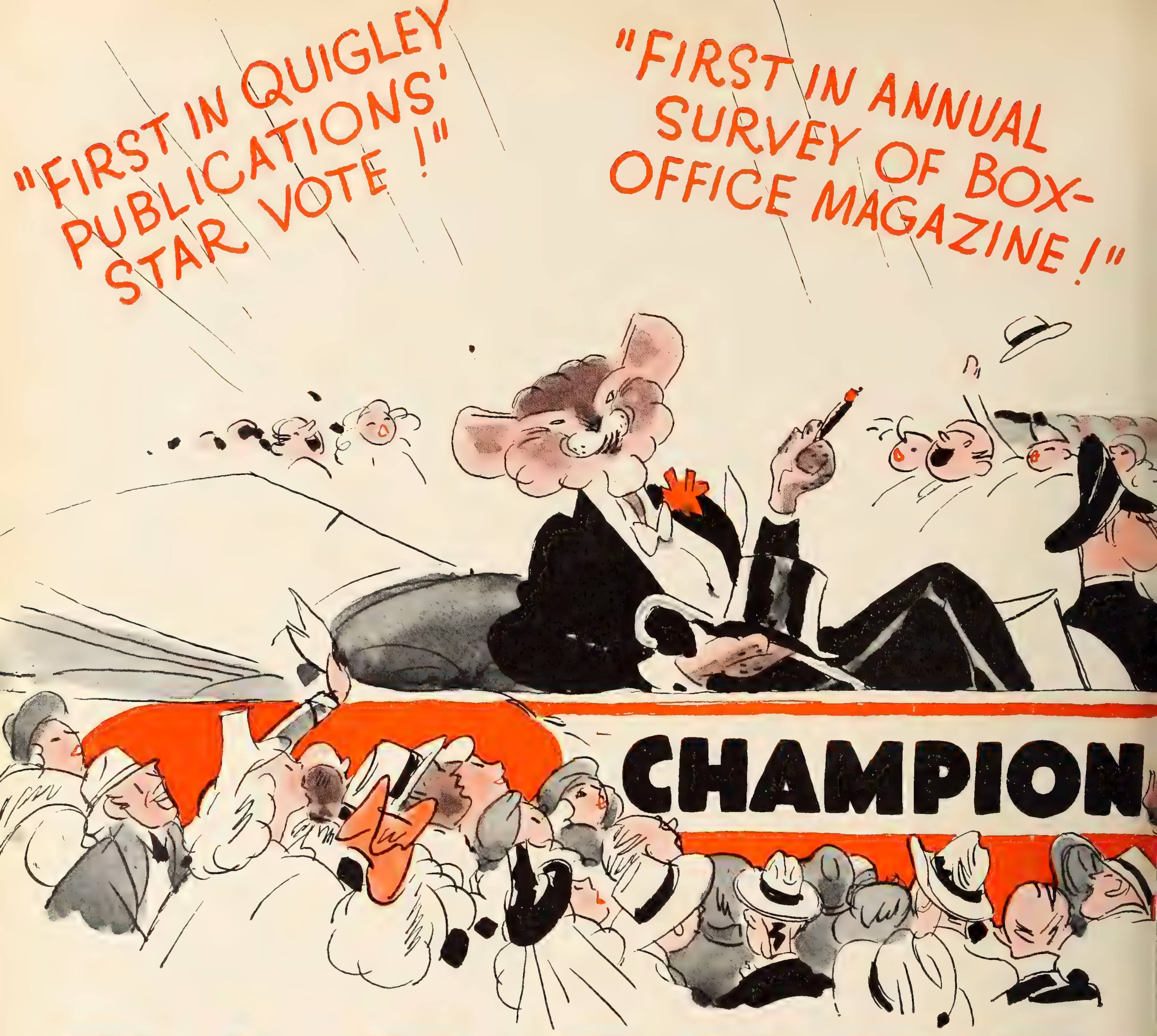
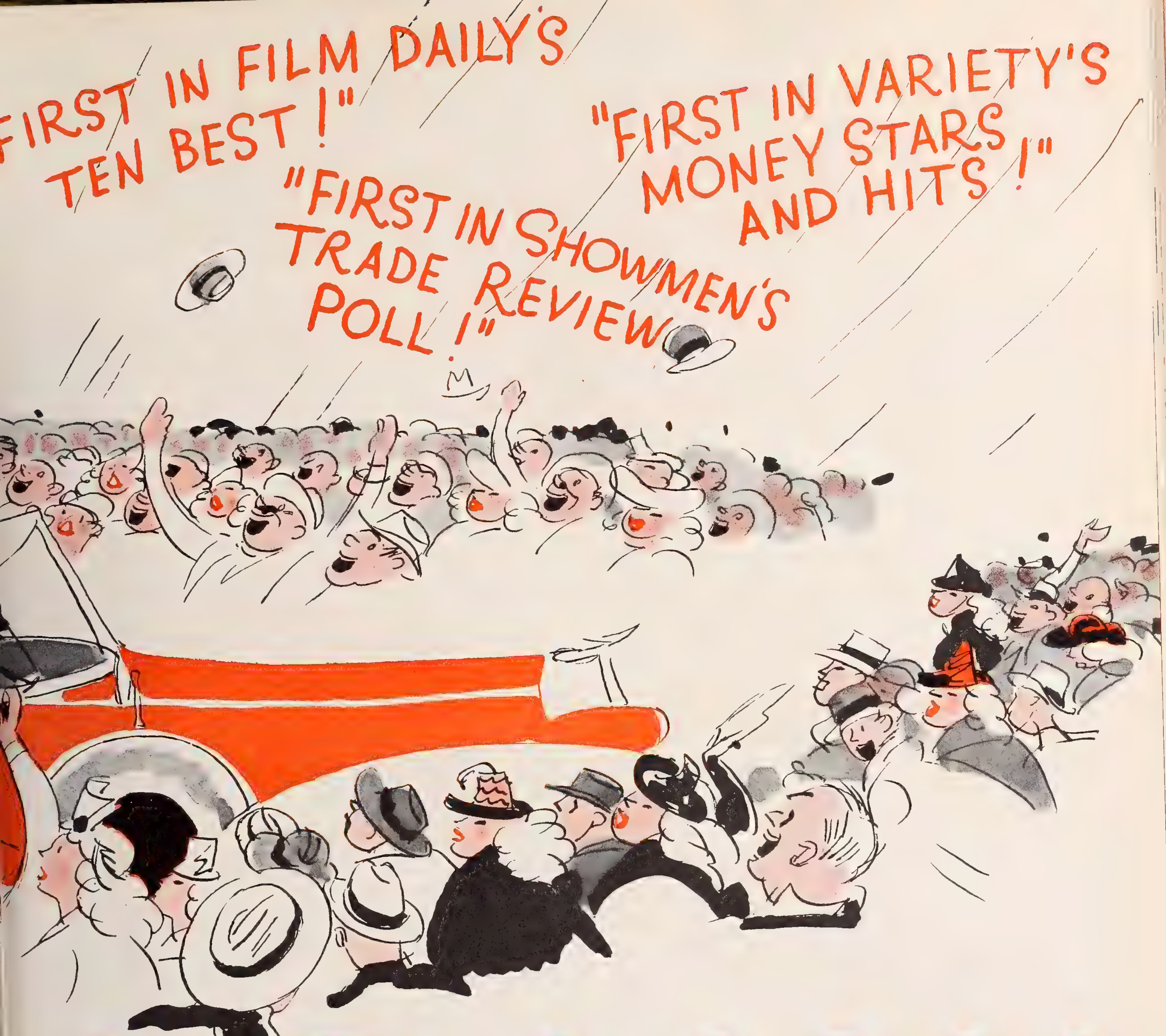

"FIRST IN QUIGLEY PUBLICATIONS' STAR VOTE !"
"FIRST IN ANNUAL SURVEY OF BOX-OFFICE MAGAZINE !"
CHAMPION

ELECTED

The Annual Polls of the trade papers are in! First in Stars! First in Hits! First in the hearts of the ticket-buyers! Leo thanks the exhibitors and newspaper critics who elected him Champ again! Year in and year out it's the same story! It's reflected not only in a sound product but in friendly dealing with the trade.

Already within the first days of 1940 M-G-M has revealed new triumphs. "THE SHOP AROUND THE CORNER" (*Margaret Sullavan, James*


"FIRST IN FILM DAILY'S TEN BEST!"
"FIRST IN VARIETY'S MONEY STARS AND HITS!"
"FIRST IN SHOWMEN'S TRADE REVIEW POLL!"

AGAIN!

Stewart) has been picked by columnists as certain to be among the Ten Best of the new year. "STRANGE CARGO" (*Clark Gable, Joan Crawford*) is next to win national acclaim. "BROADWAY MELODY OF 1940" (*Fred Astaire, Eleanor Powell*) is positively the best of this famed series. "NORTHWEST PASSAGE" in Technicolor (*Spencer Tracy*) is destined to be one of the year's Biggest. Just a few of the early year, keeping up the electric pace that's the Talk of the Industry. **THE FRIENDLY COMPANY**

THE FIGHTING 69TH IS R

And Warners Keep Right on Shootin

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(From the Best-Seller)
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VIRGINIA CITY
ERROL FLYNN · MIRIAM HOPKINS · RANDOLPH SCOTT
Humphrey Bogart · Frank McHugh · Alan Hale

3 CHEERS FOR THE IRISH
Priscilla LANE · Thomas MITCHELL
Dennis (New Star) MORGAN

INVISIBLE STRIPES
GEO. RAFT · JANE BRYAN
WM. HOLDEN · HUMPHREY BOGART

SATURDAY'S CHILDREN
JOHN GARFIELD · ANNE SHIRLEY
Claude Rains · Frank McHugh

A CHILD IS BORN
GERALDINE FITZGERALD
Gladys George · Jeffrey Lynn · Gale Page

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IT ALL CAME TRUE

ANN SHERIDAN (*wow!*) JEFFREY LYNN

WE SHALL MEET AGAIN

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Pat O'BRIEN · Geraldine Fitzgerald

BROTHER RAT AND A BABY

The whole 'Brother Rat' Cast and the baby, Peter B. Good

CASTLE ON THE HUDSON

JOHN GARFIELD · ANN SHERIDAN · PAT O'BRIEN
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FOUR WIVES

The new year's holdover sensation!

MARK OF SHOWMANSHIP

JACK L. WARNER
In Charge of Production

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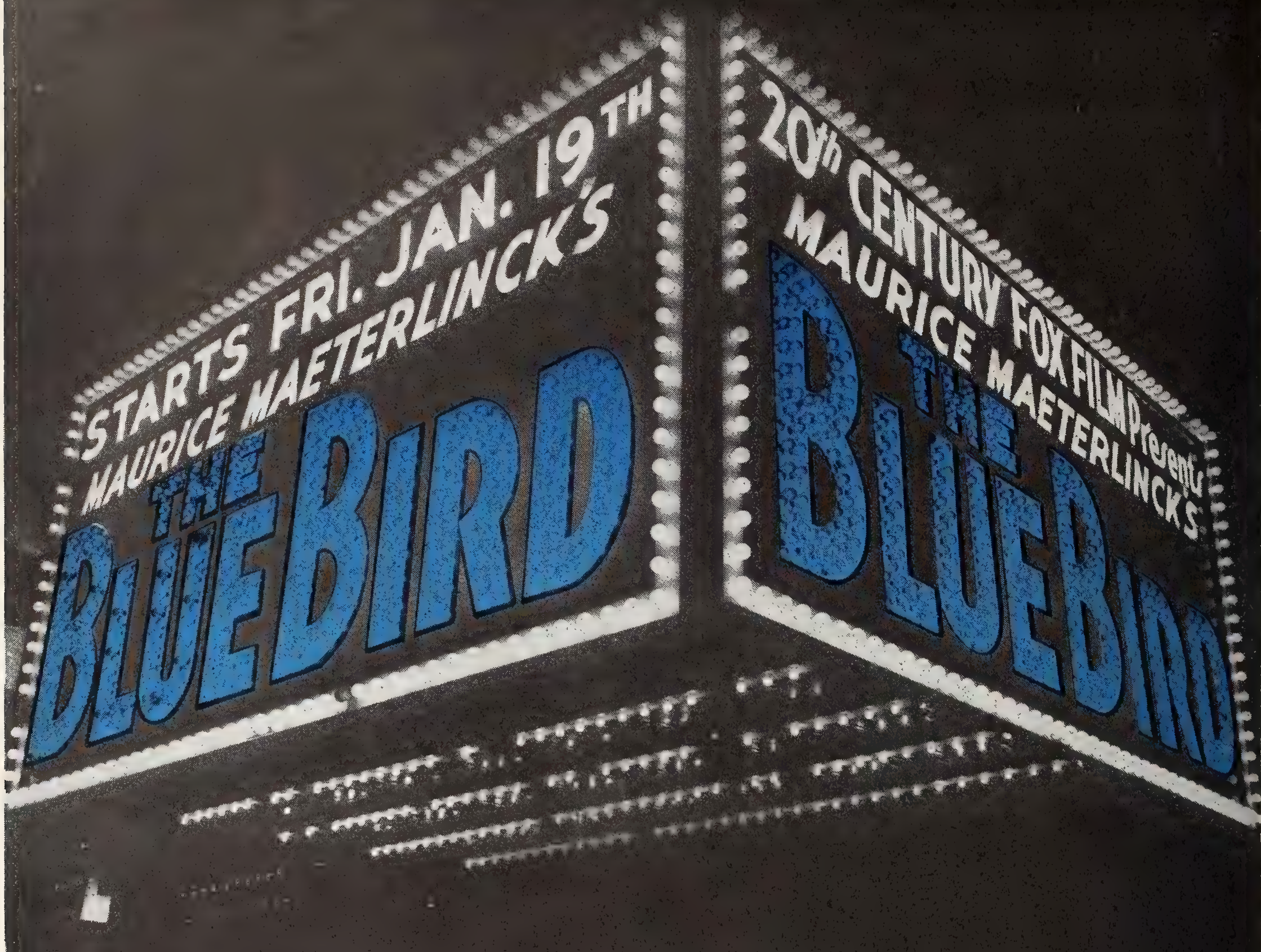
Executive Producer

or Now, for February, for March!


STARTS FRI. JAN. 19TH
MAURICE MAETERLINCK'S
THE BLUE BIRD
20th CENTURY FOX FILM Presents
MAURICE MAETERLINCK'S
THE BLUE BIRD

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WORLD PREMIERE!**

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 138, No. 3

January 20, 1940

PRICE *per* HOUR

THAT inevitable lock-step by which the amusement industry, of these mechanized days, must progress is being demonstrated again in hesitant television. The order is: one, two, three, a step of invention, a step of the art to accept new capacity, and a glide of the business to cash it—it seems to be a waltz.

Television just now is standing on tentative toe trying to catch the beat, while the trap drummer is fumbling for his score.

The sale of television sets has been, most obviously, not up to the expectations denoted by the fanfare of the commercial debut of a few months ago. Many are the explanations, most convincing among them the observation of Dr. W. G. R. Baker of General Electric that solution of business problems must await technical advances which will permit the distribution of receiving sets to the public at lower prices.

Once again—as has been so often remarked before by *The Herald* in other connotation—*There is no substitute for circulation.*

This must be true of all the arts which address themselves to the many and in competition with the elaborate and grandiose expressions of media nourished on the mass buying power, stimulated by the extravagances of the mass-wish. That means, among other things, that the grandeurs of the motion picture screen are making it more difficult for television to command that attention which can get it under way.

TELEVISION today, in terms of cost, limits its sale of sets to that small category of customers who have been found to be the only important buyers of expensive radio sets, mostly persons with a gadget interest and earning between three and six thousand dollars a year. The poor and the rich both buy the cheap sets, the poor because they can pay no more, the rich because the little they want of the radio, mostly fights, sports reports and election returns, can be had a-plenty from a trivial set. The rich are an unimportant market. The poor will buy television only at a price—if they like it.

Price, for television, is quite as much a problem as program. This would seem to have meaning for the motion picture. Price per hour is probably the determining unit.

Amusement for the multitudes means quite as much quantity as quality; probably quantity is the more important.

Radio, with its equipment cost trending ever downward, costs pennies per kilowatt hour.

Motoring, also with its equipment costs declining, costs pennies per mile.

Journalism, much an amusement trade, and more especially in Sunday editions, ever offers more and more, in rotogravure and color, for pennies.

Fiction, through the rental library, has cut the cost of reading for the many, from dollars per volume to pennies per day.

The trend of the screen has been up and up—up in plant investments, up in operating costs, up in fact everywhere that production and distribution have been in control.

THE only compensating movement, an effort at adjustment calculated to meet the trends of competition and to realize upon the capacities of cost per hour of repetitive machine processes has been the much decried and much misunderstood "double bill" policy.

This has, in sequence, brought to flower an assortment of endeavours of production to "fill the bill", culminating in "Gone with the Wind", which is in the nature of a double bill on single billing. If one divides the running time into the admission price, for any one theatre, it will be discovered that the advance in price is more conspicuously apparent than arithmetically real.

When Tillie-the-Toiler, and her boy-friend, Joe Doakes, have shot the bank-roll on "The Wind" they will have been out long enough to call it a day, the evening will have been killed—and that's what they want.

△ △ △

"POUR LA PATRIE"

THE war, of which we have too much on printed page and radio, has been brought poignantly closer to us of Motion Picture Herald this week with a letter from Pierre Autre, our Paris correspondent, now in the service—"somewhere in France," and writing by candlelight on a field draughtsman's table:

"*. . . one morning, to get ourselves under cover from rain, we stepped into a farm. There were only two young women—two sisters—one had her husband mobilized and was alone to do all the farm's work—with a 5-year-old daughter. So her unmarried sister had left her parents to come and help her. They offered us—we were 3—coffee and rum and explained that every day they had to get up at 5:30 A. M. and did not finish their work before 10 P. M., when they milked their cows. They had only a boy of 15 to help them.*

"*In spite of this hard life, they were very gay and did not complain a bit. They had no time to think of face powder, lip-red, etc.*

"*There are, I think, thousands of women like that in France now.*

"*And I was thinking of so many women of Paris who, before the war, could not suffer to wait for a bus when it rained.*"

△ △ △

DUE NOTICE

YOUR editor will hereafter demand a refund on all dinners, official or otherwise, at which carrots and peas are served mixed. It is submitted that this vain color seeking exhibitionism is gustatorially incompetent, dietetically irrelevant and pictorially immaterial. Also it is time that persons serving a square of yellow cake surmounted by a berry and a creamy carved bedoole shall be denied the right to call it a shortcake—the same being treasonably un-American and a pain in the neck.

—*Terry Ramsaye*

On the Spanish Main
January 10, 1940

This Week
in the News

$17,500,000 to Share

AN AGREEMENT on the manner and extent to which individual distributing companies will participate in withdrawals from the $17,500,000 maximum annual monetary export allocated by Great Britain to the film industry is expected to be reached within the next few days as a result of conferences held by executives of seven majors at New York headquarters of the Motion Picture Producers and Distributors of America. All but minor details have been settled.

The basis for the withdrawals will be the allocation to individual companies of a percentage equivalent to each company's share of the total business done in Britain the last two years.

Under Britain's regulations governing the withdrawals, the seven companies may withdraw up to 75 per cent of the $17,500,000 maximum in the first six months of the agreement. Thus a total of $13,125,000 may be withdrawn between Nov. 1, 1939 and May 1, 1940. The balance, or $4,375,000, may be withdrawn from May 1 to November 1, next.

Universal, which distributes through a British company, General Film Distributors, is not participating.

Streamlined Roadshows

THIS MIGHT be a chapter out of Horatio Alger.

Pressing economic conditions growing out of a narrowing foreign film market and foreign monetary restrictions now are bringing back the "roadshow," of a sort.

At the outset of the war it was feared that without the wide foreign markets and easy money restrictions an expensive picture was too much of a risk, that the investment could not be got back quickly. Not so now, however, with the birth of the "streamlined roadshow."

"Gone With the Wind" started the trend with some engagements playing on the old roadshow basis of two-a-day, reserved seats, while other theatres are playing the picture thrice daily with no reserved seats, "Wind's" four-hour length, of course, controlling the number of daily performances.

"The Blue Bird," Twentieth Century-Fox, opens a straight roadshow engagement at the Hollywood theatre, New York, on Friday night. Similar engagements in other cities will follow, starting with Detroit.

"Abraham Lincoln in Illinois," RKO, opens in Washington next week in another variation of the "streamlined roadshow." It will play continuously through the morning and afternoon with no reserved seats, and will be shown once each evening with all seats reserved. The same policy will be in force in other special engagements.

Echoes of a big-time roadshow of earlier days were heard this week when a reissue of "Hell's Angels," produced in 1930 by Howard Hughes at a cost of over $3,000,000, bowed in, "streamlined."

"Hell's Angels" was the only picture until "Gone With the Wind" arrived that had played simultaneous "roadshow" engagements on Broadway. The picture that made Jean Harlow a star played at both the Criterion and the Central theatres, in 1930.

The original version ran 135 minutes; the new one has been "slenderized" to 96 minutes, which includes a new prologue of about six minutes—titled "Wings Over the World." Color has been added to the zeppelin sequence.

"Hell's Angels" is now controlled by Astor Pictures, sales handled by Jack Bannan, who was formerly associated with Sam Dembow, Jr. The reissue is scheduled to play the Rialto in New York in February; other dates are pending.

Razzberries

"JIMMY" FIDLER, Drene Shampoo's broadcaster, is called "No. 1" trouble-on the-air by many a theatre owner, many a Hollywood producer, star, player. His pryings into the privacies of picture personalities has, for years, annoyed no little; his practice of not "ringing the bell" on pictures not meeting his favor has burned-up many exhibitors facing a reluctant public.

The latest Fidler burn-up is the fiery Peter Jules Wood, more familiarly known as plain Pete to the hundreds of Ohio exhibitors whom he has represented, actively, for years as the secretary of their Independent Theatre Owners Association of that state, out of East State street, Columbus.

Threatened as a retaliatory measure many times by others in organized exhibition and otherwise, Peter Jules Wood is now going after the socalled "gossip" type of aircasters to dose them with their own medicine. "Let 'em 'ring the bell' on pictures all they want to," says Pete. "We'll give the razzberry to their soaps and soap suds, their hair shampoos and hair tonics."

And so Mr. Wood will issue a "guide"—a weekly bulletin—on products manufactured by sponsors of air commentators, the guide pegging his opinion as to the quality or lack of quality of such products, as follows:

1 Razzberry —Excellent
2 Razzberries—Fair
3 Razzberries—Lousy

"Don't miss the first issue of 'Soapy Gossip,'" urges Peter Wood. "It will give you some interesting data."

More "Wind", More $

LAST YEAR, Loew's, Inc., netted the "tidy little sum" of $9,841,530, (as reported in MOTION PICTURE HERALD on December 23rd); this year Loew's, Inc., will net an even greater profit, all because David O. Selznick sent his "Gone With the Wind" through the company.

Thus did J. Robert Rubin, vice-president, explain the company's condition, present and anticipated, to stockholders at their annual meeting on Tuesday at the home office in Times Square, New York.

In another part of the building, Howard Dietz, director of advertising and publicity, was calculating that to date "Wind" had grossed well over $1,000,000 in the seven cities which first opened the production—and it's still playing in all seven.

At the stockholders' meeting, David Bernstein, treasurer, reported that the company's business in the war zone represents about 15 per cent of total gross income. He said that the war "blackout" had had its effects on the company's first quarter income of the new fiscal year. But, Mr. Bernstein said, business in England is now good. He also said that the company's foreign income ratio compared to over-all income is 35 per cent and the company's foreign assets were $8,700,000.

All the company's officers, headed by Nicholas M. Schenck, president, were reelected. The following directors also were reelected: George N. Armsby, David Bernstein, Leopold Friedman, John R. Hazel, Alexander Lichtman, Charles C. Moskowitz, William A. Parker, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield and Henry R. Winthrop.

The following remunerations to officers for the last fiscal year were listed for the stockholders: Nicholas M. Schenck, $275,000; Louis B. Mayer, $688,000; J. Robert Rubin, $218,000; David Bernstein, $191,000 and Leopold Friedman, $1,600 weekly. Figures include special income in addition to salaries. Several of the executives share in a percentage of the profits after a $2 common stock dividend.

Wanger Elected

WALTER WANGER on Wednesday was elected president of the Academy of Motion Picture Arts and Sciences, in Hollywood. He succeeds Frank Capra, who was drafted first vice-president. Other officers named were Edward Arnold, second vice-president; Robert Riskin, secretary; John Aalberg, treasurer, and Donald Gledhill, reelected executive secretary. Selection of officers was made by the board of governors.

Bioff

NEXT WEEK:

The *Saturday Evening Post* of January 27th will bring to its 3,091,991 readers the story of "Willie" Bioff, as its lead article of the week. Advance notice in the *Saturday Evening Post* of January 20th announced that:

> "There's one star in Hollywood who has never appeared before a camera, who is employed by no studio and who fights the producers 24 hours a day. Willie Bioff, an ex-Chicagoan of the Capone era, dislikes publicity, too—but don't think he's unimportant if you've never heard of him. For Willie, strong-arm organizer of movieland's labor, has Hollywood in the palm of his hand. We think you ought to meet the man who lets you go to the movies. Reporter Muir gives you an objective article on an explosive situation, with Willie doing some of the talking in his first exclusive interview."

THIS WEEK:

The complicated case of Willie Bioff moved forward Thursday when Hollywood's "No. 1" studio labor leader was admitted to bail bonds of $5,000 and $1,000, respectively, on a federal indictment containing two counts citing U. S. income tax evasion, and on extradition request made to the State of California by the State of Illinois, seeking Bioff's presence therein to serve out a 1922 Chicago jail sentence. Bioff pleads in Los Angeles federal court on Monday on the tax indictment, and shortly thereafter will again enter Los Angles courtrooms on the extradition matter.

More about Bioff on page 50.

More Playing Time?

EXHIBITORS, generally, are cooperating with Hollywood's plea of last fall, as voiced by Twentieth Century-Fox's Joseph M. Schenck and Darryl Zanuck, to extend runs on worthwhile pictures, beyond the usual playing time, to give Hollywood greater revenue so that it may continue producing high-budget pictures, and not be checked by the loss of revenue from the countries at war. Strong exhibitor support becomes evident, after a questioning of leading showmen in the country's key territories, of distribution sales executives, and of the heads of large circuits.

There were some dissidents, however. Some executives felt extended runs depended solely on whether an individual exhibitor could make money, not on his loyalty towards the industry's production center.

The story of Hollywood's plea for extended runs appears on pages 13, 14, 15 and 16.

That United Front

THE "ORGANIZED" INDUSTRY has been trying for a long time to maintain a "united front" in dealing with foreign situations. It has been felt that if the companies stood solidly behind their positions they would fare better with some foreign governments.

The Italian scene was in the newspapers this week. One of the large American companies, to fulfill contract obligations and to avoid the loss of perhaps all its money blocked in Italy, has decided to send a number of old pictures to that country to carry out any obligation. No new pictures will be sent.

The other seven major motion picture firms are standing their ground—and so is the Italian Film Monopoly, the creation of which, by the Italian Government, caused the American majors to withdraw, bag and baggage, from Italy, one year ago the past New Year's Eve. On one side is "the united front" of the American industry; on the other a decision of a totalitarian state. The winner—?

War and Newsreels

WITH THE EUROPEAN WAR the number one news story of weeks past and present, the newsreel companies in the United States have no end of headaches. For some newsreel issues no foreign material at all is available; then it comes in a flood, as it did this week, when all the reels received 12,000 feet of film from the war zones. This is more than they can use in a dozen issues. Seems the war censors hold up film for long periods and then release it all at once.

In this country, a new pact with the newsreel cameramen's union is now in effect. Exchange of prints and the old socalled rotation system are banned. Heretofore, on certain types of "stories" only one camera was deemed necessary, or permitted. The newsreels all shared the pictures in these circumstances, splitting costs. Now this can be done only if required by the Government, the new newsreel cameramen's pact rules.

Growing Pains

THE "BIG" TELEVISION broadcasters, opposing independent manufacturers of television sets and equipment, want some standardization in their budding industry. Paul W. Kester, vice-president of Columbia Broadcasting, so told the Federal Communications Commission on Wednesday, in Washington, the third day of hearings on the FCC's proposed rules for standardizing television, which are to continue on Friday.

Mr. Kester charged that uncertainty about standards imperiled broadcasters by making possible rapid obsolescence of television sets, and therefore causing a reaction by the public against the broadcasters. He suggested that the Commission fix present standards for a specified period, and allow broadcasters to follow present program research, but that it delay "freezing" of standards until that can be done without making sets obsolete, or that it proceed immediately with scheduled programs and with trying to fix new standards until they can be guaranteed for a definite number of years.

Earlier hearings this week developed testimony by independent manufacturers of equipment, such as DuMont and Philco, against the setting up of standards, and against partial commercialization of television programs.

Their testimony, and statistics from the FCC report, given to Congress this week, are on page 54.

Showmanship!

OFTEN NEGLECTED but never ignored, theatre showmanship that sells tickets at the boxoffice again will occupy the industry's headline spot on January 30th when the Judging Committee—industry leaders all—of the Quigley Awards, conducted by Managers' Round Table of MOTION PICTURE HERALD, assembles at the Hotel Astor, in New York, to select the winners of the Quigley Silver and Bronze Grand Awards for showmanship in 1939.

Actual presentation of the Grand Awards to the winners takes place again in Hollywood this year.

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THIS WEEK IN PICTURES

By Metropolitan

WILLIAM SISTROM, left, RKO associate producer, sails for England where he plans to produce several pictures during the next six months.

DAVID E. ROSE, above center, receives a *bon voyage* from Barney Balaban and Stanton Griffis just before sailing for London to resume production activities for Paramount.

By Staff Photographer

MONOGRAM PERSONNEL changes: Edward G. Schieber, above, formerly of the accounting firm of Price, Waterhouse & Company, becomes assistant treasurer, and George W. Weeks will be a producer for the company.

By Staff Photographer

LEAVING for an extensive tour of South America, Adolph Zukor, below, chairman of the board of Paramount, discusses industry problems with the press.

By Staff Photographer

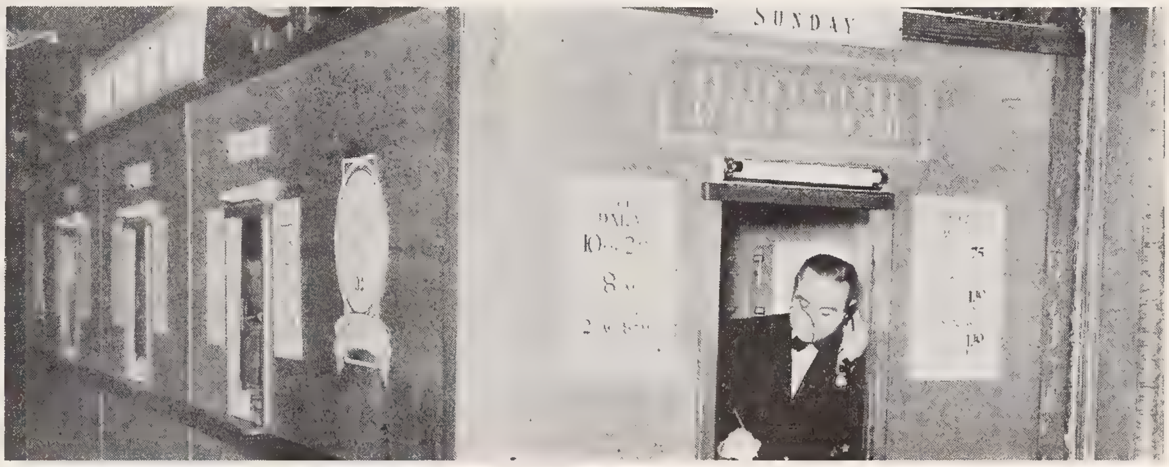
IN PUERTO RICO, left, Terry Ramsaye, ***Motion Picture Herald*** editor, visiting the island on vacation, is welcomed by exhibitors and distribution executives. Left to right on the deck of the S.S. Borinquen: Harold Winston, Metro theatre manager; Ramirez Torres, Medal Film manager; Mr. Ramsaye; Ramos Cobian and Julio Bruno of Cobian Theatres; Oscar H. Romaguera, publicity manager for ***El Imparcial***, and Miguel Yumet, society reporter for ***El Imparcial***.

THE WINNER of the $1,000 grand prize in Columbia's exploitation contest for exhibitors on "Only Angels Have Wings" is Sid Holland, below, Mohawk Valley district manager for the Schine circuit and 1937 Quigley Grand Awards winner.

EN ROUTE to the meeting of National Allied's board of directors in Washington, D. C., are Benny Berger, below center, and Al Steffes, below right, with H. M. Richey in the RKO office in New York, and Ray Branch, right, Allied of Michigan president. See page 26.

By Staff Photographer

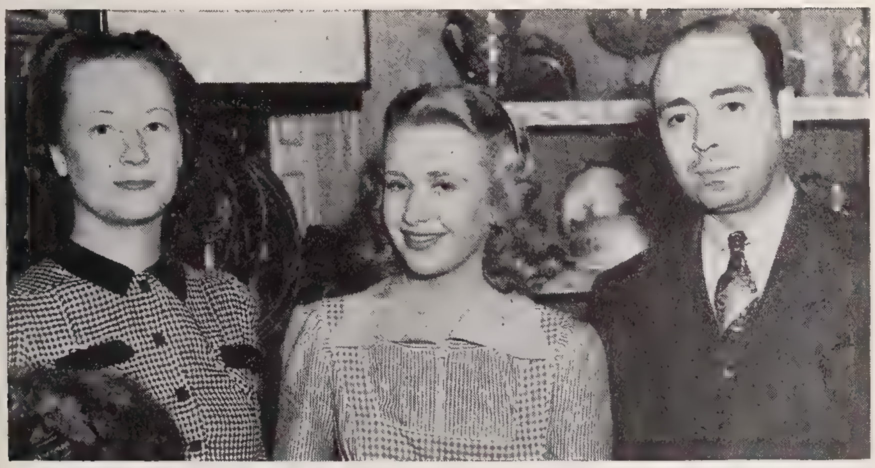
By Staff Photographer



FIVE LINES for tickets and reservations for "Gone with the Wind" showings at Loew's State in Providence, R. I., can be handled at this outsize box office designed by Edward McBride, manager, to accommodate the crowds during the run.

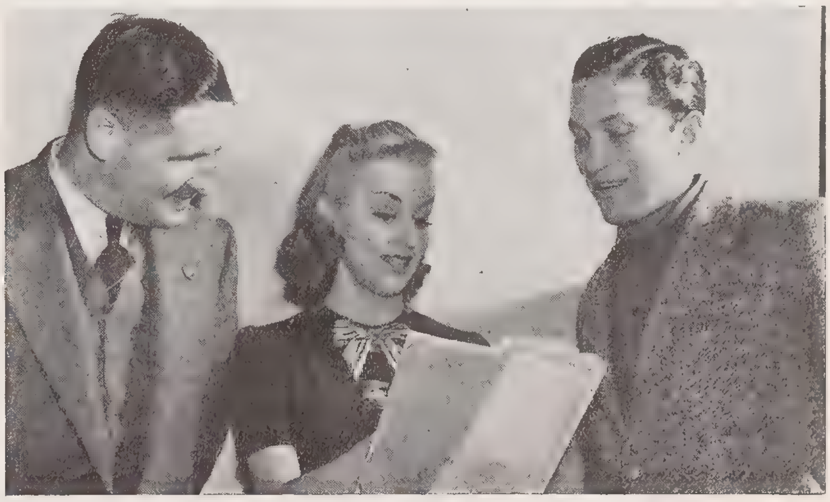
JOHN H. MILLER, operator of the Cameo, American Forks, Utah, is greeted by Claude Rains at the Warner Brothers studio in Burbank.

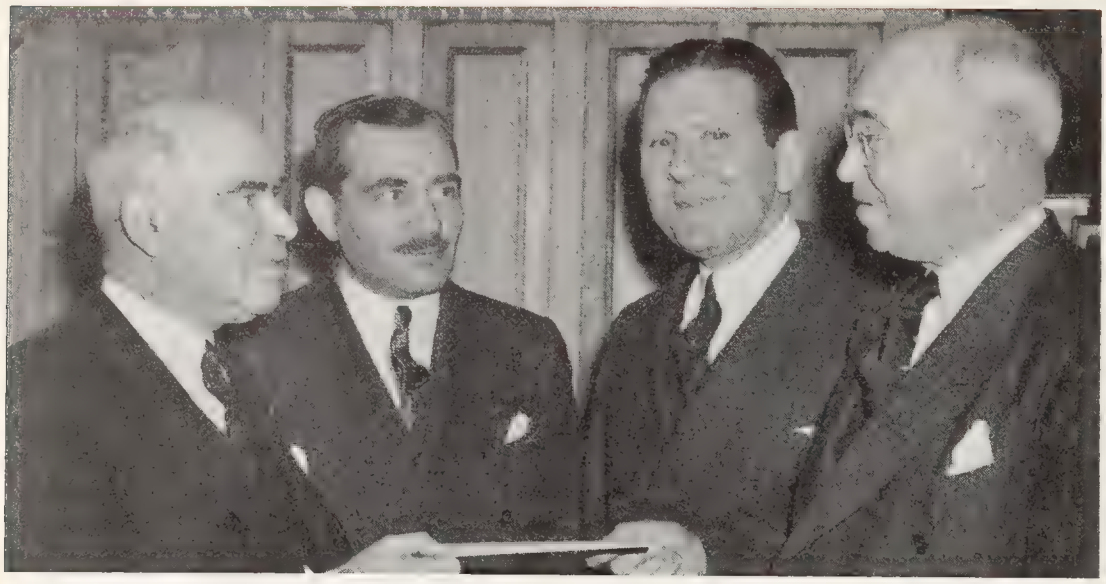
ALLEN JOHNSON of the B&J Theatres, Grand Rapids, Mich., meets Dennis Morgan on the "Three Cheers for the Irish" set.



VISITING the Warner studio in Burbank and Priscilla Lane are Mr. and Mrs. Gene De Falla of the Clay, Claysville, Pa.

B. R. JOHNSON, below left, exhibitor from Nipawin, Saskatchewan, and Mac Krim of the Krim Theatrical Enterprises, Detroit, see Ann Shirley and the "Saturday's Children" script.





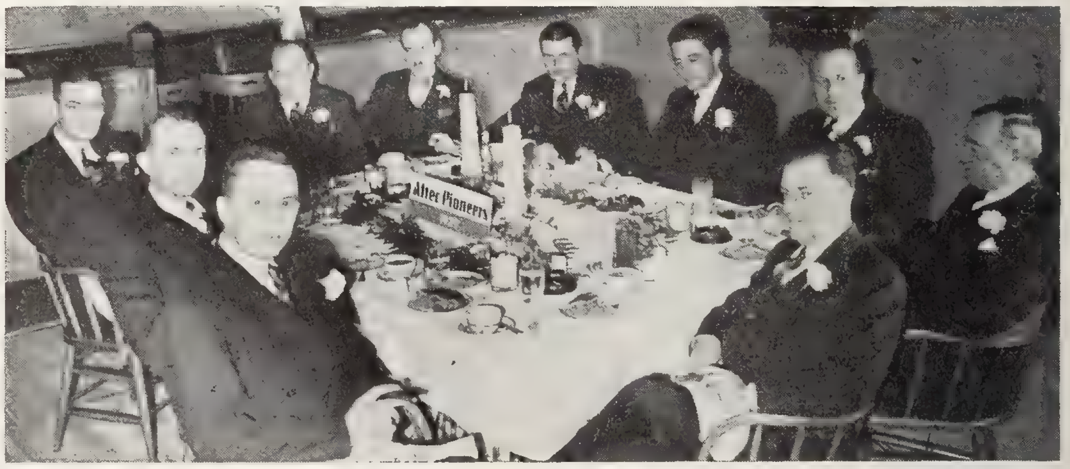
OFFICERS of the 165th Infantry, the former famous "Fighting 69th", invite Governor Herbert Lehman to a New York dinner and preview of the Warner picture. With the Governor: Brigadier-General A. E. Anderson, Major W. P. Cavanaugh, and Colonel J. J. Mangan.

E. BRUCE JOHNSON, seated below, is the new president of General Register Corporation, succeeding Captain P. C. Passman, left, who is retiring for war service in England. The change was announced by Cyril Foster, right, treasurer of the Bell Punch Company, in New York for a stockholders' meeting.

By Staff Photographer

By Staff Photographer

BRITISH PRODUCERS will make 60 per cent of the normal output of pictures in England this year, according to I. E. Goldsmith, above, arriving in New York with a print of his "The Stars Look Down". It is Mr. Goldsmith's view that the British industry must depend now upon American cooperation and he pointed out advantages to Americans in buying British films.



ALTEC PIONEERS, the group concerned principally with that service organization, celebrate the beginning of their third year of operations. Clockwise around the table are A. J. Rademacher; D. L. Turner; A. F. Lyman; Bert Sanford; Harry M. Bessey; L. W. Conrow, president; Frank C. Gilbert, now chief engineer of the Paramount west coast studios; G. L. Carrington, vice-president; Stanley Hand, staff representative, and E. Z. Walters, comptroller.

PROMOTIONS AND APPOINTMENTS in Western Electric include the nomination of W. A. Wolff, above left, advertising manager of the company and of Electrical Research Products, Inc., since 1929, to be information manager for both companies. He is succeeded by H. W. Forster, above right, information manager for ten years.

GRAHAM BAKER AND GENE TOWNE, below, former screen writing team, have completed their first assignment as producers for RKO, "Swiss Family Robinson", and are preparing their second, "Tom Brown's School Days".

OWNERS ANSWER PLEA FOR EXTENDED RUNS

Follow Schenck's Appeal to Extent of Giving More Playing Time to Top Pictures Already Making Money

"Yes" seems to be the answer to whether the exhibitors of the country have heeded the plea made last September (shortly after the European War's outbreak) by Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and speaking for Hollywood, that exhibitors give additional playing time to pictures, so that Hollywood might be assured of more revenue to compensate for that lost by the war, thus permitting the studios to continue making pictures of superior quality.

Sales Heads Find Cooperation

Sales managers of the major company home offices in New York, with few exceptions, found exhibitors favorable to extended playing time, most of them also noting that the practice of holdovers depended, of course, upon an individual picture's grosses.

Large circuit executives, also in the New York home offices, generally agreed with Mr. Schenck's thesis, and claimed their circuits were cooperating as much as possible. With some exceptions, reports from the field itself indicated that exhibitors, independent and circuit, were giving extended playing time to good pictures.

Box office receipts of big pictures were almost always figured before extensions were given; in many instances, the consensus seemed to indicate that, producers' pleas or no, exhibitors give extended playing time if they can make money. In some instances, extensions have been given because of a shortage of product, either actual, imagined or expected. The only key exchange center which reported a definite lack of response to Mr. Schenck's plea was Kansas City, but even in this territory it was noted that the Fox Midwest circuit already had been trying a policy of getting the most out of big pictures.

Hollywood's plea for extended playing time was not necessarily made in behalf of the "Gone With the Winds" or "Snow Whites" of such caliber, which get plenty of playing time anyway—but to those pictures of lesser strength which might be placed in the general category of "worthwhile."

Schenck and Zanuck

Mr. Schenck's statement, issued in September, said in part:

"It is no longer a question of profits, but of the preservation of the present quality standards of the entire industry, theatres as well as studios. Millions of dollars invested in theatres throughout America would be just so much brick and mortar, if the structure of film production collapsed. Exhibitors must therefore share the responsibility of seeing that the studios derive enough rentals to permit them to continue in operation. First of all, it is essential that exhibitors do everything possible to extend the playing time of pictures, whenever public patronage justifies it. Those pictures which have been showing for one week should, whenever possible, be held over for a second week, and a picture which definitely rates a two-week run should be extended for a third week. Likewise, in subsequent runs, three-day pictures should be held over for five or six days.

PLOT TO BOMB THEATRE BARED

Seventeen members of the so-called "Christian Front" organization arrested in New York Saturday by agents of the Federal Bureau of Investigation on charges of plotting the overthrow of the Government of the United States, had included in their terrorizing campaign a plan to bomb the Cameo theatre on 42nd Street in the Times Square area, according to the FBI.

Matty Radin, manager of the Cameo, which until recently showed Russian pictures exclusively, and now does so intermittently with other foreign product, said that he knew nothing of the proposed bombing of the theatre, but that last July he had been warned by the New York Police Department of a suspected plot of anti-Communists to bomb the Cameo. At that time two policemen were placed on regular duty in the house.

The 17 men arrested by the FBI were held in bail aggregating $850,000 after pleading not guilty in United States district court in Brooklyn.

Shortly thereafter, the Fox vice-president in charge of production, Darryl Zanuck, hit out at Si Fabian, New York circuit operator, saying he had refused to allow Twentieth Century-Fox's "Drums Along the Mohawk" enough playing time at the Proctor's, in Schenectady. In his letter Mr. Zanuck said he considered it "incredible that any exhibitor could possibly be so short sighted as to pull out a big picture when it is still making money, thereby depriving his own theatre of additional revenue, and consequently cutting the fair return of Hollywood."

Sales managers of the large companies, three months after Mr. Schenck's plea, said they had generally found exhibitors cooperative.

Cooperating, Says Sears

Gradwell L. Sears, general sales manager of Warners, declared:

"It is my observation that the exhibitors are fully conscious of the foreign situation and have displayed a fine spirit of cooperation in the matter of extended playing time for worthwhile attractions in an endeavor to make the industry self-supporting and to continue the flow of high grade productions. This spirit of cooperation seems to be general, as all companies are continuing and maintaining their production budgets as originally planned.

"The very fact that there has been no curtailment in our own budget and that we are shortly releasing some of the most pretentious attractions in our history would indicate that we have every confidence in the exhibitors to continue their present policy of extending playing time on important pictures."

Harry Gold, vice-president of United Artists, this week saw a "change in sentiment among exhibitors with a long range view of the future."

"I think many of them accept the necessity of extended playing time for big pictures as a kind of responsibility, a partnership, the only means at their command for the encouragement of other big pictures," he said, and added:

"Exhibitors realize their stake in big pictures and in new pictures. Extended playing time is only one acknowledgement of this interest; concentrated exploitation, careful booking, expert theatre operation and many other forms of showmanship endeavor all reflect the change of sentiment."

Quality a First Factor

Neil Agnew, vice-president and general sales manager of Paramount, pointed out that much depends on the quality of the pictures. "Generally speaking," he said, "if an exhibitor can make money by holding over a picture, he will. The picture must have the drawing power. Producers' pleas, I might remark, do not make a bit of difference. Economics is the essence of the question, and that cannot be changed."

William F. Rodgers, general sales manager of M-G-M, remarked this week that he "did not experience any difficulty in getting the extended playing time our big pictures deserve."

That the exhibitor plays pictures longer only if they warrant it was emphasized by William Sussman, eastern sales manager for Twentieth Century-Fox, who remarked:

"They have always given additional playing time to outstanding pictures—and they are cooperating today in this."

Observed Grover C. Schaefer, vice-president and treasurer of Republic Pictures Corporation:

"We have a drive on for extended playing time that has been successful."

He remarked that James R. Grainger, president of the company, had been touring the field on the subject.

A. Montague, sales manager of Columbia Pictures, declared that exhibitor reaction "should be favorable" to the extended playing time proposal.

Edward A. Golden, Monogram vice-president, noted that "the exhibitors are your best answer" and that his company welcomed more time given to its pictures by exhibitors.

William Scully, general sales manager of Universal, said he thought exhibitors generally were giving pictures more playing time, "if the pictures make money."

What Circuit Owners Say

Circuit owners, even while supporting extended playing time, also remarked that such a policy had been followed for years.

Spyros Skouras, head of National Theatres, said, "We have had a policy of giving extended playing time for the past four or five years. We try to give a meritorious picture as long playing time as possible—and now, more than ever."

John J. O'Connor, vice-president and general manager of the RKO Theatres: "We have always given extended playing time; it is not something new with RKO theatres. Of course, there is a limit up to which you can hold over pictures; you must not hold them so much that you lose money on them."

Charles C. Moskowitz, operating head of the

(*Continued on following page*)

FIRST-RUNS ARE FOUND COOPERATING

(*Continued from preceding page*)

Loew circuit, remarked that, if extended playing time meant better business, such a policy should be followed.

Subsequent Runs' Problem

Harry Brandt, head of the New York Brandt circuit, and independent theatre owner organization leader, remarked, speaking for subsequent run theatre owners:

"Any subsequent run exhibitor would be glad to give extended playing time; but, it is true that by the time some of our houses get pictures there's so little left in them, that there isn't any point in talking about 'extended playing time.'"

The Comerford circuit of New York and Pennsylvania always have played pictures as long as possible, it was pointed out this week.

While first run theatres throughout the country apparently were playing pictures to the hilt, the back-log seemed this week to be apparent in some subsequent run situations where owners were said to be irritated by inability to get product on time, and by the fact that the previous situation had exhausted the picture's box office possibilities.

A more indirect result of extended playing time is expected to be felt in short subject departments in Hollywood. Extended playing time is expected to mean a narrowed market for shorts bookings, and further cutting of production of short product.

Miss Pickford on Showmanship

Mr. Schenck and Mr. Zanuck were not alone in their pleas for longer billings of pictures. Last month, Mary Pickford, United Artists producer and partner, said in Chicago:

"Present exhibition methods are ten years behind the times. What this business needs most is for exhibition to get caught up with production."

David O. Selznick, producer of "Gone With the Wind," remarked that he and M-G-M expected 75 per cent of the domestic gross to be obtained within five months.

There have been predictions, also, by various producers, that the future will be one of quality product alone. Thus, Jack Warner, of Warner Brothers, recently announced that his company would make only "A" pictures.

And Darryl Zanuck, vice-president of Twentieth Century-Fox, in an article for the Associated Press Feature Service, predicted a "decrease and probably elimination of the smaller type, which we now know as 'B' pictures."

Columbia Pictures, in a product announcement, declared that "out of the welter of world affairs, as they relate particularly to our industry, looms one dominant, compelling thought—the imperative need of delivering pictures that, by their merit, will build greater grosses in the United States so as to, in some manner, compensate for such loss of foreign revenues which by reason of the war, might occur." Cited were more than 1,000 extra playing days accorded to "Mr. Smith Goes to Washington" as of December 2nd.

Following are field reports from the key centers of the country, illustrating to what extent each section is responding to the producers' pleas to give product as much playing time as possible.

Pittsburgh Area Found Cooperating

by MORT FRANK

in Pittsburgh

Joseph M. Schenck's appeal for extended runs is meeting indorsement by most theatres in western Pennsylvania, particularly the downtown houses. Wherever possible, they have been following a holdover policy for months.

Through a combined booking arrangement between Loew's Penn and Warner Bros., the Warner usually takes a second week of all pictures that grossed heavily during their first showing at the Penn, and in several cases during the past half-year the Penn has held films for two weeks and then sent them into the Warner for a third. Through its two downtown first-run houses, the Harris Amusement Company has practiced a similar policy, booking product that registered at the Alvin for a second period in the Senator. In some instances, such as "Mr. Smith Goes to Washington," the Alvin plays a picture two or three weeks, then sends it to the Senator for another week or two. The Shea-owned Fulton and the independent Art Cinema, operated by Gabriel Rubin, also hold over as long as the gross warrants, with only the Stanley, because of weekly-changing stage bills, and the Barry, with action-picture duals, switching every seven days regularly.

In the neighborhoods, the extended run policy holds in some situations, although less often than downtown.

PARAMOUNT LISTS HEAVY GROSSES

Paramount's "The Great Victor Herbert" is doing exceptional business in many key cities and is outgrossing previous Paramount attractions, according to the company. The film was reported to be doing anywhere from 23 to 49 per cent better than average in Boston, Hartford, Salt Lake City, Worcester and ahead of "Honeymoon in Bali" in Dallas, Fort Worth, Brooklyn, Houston, San Antonio and Chicago, where the receipts were said to be 100 per cent ahead of the receipts for "Honeymoon in Bali."

"The Light That Failed," Paramount's adaptation of the Kipling story, is being held over for a four and a half week engagement, at the Rivoli theatre, New York. The first week's business registered $50,000 while the second week's was $32,000, according to John C. Wright, manager.

"Gulliver's Travels" concluded a fourth and final week at the New York Paramount on Wednesday. The Fleischer-Paramount feature length cartoon, now playing at the Carlton theatre, London, will probably have an eight week run there, the company said.

Texas Circuits Holding Leading Productions

by HARRY McCORMICK

in Dallas

Spokesmen for the Interstate Circuit remarked, "Mr. Hoblitzelle and Mr. O'Donnell (the circuit's executives) believe in getting the most out of every good product that is released, and believe that other theatres would profit by the same example.

"Pictures like 'Mr. Smith Goes to Washington' and 'Babes In Arms,'" they continued, "have been extended as long as four weeks, possibly to the detriment of the circuit, from a subsequent run viewpoint."

Interstate has a holdover theatre in the Tower, in Dallas; sometimes pictures not drawing capacity houses are held here. In Houston, the Majestic and Metropolitan, 3,000-seaters, hold over worthy product; the Majestic, and Texan, in San Antonio, with 4,000 and 2,000 seats, respectively, do likewise.

Circuit men say shows like "Mr. Smith" and "Babes" are too infrequent, and surely deserve all the time that can be given them.

Seattle Agrees To Holdover Idea

by W. A. PRAGER

in Seattle

Seattle first-run exhibitors, circuit and independent, are cooperating fully with Joseph M. Schenck's request for hold-over dates on good pictures.

Hamrick-Evergreen circuit, operating five downtown theatres in Seattle, has made two strictly "extended run." These, the Blue Mouse and Music Box, play first-run pictures moved from the Paramount, Fifth Avenue and Orpheum theatres after one or twoweek engagements. The extended runs often continue two to four weeks, depending on business.

John Danz, operating the Palomar theatre as his only first-run house, has made his second-run Roosevelt theatre an "extended run" for many of the bigger Warner Brothers pictures that play the Palomar for one week in conjunction with vaudeville.

The only other downtown operator, the Jensen-Von Herberg independent circuit, continues its big pictures at the Liberty theatre for from two to seven or eight weeks. "Mr. Smith Goes to Washington," for example, has concluded a seven-week run, after having been booked originally for four weeks.

Denver Holds Profit-Makers

by JOHN A. ROSE

in Denver

Denver territory exhibitors are glad to run any picture as long as it will make a profit.

In Denver, Fox practices the carry-over principle to such an extent that many films which under ordinary circumstances might receive only one week in a first-run house are given from two to five weeks. Practically all films that start at the Denver, the Fox ace house, move to the Aladdin, then to the Rialto; and two films also have been given day-and-date runs at two Fox first-runs even after that, within the last two years.

Most films start at the Orpheum, an RKO house, are moved to the Broadway, a Fox house, for at least a week and sometimes two.

The Orpheum maintains, for the most part, a double-bill policy, and both films are taken to the Broadway. The Denver has a single-feature policy, as does the Aladdin. However, when the films are taken to the Rialto another first run film is added, but if the first film is moved to the Broadway afterwards the second feature is dropped.

Subsequent-run houses in Denver feel the continued-run policy as practiced by Fox is detrimental to their grosses, but since Fox has

(*Continued on opposite page*)

SUBSEQUENTS INDORSE EXTENSIONS

(Continued from opposite page)

houses of all classes in Denver, they stand to suffer along with the rest, if such is the case.

Albany in Line For Holdovers

by DICK CONNORS

in Albany

A leader in getting the most out of pictures is the Warner circuit in this area. M. N. Silver, Warner Theatres zone manager, declared: "Showmanship by each manager, to hold over pictures, and to get the full length run, is increasingly necessary, as we look ahead a few months."

Mr. Silver previously had stressed the line of thought suggested by Joseph M. Schenck, through district managers Charles Smakwitz and Ralph Crabill on a weekly tour of their territories.

As a result, the Madison, Albany, classified as a neighborhood theatre, but considered the most remunerative property in the city, has been playing split-weeks of four and three days instead of two-two-and-three.

The Stanley, first-run in Utica, has dropped the split-run almost entirely stretching to five and in most instances to seven days.

The Troy at Troy has moved from a split-week policy to four and five days and in some instances a week, while the American, Troy, has increased runs a day.

Among independent exhibitors, the outstanding example of extended runs is afforded by Charles C. Gordon, who operates the first-run Olympic in Utica. Mr. Gordon kept "Drums Along the Hohawk," of which he had one of the five multiple openings, for 16 days and followed shortly thereafter with "Mr. Smith Goes to Washington" for 14 days.

Longer Runs In Carolinas

by D. G. SPENCER

in Charlotte, N. C.

Exhibitors of North and South Carolina are cooperating as much as possible, according to leaders of the theatre industry in Charlotte.

Both independent and circuit exhibitors of the two states are booking pictures for as many days as they believe the film will draw at the box office. However, it is true that this policy in a few instances has resulted in the "pulling" of a picture before its scheduled run has been completed.

"By years of experience we have found that it is a good policy to get every dollar out of a picture for both ourselves and the exchanges," a leading booker said. "Since Mr. Schenck's request was made, we have placed particular emphasis on longer play dates and holdovers than ever before."

Utah Stretching Runs of Films

by HELEN GARRITY

in Salt Lake City

Circuits and independent exhibitors are doing everything possible to cooperate with Mr. Schenck's request, principally because it is good business, they say. All exhibitors appear anxious to give a picture every opportunity, and to get as much revenue from it as possible.

In the last two months, Intermountain Theatres, Inc., has set a precedent, with extended runs and holdovers. The Paramount, in this city, played "The Women" ten days. "Ninotchka" was held over at the same theatre.

Other pictures which have deserved—and received—extended runs in Salt Lake City Intermountain theatres, are "Drums Along the Mohawk," "Mr. Smith Goes to Washington," "Babes in Arms," "Honeymoon in Bali," "The Old Maid," "Hollywood Cavalcade," "The Rains Came," and "Stanley and Livingstone."

At the Pinney theatre, Boise, Idaho, a new policy, a week's run in place of a bi-weekly run, was begun in October, for all "A" pictures. It is proving successful.

In Provo, Utah; Twin Falls, Idaho; Logan, Utah—in fact, in all the Intermountain towns, the pictures are held over whenever they give promise of doing enough business to make it profitable.

Hershell Stuart, booker for Fox West Coast and Fox Intermountain Theatres, with offices in this city, declared that all runs were being stretched. The four-day dates on all big pictures have been extended to a full week. Fox has theatres in Montana, and in Pocatello and Idaho Falls, in Idaho.

Joseph L. Lawrence, Salt Lake City independent, who varies second runs with first run RKO pictures, recently gave extended time to "That's Right; You're Wrong," and is expected to continue the policy whenever the picture will hold.

CAMPAIGNS FOR THREE PICTURES

Metro-Goldwyn-Mayer has set ads on "Broadway Melody of 1940" to appear in the March issue of magazines having a total circulation of 33,760,707, according to the company. The circulation is divided as follows: general magazines, 21,235,778; farm magazines, 7,880,121, and fan magazines, 4,644,808.

United Artists has started a campaign on David L. Selznick's "Rebecca," adapted from the best selling novel by Daphne du Maurier, in magazines and daily newspapers. The Ladies' Home Journal *recently printed the book in its entirety in a special supplement. In the newspaper field, the story is being syndicated by McClure Syndicate to its clients in a 50,000 word serialization, according to United Artists.*

In the next 13 weeks it is estimated by RKO Radio that 60 million American families will read King Features' comic strip based on Walt Disney's second feature production, "Pinocchio." The syndication began December 24th when 199 newspapers carried a half page comic strip in color.

Exhibitors Pitch In At Portland, Ore.

by F. K. HASKELL

in Portland, Ore.

First-run circuit executives say they will do everything possible to cooperate with Mr. Schenck's plea.

During November and December, the ace theatre of the Evergreen circuit, the Paramount, ran "Mr. Smith Goes to Washington" three weeks; and the picture still held for a fourth "downtown" week at the Mayfair.

"Another Thin Man" was held for a second week at the United Artists.

Virginia Circuit Agrees to Plan

by SAM BENDHEIM, JR.

General Manager, Neighborhood Theatres, Inc., Circuit in Richmond, Va.

Relative to the recent statement of Joseph M. Schenck calling upon exhibitors of the country to give extended playing time to worthwhile product, it has been the policy of our company to follow this procedure for some time past.

Particularly at this time, when revenue from foreign markets has been greatly curtailed, we believe it incumbent upon exhibitors of this country more than ever before to extend playing time of pictures that are doing business, in order not only to provide the producers with additional revenue to continue to turn out good pictures, but also because it is good business on the part of the exhibitor to do this from his own profit standpoint.

Large Circuits of Miami Join In

by ROBERT R. QUINN

in Miami, Fla.

This city's two major operators are extending their runs, when feasible.

Said Mitchell Wolfson, co-owner of Wometco Theatres, operators of 19 houses in Miami, Miami Beach, West Palm Beach, and in Nassau, British West Indies:

"Our policy in the past has been to hold over all good pictures, and we are following the same policy today. We, naturally, cannot follow this procedure in instances where the picture does not warrant it; but, in a general manner, such is our policy."

Said W. R. Lynch, general manager of Paramount Enterprises, operators of 16 houses in Miami and Miami Beach:

"Paramount Enterprises is following the suggestion of Mr. Schenck in every manner possible. We are extending the runs of every picture that will stand up. I believe it is a sound business policy, and we are happy to cooperate with the producers in this respect."

Arkansas Favors Extended Runs

by MRS. SYLVIA HUBBARD

in Little Rock

Most independent exhibitors, especially in the Little Rock territory, agree with Mr. Schenck's suggestion to give as many hold-over runs to worthwhile films as they can. Extended runs on top-notch films have been more prevalent during the last two months. It is believed that they will continue. Many local industry folk declare there is a shortage of outstanding films.

Iowa Supports Schenck's Appeal

by MAGDALON GRAHL

in Des Moines

Iowa theatre men, on the whole, support extended bookings for worthwhile pictures, feeling it marks a trend towards the making of fewer and better pictures.

Tom Brown, of Iowa City, Iowa's oldest continuous run theatre man, has been successful not only with longer runs of worthwhile pic-

(Continued on following page)

EXTENSIONS FOR BOX OFFICE FILMS

(Continued from preceding page)

tures but also in bringing back successes for renewed runs, within about a year.

At Cedar Rapids, Hal Sheridan, who books pictures into the 1,700 seat Paramount, believes a good picture deserves a longer run. A. G. Stolte, who books for the Tri-States theatre in Des Moines, believes this also; the boxoffice return is decisive.

The consensus is, that every picture that stacks up in its boxoffice showings will be given the fullest run possible.

Mason City, Rock Island, Cedar Rapids, Clinton, Burlington, all have seen extended bookings on "Gulliver's Travels," "Babes in Arms," "Judge Hardy and Son," and "Another Thin Man."

Cincinnati Extensions Based on Business

by E. H. MAYER

in Cincinnati

Although there are recurring instances in which pictures are held over in the Cincinnati trade territory, in both the circuit and independent classifications, these holdovers are predicated on the business which the picture does, rather than the result of special suggestions or requests. These pictures are not advertised in advance as "extended runs," but are held from week to week (sometimes as long as five and six, especially in Cincinnati), and usually moved from one theatre to another after the first run. Occasionally, too, when other bookings interfere with a continuous run, the picture is brought back with a week intervening.

Tampa Territory Favorable to Plan

by SCOTT LESLIE

in Tampa, Fla.

The Sparks Florida circuit, controlling practically all first-run theatres in the Tampa territory, is most willing to extend runs on product which promises to draw sufficient business, and where it will not conflict with house policy.

In Tampa, the principal first run house is the Tampa. The policy of this house is two changes a week, one picture playing four days, the other three. Recently they screened some pictures an extra day, opening the picture on Friday instead of the usual Saturday opening, and playing through Tuesday, making a run of five days. This, of course, cut the other picture to a run of only two days, and this is about as much of an extended run as this house can give a picture and still maintain a two change policy.

Few Springfield, Ill., Holdovers Noted

by KENDALL OLDS

in Springfield, Ill.

Theatre operators in Springfield, Ill., have been making no special effort to extend the runs of their shows as proposed by leading producers for the purpose of increasing rentals.

A canvass of theatres reveals that no direct request has been made for extended runs. At present the exhibitors said they are extending the runs of their pictures only on public demand. Few runs, however, have been extended.

Milwaukee Houses Give More Time

by WALTER MONFRIED

in Milwaukee

The practice of holding over as many films as feasible has found favor with the three leading exhibitors of the Milwaukee area. It is good business in more ways than one, they indicate. One or two of the downtown theatres have had difficulty, on occasion, in getting attractive product and the extension of run is a big help.

MORE FILMS FOR 1940 NEW YORK WORLD'S FAIR

The New York World's Fair for 1940, opening May 11th, will exhibit the best of the 612 films shown last summer and many new subjects "even more interesting and informative," according to Claude R. Collins, director of newsreels and films of the Fair. Mr. Collins said 20,000,000 persons saw the 612 motion pictures which ran from three minutes to over an hour. Thirty-four auditoriums and many exhibits used motion pictures, 35 and 16 mm.

"The British Pavilion led in the number of films exhibited, with a total of 141," Mr. Collins reported. "Brazil was second with 82, and France exhibited 72. Pictures were shown in 34 different auditoriums, the largest of which was the motion picture theatre in the General Motors Building, seating 612."

"Land of Liberty," compiled from 25 motion pictures, features and shorts, to show the growth of the United States and something of its history, was one of the principal films. It was exhibited at the Federal Building.

"Mr. Smith Goes to Washington" enjoyed an extra week on Wisconsin Avenue and was returned to its original exhibition place after a two week lapse—something nearly unprecedented. Other films which have been held over in recent months have been "Drums Along the Mohawk," "Elizabeth and Essex," "Ninotchka," "Only Angels Have Wings," "Hollywood Cavalcade," "Goodbye, Mr. Chips," "Babes in Arms," "Juarez" and "The Old Maid."

Small Kansas Response to Plea

by KENNETH FORCE

in Kansas City, Mo.

Exhibitors here and in Western Missouri and Kansas are not extending runs of pictures more than they have been doing. Showmen are holding films so long as they'll take money.

The policy of extended runs was developed by Fox Midwest three or four years ago and was taken up by other alert showmen. Fox Midwest has found that it can do better by programming two big pictures, for instance, and holding for six or seven days, in subsequent runs, than it can by using an "A" and a "B" picture on a double bill and changing two or three times a week. The combination of two big pictures has been the only new development of the extended run idea here in two or three years.

Operating in smaller cities and towns, Griffith-Dickinson Theatres, Inc., opposes extended runs as a policy. Towns aren't large enough to warrant it, it is said, and the policy puts the theatres behind on playing time. An inconsistent policy confuses patrons, they add. If a picture is properly sold, it will get its business in three days, anyway, in these situations, this circuit feels.

Extra Time In Lincoln

by BARNEY OLDFIELD

in Lincoln, Neb.

The Nebraska Theatres, Inc., of which Howard Federer is general manager, has given films a total of 11 weeks' extra playing time since Mr. Schenck made his plea.

The J. H. Cooper-Lincoln Theatres, Inc., has granted extensions over original bookings for about three and a half weeks extra time.

Lincoln is a "one-week" town. Residents have got into the habit of going to pictures once a week; and the few others, except in rare cases, would seem too small to make a time extension in a larger way worthwhile, exhibitors feel.

Oklahoma Extensions Found Successful

From Oklahoma City, the reports are that extended runs, tried by Standard Theatres and the State Theatre, are being tried, and are successful. The runs, however, are only tried when the grosses have justified the policy. There are instances, in this territory, where pictures failing to register 90 per cent of the gross average have been pulled.

Detroit Tries Holdover Plan

First run houses in Detroit are holding over pictures which gross better than average. Recent hold-overs include "Mr. Smith Goes to Washington," "Remember," "Drums Along the Mohawk" and "Lucrezia Borgia."

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved, five were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Abe Lincoln in Illinois," "Danger on Wheels," "The Fighting 69th," "Invisible Man Returns," "Music in My Heart," "Oh, Johnny, Oh." Class A-2, Unobjectionable for Adults: "Green Hell," "His Girl Friday," "Katia" (French), "Of Mice and Men," "Shop Around the Corner." Class B, Objectionable in Part: "He Married His Wife."

Maury Named Manager

Franklin W. Maury, nephew of Walter Vincent of the Wilmer & Vincent Company, has been promoted from assistant manager of the Colonial theatre, Harrisburg, Pa., to manager of the Embassy in Reading. The circuit, which has the Embassy and State in Reading, will open two more houses in that city. Paul Glase, who was manager of the Embassy, will assume general supervision of the four theatres.

GOVERNMENT CALLS 26 EXECUTIVES; GODDARD TO TRY 'KEY' TRUST CASE

Trial Starts May 1st; Oral Examinations from February 5th to March 25th; Joy Amusement Suit in Houston Settled

Moving quickly and unexpectedly, the United States Department of Justice on Tuesday moved to examine 26 executives of seven of the large company defendants, in the Government's anti-trust suit against the majors in New York City federal court, the "key" case in the whole structure of anti-trust actions built upon the Administration's anti-monopoly philosophy. The Department, on Tuesday, notified attorneys for the defense which of their clients were to appear, and on what dates.

Federal Judge John G. Knox, on Tuesday also, advised litigants that trial must start on May 1st.

Federal Judge Henry W. Goddard has been selected by the Government and attorneys for the major defendants in the government anti-trust suit to preside at the trial of the action, it was learned Tuesday.

Senior Federal Judge Knox, in charge of assignments of judges to trial work, and Judge Goddard, agreed on the assignment. The appointee sat on the Government's anti-trust suit against the American Society of Composers, Authors, and Publishers, several years ago, and also has passed upon several plagiarism suits in the industry. Because in civil anti-trust suits the judge must decide without a jury, the choice of a judge is considered doubly important.

The examinations of the major executives will be oral; they will be at the New York offices of the Department, and will run from February 5th to March 25th. United Artists Corporation is the only defendant exempted. Its officials were examined last summer.

The Government has the right, it was said, under federal procedure, to ask any questions pertinent to the suit. The action, unexpected, will eliminate, in the Justice Department's viewpoint, any necessity for further delaying the trial.

Third Suit Settled

Meanwhile, amid the many anti-trust suits brought personally by independents against the majors, one ended this week, by settlement, the third in as many weeks. It was the suit by the Joy Amusement Company, operator of the Joy Theatre, in Houston, and of other houses in the Gulf of Mexico area. Seymour Lieberman, the company's attorney, said that the suit was settled satisfactorily. The action, in Houston federal court, had called for a court ban on alleged distribution discrimination, said the plaintiff had been unable to obtain first grade pictures, and that the defendants had violated the anti-trust laws.

Following is a list of the majors' executives who are to appear in the New York anti-trust case, and the dates on which they will appear:

COLUMBIA—Harry Cohn, president; Jack Cohn, vice-president; Abe Montague, vice-president and general sales manager—on February 5th.

UNIVERSAL—Nathan Blumberg, president; William A. Scully, vice-president in charge of sales; Charles R. Rogers, executive vice-president—on February 12th.

GODDARD MADE JUDGE BY PRESIDENT HARDING

Henry Warren Goddard, federal Judge who will preside in the Department of Justice's New York anti-trust action against the majors, is a New Yorker, a Republican, and has been a judge in the Southern District of New York by appointment of President Warren G. Harding, since January 15, 1923.

Judge Goddard was born in New York City in 1876; was educated at the New York Law School; was formerly a member of the firm, Gay and Goddard; was, according to Who's Who In America, *a member of the state National Guard for 12 years; served during the war as a member of the draft board for 13 months, also in the Officers Training Corps; is a member of the New York City Bar Association, vice-president and chairman of the board of the New York Association for the Blind, member of the Racquet and Tennis, Lawyers', National Republican, Downtown Association, and Century clubs. He married in 1912, and lives in New York City.*

RKO—George J. Schaefer, president; Ned E. Depinet, vice-president; Jules Levy, former general sales manager—on February 19th.

PARAMOUNT—Adolph Zukor, chairman of the board of directors; Barney Balaban, president; Neil F. Agnew, and Y. Frank Freeman, vice-presidents—on March 4th.

WARNER BROTHERS—Harry M. Warner, president; Jack Warner, vice-president; Joseph Bernhard, president of Warner Brothers Circuit Management Corporation; Gradwell Sears, president of Vitagraph—on March 11th.

TWENTIETH CENTURY FOX—Joseph M. Schenck, chairman of the board of directors; Sidney R. Kent, president; Darryl F. Zanuck, vice-president; Herman Wobber, general manager of distribution—on March 18th.

Spyros Skouras, president of National Theatres, also is requested to appear on March 18th.

LOEW'S-MGM—Nicholas M. Schenck, president; Charles C. Moscowitz, assistant treasurer; William F. Rodgers, general sales manager; Louis B. Mayer, vice-president in charge of production—on March 25th.

Require "Reasonable Notice"

The Government's procedure in first notifying the defense attorneys of its intention to call certain persons for oral examination is dictated by the federal rules, which require "reasonable notice in writing to every other party in the action."

The Government notice was signed by two of its attorneys new in the case, special assistants Robert L. Wright and Thomas J. Lynch.

The defense attorneys, in attacking the Governments' right orally to examine company executives, were said to have the right to request a change in location of examination; that the examination be written, instead of oral—that witnesses' testimony be withheld from the public and that the examination's scope be limited.

The Government had agreed to hold confidential information disclosed by answers to its interrogatories.

Though it was not stated in the Government's stipulation, it was understood that defendant companies' selling terms, and their financial positions, will be considered confidential by the Government. The stipulation provided that the majors could indicate which answers they considered confidential, and submit them to the Department of Justice without filing them.

In Washington, after a hearing by the Senate Judiciary subcommittee, on the nomination of former attorney general Frank Murphy to the supreme court, and after extensive questioning of Mr. Murphy on the role he would play, if cases in which he was interested, as an attorney general, came before him on the bench, it was expected that Mr. Murphy probably would not participate in supreme court reviews of the industry anti-trust cases.

Another development of the week resulted in the Government getting an extension of time to January 22nd to answer the majors interrogatories.

Schine Wins Point

Schine Chain Theatres, Inc., its affiliates and eight major distributors won an important point in U. S. district court in Buffalo Wednesday when Judge John Knight refused to grant a preliminary injunction restraining Schine from acquiring more theatres than it now operates.

The injunction was requested in arguments presented last September by Government attorneys. The Government had asked that a restraining order be issued pending trial. The circuit owns two local houses, the Granada and the Riverside.

The Senate, on Tuesday, approved nomination of Mr. Murphy to the supreme court; of Robert H. Jackson, former Solicitor-General, as United States Attorney General, and of Francis H. Biddle, as Solicitor-General.

Subpoenas Exchange Men

Philadelphia exchange men were subpoenaed last week, in the suit by Harry Fried, operator of three suburban houses, against the Stanley-Warner circuit, and seven majors, charging conspiracy and unreasonable clearance. The case is expected to begin on February 5th.

Gary Suit in March

Hearings of the Gary Theatre's anti-trust suit against the majors and the Balaban and Katz, and Warner circuits were postponed to March, in Chicago federal district court last week. The Gary theatre is in Gary, Ind.; its suit is against enforcement of clearance.

Chicago Case Delayed

The Government's suit against Balaban and Katz and the majors in Chicago, for violation of a 1932 consent decree, appears to have been delayed until April. The master in chancery is to hear oral argument then.

Another Chicago Case

Attorneys for Frank Ford, operator of the Stadium in Evanston, Ill., who started an anti-trust suit against Balaban and Katz circuit and several of the majors, said this week that, with the return of federal judge James Wilkerson, to the Chicago court on next Friday, they would bring motions to override defense motions, and also would apply for permission to take depositions.

James Roosevelt Aims to Make Test Preview a Test

Will Tuck Print of First Film Under Arm and Go to Exhibitor

by WILLIAM R. WEAVER
Hollywood Editor

James Roosevelt will be in to see you, Ladies and Gentlemen of Show Business, because he wants to find out from you at first hand the things you find out at first hand from your customers about the kinds of pictures you want and don't. Tonight, as of the date on the front cover of this edition, he is at Portland, Ore., on the first leg of a series of field visits he has pencilled in on his executive program for 1940. It will interest you to know, additionally, that when his cutter hands him the first of those Globe Production features for United Artists release, he's going to tuck it under his arm and bring it to your town for test preview by way of making as sure as may be that it squares with the prevalent public concept of good screen entertainment.

In Dead Earnest

Young Mr. Roosevelt is quick to assure you that he is "not going to try to revolutionize the business" and he convinces you he is not, leaving no shadow of doubt, the while, that he is in dead earnest. You recall that he has toured towns and villages repeatedly and met their folk at intimate range in the company of his distinguished parent under conditions affording him expert tutelage in the technique of analyzing public sentiment. True, he was not thinking in terms of motion pictures at the time, but he is now.

Mr. Roosevelt is thinking in practical terms. He has purchased four story properties and will produce two of them for the 1940-41 season. He thinks of the story as the primary factor in motion picture entertainment. Further, he says, the story required for rounded success on the screen is a story pointed at no limited segment of the public, restricted to no age group or other arbitrary classification, but appealing, instead, to all the nation's citizens. Under this policy plank, whatever revnues may be obtained externally constitute what might be called a found profit.

Objects to Present System

The preview matter bulks as an item of special importance in the Roosevelt plannings. He has been engaged in the production branch some 13 months now and has journeyed with other producers to Pomona, to Santa Barbara and the half dozen other California towns where pictures have been tested out regularly for many a year, and he has read the preview cards which roll in after these screenings. He doesn't trust them. He has acquired, in common with many other astute observers, the opinion that the audiences in those places, hardened to preview exposures and self-sold on the idea that they are counted upon for expert reaction, are no longer typical theatre goers. Unlike other objectors to the system, Mr. Roosevelt is determined to do something about it.

It is the Roosevelt intention to take the first rough cut of his first picture to the airport and plane out for some town in Nebraska, another Ohio, Alabama, and so on, persuade each exhibitor host to insert it into his current program unannounced, and ascertain, not by card but by oral conference with those who paid to get in, how it looks to them and what it seems to need to have added or subtracted.

JAMES ROOSEVELT

Mr. Roosevelt's appearance in Portland Saturday night is as guest of Ted R. Gamble, honor guest of the Portland Junior Chamber of Commerce, which is honoring the young manager of the Jensen and Von Herberg theatres there as the citizen who "contributed most to the civic promotion of Portland in 1939." Mr. Gamble's achievements in the year range from an outstanding bit of service as escort to the visiting Crown Prince and Princess of Sweden to triumphal management of the Rose Festival.

Seattle is the next stop on this Roosevelt journey. He will make others before shooting starts on his first picture, "The Bat," and will spend not less than a month this summer on a swing around the country visiting exhibitors.

Mr. Roosevelt believes every story should be tested for universal marketability before anything else is done about it. "I often go to the movies with my grandmother," he says. "She is in her 80's. I am in my 30's. When we both derive entertainment from a picture it usually turns out to be one that is generally popular. That is the kind of entertainment I hope to produce."

Mr. Roosevelt has begun to receive letters from exhibitors, says he's learning from them, hopes the flow will continue. He is entering the production field with no illusions about the risks involved, the problems he'll be running into and the uncertainties to which film production is prey. Of one thing, he says, he is sure. That is that exhibitors are first to know what the public wants, first to detect changes in public demand, therefore first in his scheme of production operations.

Larsen Named SMPE Chairman

P. J. Larsen has been elected chairman of the Atlantic Coast Section of the Society of Motion Picture Engineers for 1940. Other officers elected are J. A. Maurer, secretary-treasurer, and R. O. Strock, manager. Sectional meetings have been scheduled for next Wednesday, February 14th, March 13th and April 10th, the last three of which will be devoted to television.

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800 Theatres in Canada Play New Propaganda Film

by R. J. O'LEARY
in Montreal

The first work of Canada's new National Film Board made its appearance this week when some 800 theatres from coast to coast across Canada ran "Call to a Nation," a propaganda film by the Board to assist Canada's new War Loan (oversubscribed in two days). The film is to be released in theatres in the United States and Great Britain.

War Finances Emphasized

When originally created by act of Parliament, the National Film Board, headed by Trade Minister W. D. Euler and Film Commissioner John Grierson, was designed ostensibly "to correlate government film activities and centralize the distribution of government films," but with the coming of war the board already has turned to production of propaganda films.

"Call to a Nation" is a short subject packed with action yet carrying its message which emphasizes that the War Loan was entirely a voluntary one. It is one of the first films turned out in Canada with the "dramatic pep" that Mr. Grierson urged Canadians to put in their films before he was appointed film commissioner. In addition to numerous scenes showing war in its destructive capacity the picture depicts reaction of hostilities on those "at home," such as farmers, miners, stevedores and office clerks. The actual message in the film is carried in a sequence showing the Cabinet's War Committee gathered around Prime Minister MacKenzie King's desk. It is pointed out the war is costing Canada about $1,000,000 a day and urges "Make your dollars fight for freedom."

The film, the first real work of Mr. Grierson in his new post, was produced by Associated Screen News, Montreal, and was released last Friday across the country.

Film of Royalty Visit

Another film turned out by the Canadian Government, the authentic "Royal Visit" film, also ran in Montreal this week. It followed a short run of "Chin Up," a wartime stage show at His Majesty's theatre.

Brill Named Chairman of National Review Board

Dr. A. A. Brill, psychiatrist and translator of the works of Sigmund Freud, this week was elected chairman of the National Board of Review of Motion Pictures. Dr. Brill, a member of the executive committee of the board since 1933 and a former president of the New York Society for Clinical Psychiatry, succeeds Dr. George W. Kirchwey, who becomes chairman emeritus. Dr. Kirchwey is a former dean of the Law School of Columbia University and one-time warden of Sing Sing prison.

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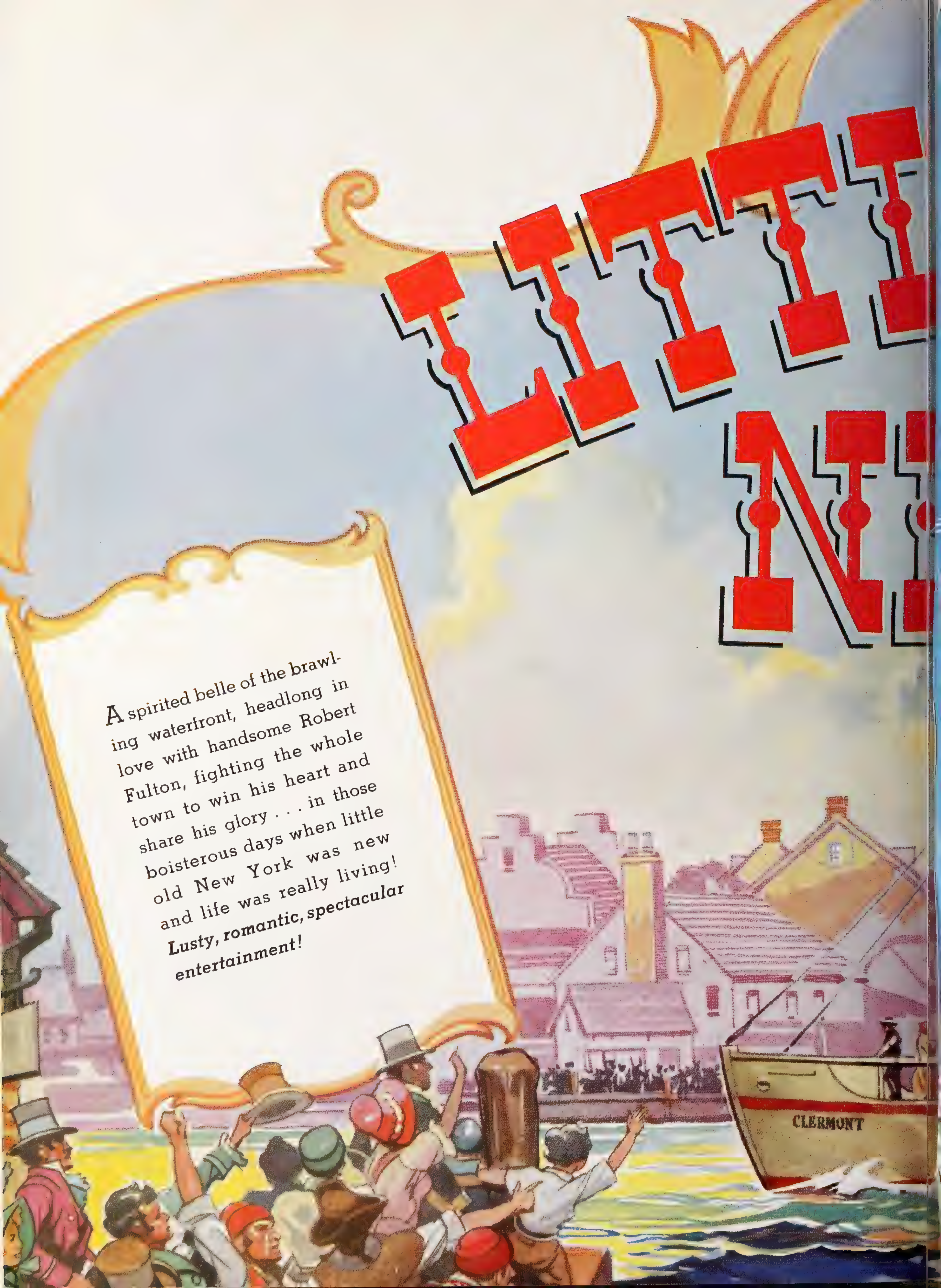
In the almost unpredictable entertainment business, some yardsticks still can be depended upon.

One . . . the surest . . . is The Tradition of Success.

When a producing combination has brought you—season after season, without let-down, without interruption—nothing but record-breaking money-makers . . .

their Tradition of Success is *your* boxoffice guarantee.



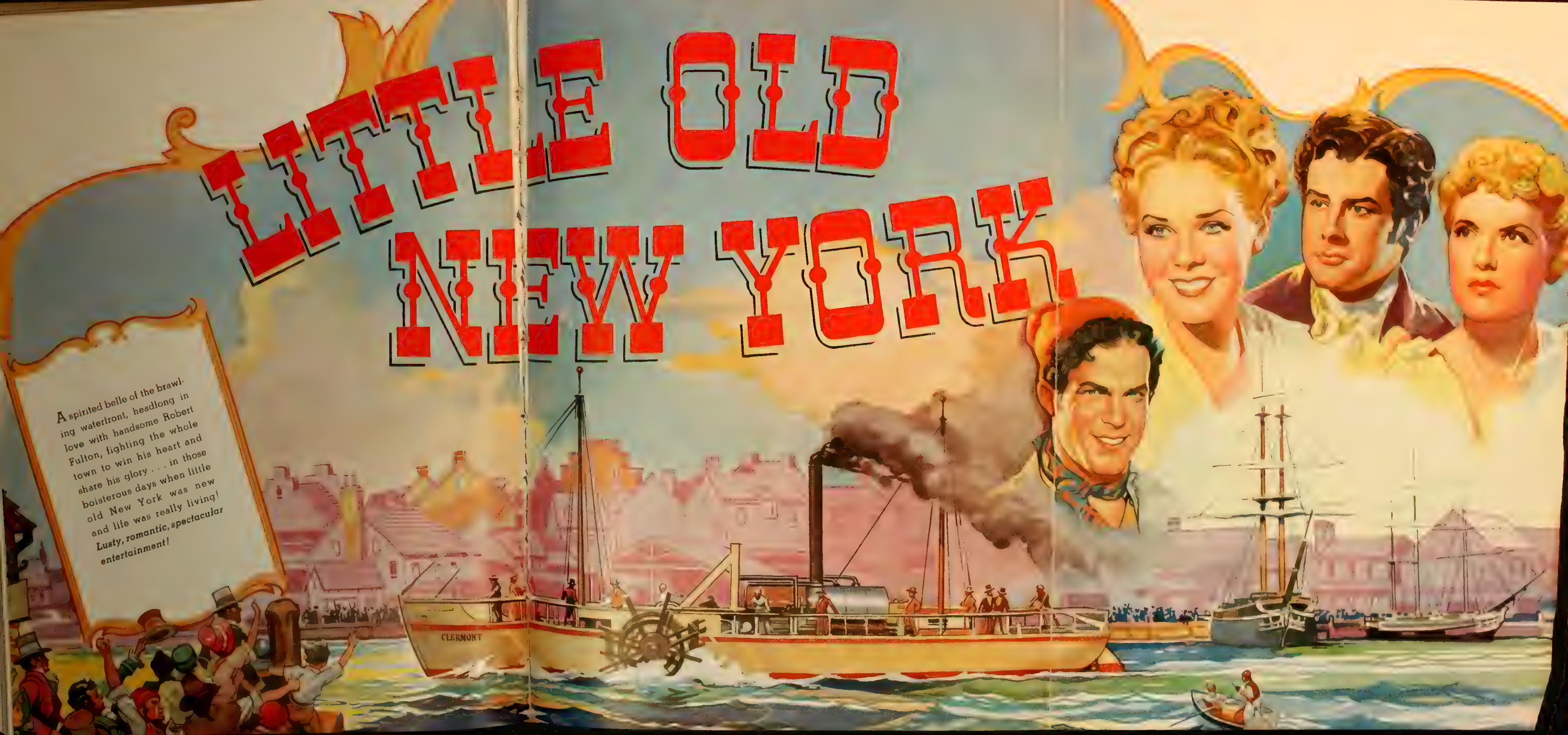
A spirited belle of the brawling waterfront, headlong in love with handsome Robert Fulton, fighting the whole town to win his heart and share his glory . . . in those boisterous days when little old New York was new and life was really living! ***Lusty, romantic, spectacular entertainment!***

DARRYL F. ZANUCK *produced . .*

HENRY KING *directed . . .*

- "IN OLD CHICAGO"
- "ALEXANDER'S RAGTIME BAND"
- "JESSE JAMES"
- "STANLEY AND LIVINGSTONE"

- ***Now***



A spirited belle of the brawling waterfront, headlong in love with handsome Robert Fulton, fighting the whole town to win his heart and share his glory . . . in those boisterous days when little old New York was new and life was really living! *Lusty, romantic, spectacular entertainment!*

IN THE TRADITION OF SUCCESS . . .

DARRYL F. ZANUCK'S
Production of

LITTLE OLD NEW YORK

ALICE FAYE · FRED MacMURRAY · RICHARD GREENE

and

BRENDA JOYCE
Andy Devine
Henry Stephenson
Fritz Feld

Directed by HENRY KING

Associate Producer Raymond Griffith · Screen Play by Harry Tugend · Story by John Balderston
Based upon play by Rida Johnson Young

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WEBC · WPTF · · WSOC
WFBC · WFLA WJAX
WROL · WSM WMC
WAVE · WLAK WHO
WBRC · WCOA WSMB
WIS · WSB · WALA · WBAP
KSEI · KVOO · WKY WAPO
KTBS · KTHS · KPRC · WIOD
WOAI · KGIR · KFYR · KARK
KDYL · KIDO · WDAY · KOA
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ON

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Thurs., Jan. 25, 9-10 p.m. Eastern Time

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•

These great stars of the picture on the air:

ALICE **FAYE** · RICHARD **GREENE** · BRENDA **JOYCE**

•

Plus these regular "Good News" favorites: FANNY BRICE as Baby Snooks, HANLEY STAFFORD as Daddy, EDWARD ARNOLD, CONNIE BOSWELL, MEREDITH WILSON and his music . . . . *plus* GEORGE HOUSTON, baritone.

20th CENTURY FOX

Showmanship up-to-the-minute!
SCOOP AFTER SCOOP ON THE RADIO FOR 20th CENTURY-FOX—AND YOU!

KUYKENDALL, GRIFFITH HIT NEELY BILL, ALLIED LEADERS SPEAK FOR IT

MPTOA Calls It "Spite" Measure, Asks Exhibitors to Enlist Women's Clubs; Allied Issues "Little White Book"

Entering the Neely anti-block booking fight ring this week were Edward L. Kuykendall, of Mississippi, president of the Motion Picture Theatre Owners of America, who is frequently seen in the arena, and R. E. Griffith, southwestern circuit owner, fighting to prevent passage, and W. A. (Fighting Al) Steffes, of the northwest and Ray Branch, of Michigan, both of Allied, aided and abetted by national Allied, Washington, and the Independent Theatre Owners Association of Pennsylvania.

Opponents of the bill have been publicly warming up for the fight for weeks as previously recorded, but the principal proponent, national Allied, is only now coming out with public expressions for the first time since this session of Congress started, On January 3rd it laid its line of battle with a "Little White Book," which is being sent to club women and exhibitors all over the country. The book gives 21 questions on the bill as propounded by Allied, and their answers, together with a list of some 32 national organizations cited as opposing compulsory block and blind selling of motion pictures.

"Spite Bill": Kuykendall

The measure is called a "spite" bill by Mr. Kuykendall, one of the leaders of organized exhibition opposing it.

In a statement issuing from national MPTOA headquarters, in New York, over his signature, the legislation is called "pernicious," and is cited as "the entering wedge for governmental interference and regulation," endorsed by "a pitiful minority," a minority, whose "few leaders," "despite advice from within the organization, continue to fight for the bill."

Proceeding on what is described as a general knowledge within the industry that the bill "will be of no benefit to anyone," the Kuykendall statement urges that the fight be carried outside, to "those public spirited and well meaning (club) women, who have been misled by propaganda from the above mentioned little group, into believing that the Neely bill will moralize the screen. These ladies," continued the statement, "will make or defeat the bill. We must show them that this bill has nothing to do with morals.

"The Neely bill," continued the Kuykendall statement, "will tend to increase film rentals and add materially to the buying problems of the small exhibitor particularly. These are fundamentals we all know. Let us get the truth to the women who are heads of all those civic organizations who have endorsed the bill (Allied claims that there are 32 of them).

"One sensible chat with one of these women leaders is worth far more than a dozen high-powered speeches to meetings in the industry," said Mr. Kuykendall urging that contacts for the purpose be established with local Parent and Teachers Associations, Congressmen, and civic clubs.

No Benefits: Griffith

The Neely bill was assailed this week as replete with objectionable features, by R. E. Griffith, southwestern circuit operator, while on a visit to some of his properties at Gallup, N. M.

PROS AND CONS OF DEBATE SUMMED UP

Declaring that "even the Motion Picture Producers and Distributors Association (sic) concede that the measure . . . now seems more likely than ever to go through," a signed article in the section of the Sunday New York Times *devoted to entertainment, developed some of the "arguments pro and con the Neely Bill."*

Thomas M. Pryor, the writer, noted the industry factions for and against the bill, and their activities; noted also, that there are dissidents in each faction, from the faction's stand on the bill; noted that the CIO is for the bill, the AFL against; defined "block-booking" and "blind-selling"; cited arguments pro and con, respectively, from the National Allied States Association and the MPPDA; asserted that the bill will "have far-reaching effect upon the general public," but that its effect is uncertain; and speculated upon the effects, which, he said, might be a reduction of film production alone, or a reduction of production and quality, or a reduction merely of quality.

Mr. Griffith predicted that the changes to the industry's system which are proposed through the Neely bill would result disastrously, and added that he saw no benefits from the measure for the public.

Steffes and Branch See Passage

Allied's Steffes, in New York from Minneapolis, on Tuesday, predicted that "the Neely bill will go through the House of Representatives by a two-thirds majority, once it gets out of committee."

The bill was passed by the Senate at the previous session of Congress, last June, and is now in the hands of the House interstate commerce committee. It is generally believed that the bill will not receive committee attention for some time.

"The opposition of the majors to the Neely Bill has made it virtually certain to pass in the current Congress," Ray Branch, president of Michigan Allied, said in New York on Monday, stopping over on his way to Washington, where he attended the National Allied States Association's board of directors meeting on Wednesday and Thursday, at the Carlton hotel.

"Yes, those boys made a mistake," he said. "When they started campaigning, the social groups who are supporting the Neely bill said, 'There really must be something to the bill, after all'; and they've redoubled their efforts.

"The truth is, the bill looks as if it will go through; in spite of anything anyone can do. It would go through even if we weren't interested in it. The social groups are pushing it. It'll be the effect of these powerful groups that make the Congressman vote for the bill, not anything we say or do. And they're pushing it, these groups, all the more powerfully now."

The Allied Independent Theatre Owners Association of Eastern Pennsylvania, meeting last midweek in Philadelphia, reaffirmed its support of the Neely bill. A new board of governors was elected, with E. B. Gregory, Harry Pearlman, Charles Steifel, Harry Chertcoff and George Ickes named for the three-year term, and Thomas Lazarick for one year.

Sidney E. Samuelson was renamed business manager. Mr. Gregory was elected secretary and Ben Fertel, treasurer. Norman Lewis, J. Segal and Max Corr were named board alternates.

Allied's "Little White Book"

Charging that "compulsory block booking prevents theatres from choosing the best pictures released by all the producers and forces them to take all of the pictures—good, bad and indifferent—released by a few producers," Allied Theatres is mailing out a "Little White Book," advocating passage of the Neely measure, to public groups and exhibitors. Regardless, distributors contend that cancellation privileges in contracts enable owners to cancel a certain percentage of pictures sold on that contract.

The new Allied document, citing block booking as the subject of dispute between distributors and exhibitors for ten years, charges that the distributors now are unloosening an "avalanche" of "misleading information" concerning the bill, that the majors are considering a "march on Washington" and a demonstration in front of the Capitol, and a protest mass meeting in Madison Square Garden, New York.

Further, it charges that distributors' statements are incorrect in saying the bill would require exhibitors to lease completed pictures one at a time following a preview, that it would prevent wholesale selling and increase costs, thus necessitating higher admissions, would penalize the producers for "innocent mistakes," would result in loss of employment, that it involves censorship. "These contentions are unfounded," and so are many others, added Allied, mentioning many of the arguments pro and con heard so often in discussions of the bill.

Columnist Lauds Press Agent Work

Turning its attention from the Neely bill, which was the subject of the two previous meetings, the Associated Motion Picture Advertisers, in New York, were addressed last week by John Chapman, columnist for the *Daily News*. The meeting was sponsored by the new members of the AMPA. Eddie Schreiber, Warner Brothers, was master of ceremonies. Eddie Greenberg, Jonas Rosenfield and Lester Dember of Warner Brothers, and Miriam Gibson and Charles Dorsa of Monogram participated in the program.

Declaring that press agents in the motion picture industry "are handicapped because they have to satisfy a lot of bosses," but "do a good job just the same and are familiar with newspapers' needs," Mr. Chapman objected to Broadway premieres with floodlights as "small town stuff." He suggested that a discussion be sponsored by AMPA on "what is wrong with motion picture stars" rather than "what is wrong with motion picture publicity."

THE Hollywood REPORTER

'HE MARRIED HIS WIFE' FUN RIOT HEADED FOR SOCK B.O.

Del Ruth Megging, Cast, Script Swell

"HE MARRIED HIS WIFE"
(20th Century-Fox)

Associate producer....Raymond Griffith
Director................................Roy Del Ruth
Screenplay: Sam Hellman, Darrell Ware, Lynn Starling, John O'Hara.
Original story: Scott Darling and Erna Lazarus.
Photography....................Ernest Palmer

The Players: Joel McCrea, Nancy Kelly, Roland Young, Mary Boland, Cesar Romero, Mary Healy, Lyle Talbot, Elisha Cook, Jr., Barnett Parker, Harry Hayden, Charles Wilson, Charles D. Brown, Spencer Charters, Leyland Hodgson, William Edmunds.

This is one long laugh riot. After an introductory moment or two, almost subdued in tone, its gusty comedy suddenly leaps from the screen to take the audience almost by surprise, and thereafter the laughs pile up so rapidly that frequently they stumble over each other as the picture sweeps to an excruciating climax. The brakes were taken off for this one. It's part screwball, part ultra-sophisticated farce, part just plain slapstick, and part straight situational humor, done in a semi-burlesque, tongue-in-cheek vein. The gratifying result was achieved by a combination of spirited performers and a swell script in the hands of a director who used these materials brilliantly and, under his facile guidance, moulded them into a picture which is going to be a smash at the boxoffice.

The story is about a man who is "crazy over horses" and the girl who divorced him because of his race track passion, although they're still in love with each other. It's about irksome alimony payments, the ex-husband's self-delusion that he wants to see her remarry so he can escape the monthly checks, and about their lawyer friend and her former sweetheart and a dizzy, oft-married woman to whose country home all concerned find themselves spending a weekend, including a dark, handsome, amorous stranger who gums up everything until it all winds up in a wedding scene the like of which never was on land or sea before.

Everyone in the cast is tops, but special honors must be accorded Nancy Kelly who, in an exacting role of a type she never has essayed before, as the divorced wife, demonstrates an unexpected flair for comedy, and to Mary Boland who breezes through the part of the screwy hostess with hilarious zest. Joel McCrea, Roland Young, Cesar Romero, Elisha Cook, Barnett Parker and all the others deserve encomiums as well.

Roy Del Ruth turned in a whale of a directorial job. The pace and rhythm he injected into the entire picture and his deft handling of difficult scenes, particularly the closing episode, are masterful. The script by Sam Hellman, Darrell Ware, Lynn Starling and John O'Hara is replete with firecracker lines and swell situations, given an excellent foundation in the original story by Scott Darling and Erna Lazarus. Ernest Palmer's photography is of the best. The entire production is just about tops on the record of Associate Producer Raymond Griffith.

"SOCK B.O." IS RIGHT!

..AS HIGH-PROFIT RELEASE-WEEK RUNS ARE PROVING!

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

ALLIED CHIEFS TURN TO NEELY BILL, TRUST SUITS, MAJORS' FILM TERMS

Anti - Block Booking Measure, Government Action Said by Myers to "Embody Basic Principles" of Allied Plans

Legislative and organizational problems bulked large in the considerations of the board of directors of the National Allied States Association of Motion Picture Exhibitors, holding their annual meeting in Washington on Wednesday and Thursday.

Neely Bill and Trust Suits

Behind closed doors at their Washington home, the Carlton hotel, on 16th Street, members of the board gathered, on Wednesday, to deal with one of the most extensive programs ever faced at the yearly round table.

Taking up, first, the most important matters in the current situation, the board, after being greeted by President Henry Albert Cole, and receiving the report of Abram Fern Myers, chairman and general counsel, plunged into a discussion of the Neely Bill and the Government monopoly suit.

These two activities, Mr. Myers declared, "embody the basic principles which Allied seeks to establish.

"These measures are the only ones thus far devised for accomplishing reforms, the need for which is widely recognized," he said.

Success in the two efforts will bring to the independent exhibitors complete "emancipation," he told the group.

Delays Protested

Sharp criticism of the delay tactics, which, it was charged, had been followed by the "big eight" film companies involved in the New York suit, and of reports repeatedly circulated that the case would never come to trial, was voiced in the discussion.

Requirements that the Government supply the large company defendants with the names of its prospective witnesses, in advance of the trial, are causing grave concern among the exhibitors, a number of whom probably will be called to testify, but Mr. Myers urged that any of his group should not hesitate.

"I know from long experience," he said, "how reluctant some exhibitors are to incur the displeasure of branch managers and sales managers, no matter how much they want to aid in measures for exhibitor relief. I am hopeful that the court will take special precautions to protect exhibitor witnesses, and I want to emphasize to you leaders the difference between testifying for the Government and testifying for a private litigant. The Government has, and I am confident that it will exercise, the power to protect its witnesses against intimidation and reprisals."

Sees Drive on House

Characterizing the passage of the Neely Bill by the Senate as the "outstanding accomplishment" of the past year, Mr. Myers said that the bitterest drives directed toward Congress in many years are being centered on members of the House by opponents of the legislation.

"It may be that the use of these methods will react against those employing them, just as the use of similar methods discredited certain opponents of the anti-holding company provisions of the Securities and Exchange Bill a few years ago," he said. "In the meantime it would be folly to underestimate the effect of these methods on uninformed and undiscriminating persons."

TERRE HAUTE GROUP FORMED

Theatre owners and managers in Terre Haute, Ind., at a meeting last week formed a new group to be known as the Terre Haute Theatres Association. A. H. Kaufman, proprietor of the Fountain theatre, was elected president. Other officers are S. P. Katzenbach, general manager of the Fourth Avenue Amusement Company, vice-president, and Maurice Reinking, manager of the Idaho and Swan theatres, secretary. Among those who attended the meeting were Nat Blank, manager, New Orpheum; H. J. Arnold, manager, Indiana; John Wycoff, manager, American and Liberty; J. B. Stine, proprietor of the Garfield; Ben Van Borssum and Jack Van Borssum, proprietors of the Savoy and West, and Boyd Bell, proprietor of the Lyceum.

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Regional units of New York Allied met Wednesday in New York, Thursday in Syracuse, and the Albany unit is to gather Monday in Albany.

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Allied of Connecticut postponed its meeting until after the Allied national directors conference in Washington, this week.

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The Cleveland Motion Picture Exhibitors' Association was to hold its annual meeting and election on Thursday in its clubrooms.

He urged that Allied members should not "relax vigilance," but should be on the alert to correct harmful publicity regarding the bill, wherever it appears.

"The abolition of compulsory block booking and blind selling dovetails with their divorcement, and, when the two are attained the emancipation of the independent exhibitors will be complete," he said in summation.

Says Control Is Being Lost

"Not only have the independent exhibitors had to cope with the unfair competition of the affiliated chains, but they have gradually been losing control over the operating policies of their theatres. Denied the privilege of buying under selective contracts, a privilege reserved for favored chains, they have little choice as to the pictures they exhibit. Due to the unwillingness of the distributors in recent years to identify any pictures, except specials, in their license agreements, the exhibitors do not know, when they make their contracts, whether the picture advertised will be delivered or what they will have to pay for any particular picture."

Discussion of the Neely Bill centered around means of combating attacks on the legislation, the organization of support, and plans for representation at the hearings, which, members of the board predicted, would be called soon by the House interstate commerce committee.

W. A. "Al" Steffes, leader of the Northwest Allied, said in New York, on Monday, before he went to Washington, that he expected the bill to be passed "by a two-thirds majority—at least." Of the campaign by opponents of the bill, he said he "thought they had given up."

Other Allied arguments for Neely Bill passage were set in print this week in a "Little White Book," and sent to exhibitors and women's clubs throughout the country, from Allied's Washington headquarters.

Cooperation in Suits

The consideration of the Government suit centered, as was to be expected since the organization is not directly involved, around the dangers to which independent exhibitor witnesses might be subjected as a result of testimony adverse to the distributors, and methods in which Allied members could cooperate with the Department of Justice in bringing about a full revelation of conditions.

At the Wednesday afternoon session, the board went into other fields, discussing the menace of a general strike growing out of a local labor dispute.

Allied officers saw in current labor trends a definite threat to exhibitors. It was pointed out that labor, from studio to theatre, gradually is being drawn into one great union, so that union difficulties in the studios might result in a strike throughout the industry.

Oppose Trade Practice Codes

Little improvement in relations with other branches of the industry was seen by Allied leaders. They were represented as remaining adamant in their opposition to the distributors' trade practice code, but commended the action of Gradwell Sears (Warner general sales manager) in adopting more generous policies for his company.

Nevertheless, it was indicated, independent exhibitors still are hopeful that a satisfactory voluntary solution may be found. It was pointed out that complaints of unreasonable clearance, unsound zoning, overbuying, and other abuses are increasing.

Sales Terms Attacked

Also protested were the sales terms for "Gone With the Wind," "Abe Lincoln in Illinois," "Pinocchio," and "Gulliver's Travels." Radio giveaways and the use of film stars on air programs came in for criticism. Allied has considered joining a campaign to fight the radio "Pot of Gold" $1,000 giveaways.

The group gave consideration to the increasing competition of 16 mm films.

It has made a survey of the parking problem.

The annual fellowship dinner of the directors and their alternates and guests was held Wednesday night, with all speeches "off the record."

Those who had made reservations for the board gathering and Eastern regional meetings, on Tuesday, were Bennie Berger, Ray Branch, Herman Blum, Joseph Conway, Roy Harrold, Fred Herrington, J. H. Hiser, I. R. Holycross, Frank Hornig, E. Thornton Kelly, Jack Kirsch, Frank Lydon, Richard Marks, Sam Myers, Ernest Miller, Lee Newbury, Charles Olive, Wilbur Peterson, M. A. Rosenberg, Sidney Samuelson, Martin Smith, Max Stern, Jacob Unger, R. Wilkins, Nathan Yamins, and, as mentioned, Mr. Steffes, Mr. Myers, and Colonel Cole.

SEE IT!

"CHARLIE CHAN IN PANAMA"

The best "Chan" ever made . . . and what a *timely* sock it packs!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Chain Tax Would Include Theatres

Theatres are included under the term "stores" in a proposed amendment to the New York State tax law introduced this week by Assemblyman Louis Bennett. The act would set up regulations for licenses for the operation, maintenance, opening or establishment of stores in New York State.

"Store" Defined

Under the proposed act a license is required for every "store," which includes "stores, restaurants, theatres, mercantile establishments or other places for the vending of goods, wares, merchandise, supplies, materials or equipment or performance and rendition of work, labor and services which are owned, operated, maintained or controlled by the same person, firm, copartnership, association or corporation."

In addition to a filing fee of $.50 the annual license fees prescribed in the act are: $50 for each store in excess of two and not more than five; $100 for each store in excess of five and not more than ten; $250 for each store in excess of ten and not more than 25 stores; $1,000 for each store in excess of 25.

Mr. Bennett's proposal has been referred to the committee on taxation, with little likelihood seen for passage at the present session.

Sunday Shows Barred

Cohoes, New York, passed an ordinance last Friday banning Sunday operation of motion picture theatres.

New York's stock transfer tax, long protested by persons dealing in motion picture stock as well as all other types of securities, was assailed by the State Chamber of Commerce in a resolution mailed to members of the legislature meeting in Albany. A reduction in the taxation of transfers of securities was urged.

Nebraska Passes No Film Laws

Nebraska's unicameral legislature concluded its special session this week without any action affecting the show business. However, definite plans have been formed to introduce at least one such bill at the regular session which opens Jan. 2, 1941. This, sponsored by Bob Livingston, will deal with clearance and will require that all films be played within 45 days after their national release date or the buyer be forced to pay full contract price and the film released from first-run obligation to be sold elsewhere. Overbuying is the target.

Mr. Livingstone also wants to arouse opposition to current first-run balcony price scales which he holds are so low that the subsequent runs are hurt.

Theatres come with the scope of the Illinois six-day week law but radio stations are outside that law, according to a ruling of John E. Cassidy, State Attorney General. The law provides that employers must allow workers at least 24 consecutive hours of rest each week.

Would Restore Occupational Tax

The General Assembly of Kentucky is considering a restoration of the occupational tax on theatres and other establishments. The measure was introduced by the governor's legislative council.

After a short trial the Sunday closing ordinance of Hobbs, New Mexico, is slated for repeal. Merchants found the regulation hurt business.

Three motion picture theatres in Anniston, Ala., have resumed Sunday shows on a ruling by Judge R. B. Carr.

The City Council of Wilmington, Del., has postponed action for another week on the proposed fire prevention ordinance to limit standing room.

IN NEWSREELS

MOVIETONE NEWS—No. 36, Vol. 22.—President in humorous vein at Jackson Day dinner....Army "Flying Fortresses" turned out in mass production ....Test new boat that floats on pontoons....Judy Garland and Mickey Rooney aid infantile paralysis drive....Admiral Richardson assumes command of U. S. Fleet....Thomas Dewey on holiday....The ballet....Middle Atlantic skating championships.... Lawson Little wins golf title....Lew Lehr.

MOVIETONE NEWS—No. 37, Vol. 22.—Marines off to secret maneuvers in the Caribbean....Japanese invaders attack strongholds of Chinese guerilla fighters....Miami Beach season in full swing....Fur trapping in Canada....Fashions in neckwear....Lew Lehr....Hockey....Racing....Boxing.

NEWS OF THE DAY—No. 234, Vol. 11.—President entertains at Jackson Day dinner....Admiral Richardson relieves Admiral Bloch as commander of the fleet....Speed building of Army bombers....Judy Garland and Mickey Rooney help infantile paralysis campaign....Tiger tamer puts on act....Lawson Little wins golf title....Amateur boxing bouts held.

NEWS OF THE DAY—No 235, Vol. 11.—Coal mine tragedy takes heavy toll..G-Men round-up 17 suspects in weird conspiracy....Marines off to Winter war games....Fashions in hats....Midget demonstrates new suitcase....Florida opens new sports club ....Bobsledding....Racing.

PARAMOUNT NEWS—No. 39.—Hollywood joins in appeal for infantile paralysis drive....President addresses Democrats at Jackson Day dinner....Lawson Little wins golf title....British cruiser Ajax arrives in Montevideo....Thomas Dewey vacations with family....Speed output of Army bombers....Lou Gehrig assumes duties as Parole Commissioner.... Connie Mack celebrates 77th birthday at party.

PARAMOUNT NEWS—No. 40.—Films from the Finnish front....Marines embark for war games in Puerto Rico....Continental wrestling star arrives in U. S.....91 die in mine blast....Fashion in hats ....Indoor track....Bobsledding....Hockey.

RKO PATHE NEWS—No. 51, Vol. 11.—President remains silent on third term issue at Jackson Day dinner....Thomas Dewey poses for camera at Duchess County estate....22nd anniversary of Russian revolution celebrated....Navy shifts U. S. Fleet commanders....Bomber every four days for U. S. Army....Lawson Little wins coast golf title.

RKO PATHE NEWS—No. 52, Vol. 11.—92 killed in coal mine explosion....G-Men nab 17 in plot against U. S.....General Motors turns out 25,000,000th car ....Skaters set for national titles....Marines sail for war games....Frostbite sailing season initiated ....Indoor track.

UNIVERSAL NEWSREEL—No. 840, Vol. 12.—Rush huge bombers for Army....President joshes GOP chiefs at Jackson Day dinner....Dewey forgets 1940 for day....Film stars aid paralysis drive....Dempsey honors Tex Rickard....Little wins coast golf title ....Amateur boxing bouts....Sunshine bonnets on display.

UNIVERSAL NEWSREEL—No. 841, Vol. 12.—G-Men seize 17 in conspiracy....91 dead in coal mine blast ....Marines sail for war games....Fashion in hats ....World's pistol champ is girl....Annual Citrus Fiesta in Texas....Bette Davis gets magazine award ....Bobsledding....Indoor track....Racing.

Bulk Sale Sought Of GN's Assets

Harry Fromberg, trustee of Grand National, is negotiating with motion picture companies for the sale of assets of the company in bulk, according to Joseph Dannenberg, attorney for the trustee. Mr. Dannenberg, who was the attorney for the Creditor's Committe, withheld the names of the companies.

Furniture and fixtures were sold Tuesday at the order of Referee Peter B. Olney, Jr. Five days' notice to creditors was given. The trustee was authorized to continue the company's business for 20 days in order to bring the records up to that date. Temporary headquarters have been established at 300 Fourth Avenue.

Grand National ceased operating last Wednesday when the trustee discharged approximately 100 employees.

Seven pictures which were being distributed by GN are to be returned to their producers, according to the referee's order. The California assets of the company must be sold within ten days.

Court Orders RKO Assets Hearing

At a hearing ordered for Thursday by Federal Judge William Bondy, the Irving Trust Company, trustee for RKO, was expected to be directed to turn over all assets held by the trustee to the new RKO company within five days. This action would complete the major steps in the reorganization.

All But $20,000 Involved

Assets to be transferred included everything held by the trustee with the exception of $20,000 in cash which will be retained for future administration expenses. The Irving Trust Company will be then discharged from its supervision of the film company's proceedings and the court's jurisdiction will be limited to matters which directly concern the execution of the reorganization plan and allowances up to the final order of discharge.

Trustees of various indentured issues of RKO, the Chemical Bank & Trust Company, the Central Hanover Bank & Trust Company and the City Bank Farmers Trust Company, will be ordered to deliver releases to the new company. And the new RKO will be ordered to release the Irving Trust Company and to hold it free from any subsequent suits brought against it as trustee.

The Irving Trust will pay in full all claims previously allowed and all future allowances and expenses. The Trust Company will have a prior lien on the company's assets for these payments and right of access to its books and records. Within 40 days all applications for allowances must be filed.

The Securities and Exchange Commission will study and make recommendations on all applications for final allowances, it was disclosed in court Wednesday.

The injunction granted in June, 1934, which restrained RKO from transferring or selling any of its assets will be vacated but creditors and stockholders will not be allowed to bring suit against the company or levy on its assets.

A total of 8,000,000 shares of common stock and 130,000 preferred will be issued by the new company. The Bankers Trust Company will act as agent in the issuance of the new securities. Atlas Corporation has picked up 249,272 shares of the new 500,000 share issue. Atlas will pay $645,816 less the underwriting fee of $.25 per share for the stock. RKO will receive about $1,400,000 on the stock issue.

692,000 by Atlas

Atlas Corporation will hold a total of approximately 692,000 shares, including those held by its subsidiary, the American Company and those held in association with Lehman Brothers. RCA will hold about 673,500 and Rockefeller Center about 663,500. In addition to those holdings, Atlas will have about 53,000 shares of the new RKO preferred which is convertible into common stock and RCA will have about 44,855 shares of the preferred. The new company is limited to a funded debt of $3,000,000 while preferred stock remains outstanding.

The Atlas Corporation may elect to receive its compensation for its reorganization services in additional shares of common stock in an amount approved by the court.

Price, Waterhouse Company has been approved as auditors to prepare the 1939 statement. Judge Bondy signed the application made by the trustee, the Irving Trust Company. Compensation is not to exceed $4,800.

Sullivan Appointed Photographer

Eddie Sullivan was appointed Paramount's official home office photographer, succeeding the late Lew Nathan. Mr. Sullivan has been associated with Paramount for 13 years.

VETERANS BOOST "FIGHTING 69TH"; 105 "WIND" DATES SET IN 95 CITIES

Banquets, Legion Gatherings Set to Push Warner Picture; Elaborate Premieres Planned for "Blue Bird" and "Lincoln"

Warner Brothers' new "The Fighting 69th" will have simultaneous premieres in connection with Rainbow Division army veterans' celebrations to be held all over the country on Wednesday. The "Old 69th," which became the 165th Infantry in the Rainbow Division during the World War, will stage the "key" celebration at the Waldorf-Astoria, New York. Prominent guests will be present at the special dinner-previews and in some cities the day will be honored by the mayor, this in the latest of the majors' recent moves to usher in new product under auspicious showmanship methods.

Countrywide Observation

In addition to the New York celebration the following Rainbow Division chapters have announced similar get-togethers: Chicago, Washington, Cleveland, Detroit, Kansas City, Youngstown, Oklahoma City, Denver, Marysville, Ohio; Orlando, Florida; San Diego, Lancaster, Montgomery, South Bend, Birmingham, Mobile, Danville, Illinois, and Los Angeles. The state chapters of Illinois, Iowa and South Carolina will also hold dinner-celebrations.

The New York meeting is sponsored by Col. John J. Mangan, present commander of the regiment, and Brig. Gen. Alexander E. Anderson of the New York National Guard. Among the guests of honor will be Col. William ("Wild Bill") Donovan, war time commander of the regiment; Raymond J. Kelley, national commander of the American Legion; Jack L. Warner, vice-president of Warner Brothers and James Cagney, Pat O'Brien and George Brent of the film's cast; Major General Frank McCoy, former commander of the U. S. Second Corps area; Major General William N. Haskell and Leo T. McCauley, Irish consul general.

Others who have accepted invitations to attend the New York premiere include Bernard Gimbel, Martin Conboy, Colonel Charles Burleigh, the Hon. Jeremiah T. Mahoney, Commander Charles Hahn, Brigadier General Rex B. Delacour, Adjutant-General of Connecticut; Captain William B. Gibbon, Judge Cornelius F. Collins, General William J. Costigan and the Rev. John P. Boland. Governor Lehman has been invited to speak at the dinner.

City Cooperation

Councilman Joseph Sharkey introduced a resolution in the New York Council Tuesday to make Wednesday January 24th "69th Regiment Day" in honor of the regiment and the motion picture.

The Chicago dinner-preview which is expected to rival in size the gathering in New York, was given special attention when Mayor Edward J. Kelley of Chicago proclaimed January 24th as "Rainbow Day." The Chicago chapter of the World War Rainbow Division will hold a reunion banquet that evening, at which the Warner Brothers picture will be the highlight.

A feature of the celebration will be an address by Gov. Gen. Douglas MacArthur of the Philippines that will be carried by a special hookup which will link the celebrations in the various cities.

A number of the players in the film will attend the Los Angeles dinner. Joseph Scott is chairman of the committee on arrangements. Players who will attend include: Jeffrey Lynn, Alan Hale, Frank McHugh, Dennis Morgan, Dick Foran, William Lundigan, Guinn "Big Boy" Williams, Frank Wilcox, De Wolf Hopper, Sammy Cohen, Tom Dugan and Harvey Stephens.

MONOGRAM TIEUP WITH UNCLE DON PROGRAM

Monogram has arranged with "Uncle Don" of the Mutual radio network for a child talent contest, the third such event. Sponsored on 19 stations throughout the country and available to the rest of the network, the program is heard daily at 6 P. M. Paramount arranged the contest in 1938 and 20th-Fox in 1939.

The award in the contest which runs from January to June is a speaking part in a Monogram picture. After the picture appearance the winning child will make guest star appearances on radio programs, as well as stage appearances.

Twenty judges will choose the final winners, a boy and a girl. The New York Board of Education has approved the questions which will form the basis of part of the judging. Preliminary auditions will be held in the WOR studios in New York City and other sections of the Metropolitan area. Last year 3,000 children were given auditions. A member of Monogram's talent department will be one of the judges.

The sponsors of the Los Angeles affair include Governor Olson, Bishop Cantwell, General Farrel, head of the California National Guard; Rabbi Magnin, Judge LeRoy Dawson, Colonel J. O. Donovan and Joseph I. Breen.

In Kansas City the local Rainbow Division members have been asked to cooperate in the campaign. B. G. Shepherd, president of the Missouri and Kansas chapter of the Rainbow Division Veterans, has sent letters to all members in the area asking them to listen to the nationwide broadcast January 24th and to attend the showing of the film at the Orpheum theatre. A special showing of the picture is being held this Friday night.

Radio Attention Arranged

"The Fighting 69th" will receive important attention on the radio: Frank McHugh, featured in the picture, was a guest star on the Bing Crosby radio program Thursday night over the CBS system. Frank Munn will sing Joyce Kilmer's "Trees" on the Waltz Time radio program over the NBC blue network Friday as a tribute to the picture in which Jeffrey Lynn portrays the poet who died in the war.

James Cagney and Pat O'Brien are to appear on the Kate Smith hour, CBS, on next Friday, in a dramatization of highlights from the picture. The broadcast will be from 8 to 9 P.M. (EST). Twelve minutes in the Ninth Annual "Hello America" program on February 15th will be given to "The Fighting 69th." Stars from the picture will also take part in that broadcast.

In addition to the 40 special dinner celebration-world premieres of the picture, Warner Brothers have arranged 33 special pre-release engagements on the film.

The pre-release dates are:

Orpheum, Kansas City; Fox, San Francisco; Brandeis, Omaha; State, Harrisburg; Indiana, Indianapolis; Majestic, Houston; Paramount, Amarillo; Chief, Pueblo; Lyceum, Duluth; Orpheum, Sioux City; Ambassador, Washington; Earle, Washington; Strand, New York; Warner, Memphis; Ben Ali, Lexington; Warner, Youngstown; Fond du Lac, Fond du Lac; Stanley, Atlantic City; Capitol, Montpelier; Iowa, Waterloo; Strand, Albany; Victory, Dayton; Howell, Smithfield; Ohio, Mansfield; Capitol, Madison; Bijou, Bangor; San Carlos, Coolidge; Keeney, Elmira; Worth, Fort Worth; Grand, Wausau; Rialto, Williamsport; Warner, Fresno, and Stanley, Baltimore.

More "Wind" Dates

Metro-Goldwyn-Mayer has announced a total of 105 dates in 95 cities in the period between January 17th and February 16th for "Gone With the Wind." Ten test engagements opened in seven key cities during December. Dates in addition to those already published include:

January 24th: Grand, Macon.

January 25th: Fifth Avenue, Seattle; State, Easton; Rialto, Allentown; Boyd, Bethlehem; Roxy, Miami, transferring from the Olympia; Bijou, Savannah; Woods, Chicago; Loew's, Jersey City; State, Newark.

January 26th: State, Altoona; College, New Haven; Elm Street, Worcester; Poli, Springfield; Midwest, Oklahoma City.

January 28th: Royal, Columbus, Ga.

January 29th: Riviera, Knoxville; Tivoli, Chattanooga; Paramount, Montgomery.

January 31st: Ritz, Birmingham, Ala.; Imperial, Augusta, Ga.

February 1st: Rialto, Williamsport; Loew's, Metropolitan, Brooklyn.

February 2nd: Palace, Hartford; Majestic, Bridgeport.

February 3rd: Poli, Meriden; Poli, Waterbury.

February 4th: Bijou, Brunswick.

February 5th: Palace, Athens, Ga.

February 7th: Melba, Dallas; Martini, Galveston; Loew's State, Houston; Texas, San Antonio.

February 8th: Fox, Tucson; Sunshine, Albuquerque; Majestic, Wichita Falls, Tex.; Paramount, Charlottesville, Va.; Hollywood, Fort Worth; State, Austin; Paramount, Lynchburg, Va.

February 9th: Plaza, El Paso.

February 13th: Liberty, Tyler, Tex.

February 15: Arcadia, Harlingen, Tex.; Orpheum, Waco; State, Amarillo.

February 16: Paramount, Abilene; Paramount, Newport News.

The Selznick International production will play at about half these theatres on a three show daily basis and in the other half it will have two reserved seat engagements each day. MGM is staggering the opening dates on "Wind" in order to permit adequate print distribution and handling by its exploitation staff and 29 field representatives, covering almost all the exchange territories.

The negotiations for the Woods theatre in Chicago, a double bill house, began after no deal could be arranged by the distributor for Balaban & Katz Loop theatres. A deal for the Esquire, Harry and Elmer Balaban, also was not concluded. The picture goes into the Wood theatre day-and-date with the opening at the Oriental.

The Canadian premiere has been set for Loew's Yonge Street in Toronto January 26th. Early Canadian engagements are expected at Loew's, London, Ontario; Loew's, Montreal and the Capitol, Ottawa.

Governor Raymond Baldwin and his military staff, Mayor John W. Murphy of New Haven and various police and fire department officials will attend the opening at the College, New Haven. Flood lights, carpets, radio broadcasts from the lobby and other details have been arranged. The New England theatres showing the picture are opening at 9:00 A.M. with the first showing at 10 o'clock. The second day-

(Continued on following page)

"BLUE BIRD" CAMPAIGN UNDERWAY

(Continued from preceding page)

time show will start at 2:45 P.M. A 70 second drawing of the curtains will denote the lapse of time between the first and second part of the picture. The reserved evening performances will have a ten minute intermission.

At the Orpheum, Denver, an RKO theatre, showings will be at 10 A.M., 2:30 P.M. and 8 P.M. Prices for the Sunday and evenings shows will be $1.12 and $1.50 while for the weekday matinees only the loges will be reserved at $1.12. In Seattle at the Fifth Avenue theatre the evening price will be $1.15. For the morning and afternoon shows part of the house will be reserved.

Record Grosses Reported

In its third week in the test cities, New York, Boston, Los Angeles, Atlanta, Cincinnati, Reading and Harrisburg, David O. Selznick's picture continues to set hold-over box office records. Grosses reported by the distributor include the following: $22,700 at the Astor, New York for the third week; $80,000 at the Capitol, New York; $25,000 at the Grand, Atlanta; $28,000 at the Capitol in Cincinnati; State and Orpheum theatres in Boston; $42,300 for the State and $47,300 for the Orpheum, $25,000 at the Carthay Circle in Los Angeles and $30,800 at the United Artists; $14,400 in Reading and $12,500 in Harrisburg.

Wired reports to MGM home office indicated a heavy advance sale for the January 26th openings: The following reports were given by MGM for the first few days of ticket sale: Rochester, $12,500; Nashville, $6,500; Memphis, $4,500; Baltimore, $11,000; Indianapolis, $2,400; St. Louis, $4,500; Wilmington, $2,000; Washington, $7,200; Toronto, $4,900; Springfield, $2,200; New Orleans, $4,600; Worcester, $1,200 and New Haven, $2,000. Loew's in Jersey City reported a 70 per cent sale of tickets for the opening night on the first day's ticket sale. It was said that more than 5,000 telephone reservations had been received before the tickets arrived.

District and branch managers have come to New York to assist in arranging booking schedules where it can not be done without their assistance because of the work entailed. Among the district and branch managers who have come to New York are: Harris P. Wolfberg, district manager, Kansas City; John E. Flynn, district manager, Detroit; John J. Meloney, district manager, Pittsburgh; Ben Roenwald, branch manager at Charlotte and Ralph Pielow, branch manager at Albany.

William R. Ferguson, exploitation manager, presided at a special one-day conference of MGM's American and Canadian representatives at the Hotel Astor last Wednesday. Mr. Ferguson discussed press books, advertising accessories and publicity in connection with the Selznick picture. Miss Pat Reis, representing Howard Dietz, MGM advertising and publicity director, and Jack Peters of Donahue & Coe agency spoke on advertising.

Part of the campaign will be a nation-wide tour of the costumes used in the picture, as well as artists' sketches and designs from which they were made. The costumes will be exhibited in department stores and fashion salons. The tour opened Tuesday in Philadelphia.

"Blue Bird" Opening

Joseph M. Schenck, chairman of the board and Darryl F. Zanuck, vice president in charge of production of 20th Century-Fox were scheduled to arrive Thursday in New York to be present at the opening of "The Blue Bird", starring Shirley Temple, at the Hollywood theatre on Friday night. They will remain in New York for the premiere of "Grapes of Wrath" at the Rivoli January 24th.

Others who will attend the "Blue Bird" opening are Gene Markey, associate producer of the picture, and his wife, Hedy Lamarr, Sidney Lanfield, director, and Jane Darwell, the "Ma Joad" of "Grapes of Wrath" will arrive later. Mr. Lanfield will remain in New York to make scenes of Carmen Miranda for "South American Way".

PARAMOUNT NEWS GETS WAR FILMS

Repeating its "scoops" claimed on the German march through Poland and the shelling of the Westerplatte fortress, Paramount News released on Tuesday what was said to be the first complete pictorial record of the resistance of the Finns to the Russian invaders. The pictures were taken by Arthur Menken, Paramount cameraman, and arrived in New York Monday aboard the American Clipper.

In his report, which arrived with the film, Mr. Menken said that he had managed to get himself placed right at the firing line in weather which hovered around 30 degrees below zero.

"The guns got going and so did I . . . I tell you, you actually stumble over these guns before you see them, they're that well concealed. And the Finns' marksmanship is incredibly accurate. They weren't rehearsing for me either," Mr. Menken wrote.

Harry Brand, studio advertising and publicity director, arrived Monday in New York. Ralph Dietrick, cameraman and Ray Hanrahan, color technician also arrived. They will work with Mr. Lanfield on "South American Way" scenes. John Goring of the exploitation staff has returned from Detroit and will handle the New York roadshow of "The Blue Bird". Sam Blair will be in charge of the Detroit run which will open February 2nd.

Irving Berlin, Nunnally Johnson, John Carradine and Johnny Russell of the "Blue Bird" cast also will attend the local premieres.

"Lincoln" Advance Sales

Seats are selling four weeks in advance for RKO Radio's "Abe Lincoln In Illinois" in Washington. The premiere of the picture will be held in that city at RKO Keith's theatre on January 22nd with Mrs. Eleanor Roosevelt heading the list of guests. The event is being sponsored by the Newspaper Women's Club of Washington.

A special box office has been established in the lobby to handle the reserved seat sale. Road shows of motion pictures in Washington up to now have had tickets on sale a week or two but never before had a regular motion picture theatre followed this policy.

A number of famous political writers will be present at the premiere. These include Mark Sullivan; Frederick William Wile; Harlan Miller; Brian Bell, head of the Associated Press Washington Bureau: Pearson and Allen of the Washington Merry-Go-Round; Lee Miller; Bruce Caton; Mark Foote, president of the Gridiron Club; Lyle C. Wilson; Felix Morley and Earl Godwin, head of the White House Correspondents Association.

John Cromwell, director of the picture, based on Robert E. Sherwood's Pulitzer Prize Play, reached New York Monday. He will attend the Washington opening.

Plans for the Southern States Premiere of the picture in connection with the fiftieth anniversary celebration of Lincoln Memorial University at Harrogate, Tennessee, are being completed. A number of prominent figures in public life will be present at that showing, which is by invitation only. Ruth Gordon, Broadway stage actress, will attend the Southern States Premiere to see her screen debut as Mary Todd opposite Raymond Massey as Abraham Lincoln.

The Lincoln Memorial University is offering two scholarships to high school seniors in the United States who write the best 1,000 word essays on "A Student Looks at 'Abe Lincoln in Illinois'." The first prize covers a four-year scholarship including all expenses; the second prize will be a four-year scholarship covering only one-half of the board, room and tuition. The contest begins on Lincoln's Birthday and ends May 15th. Winners will be announced on Commencement day. Robert E. Sherwood, author of the play will be one of the judges.

The picture will open at the Senate Theatre in Harrisburg, for an indefinite run on January 29th. This will be a pre-release showing following the world's premiere. The evening performance will be reserved and seats will sell for $1.10. In the morning and afternoon the picture will run continuously with the price at $.75.

The Center Theatre was considered for the New York showing of "Lincoln" but the plan had to be changed because that theatre will play "Pinocchio". It is now reported that "Lincoln" will follow "The Blue Bird" at the Hollywood Theatre.

"New York" in Miami

The premiere of Twentieth Century-Fox's "Little Old New York" will be held in Miami Beach at the Lincoln Theatre on January 31st. The picture stars Alice Faye, Richard Greene and Fred MacMurray. The opening will be a gala affair with advanced prices.

Carl Erbe of the exploitation staff is in Miami Beach preparing for the premiere. Christy Wilbert of the advertising department arrives there next week.

A preview of "Little Old New York" will be given on the "Good News of 1940" radio programs next Thursday. Alice Faye, Richard Greene and Brenda Joyce, all of the picture cast, will be heard on the broadcast over the NBC-Red network at 9:00 P.M. (EST).

"Pinocchio" February 6th

"Pinocchio," the Walt Disney production and RKO release, will have its first showing at the Center theatre, Rockefeller Center, New York City, on the evening of February 6th, having been advanced from February 15th to take advantage of the Lincoln's Birthday holiday. The price scale, it was reported, will be 40, 65 and 99 cents.

Poor Richard Club Banquet

Eddie Cantor, Phil Baker, Helen Morgan, and many other stage and screen world luminaries entertained at the annual banquet of the Poor Richard Club, Philadelphia, on Wednesday night. The club comprises the city's advertising men.

Ellis Heads Associates

Jack Ellis was reelected president of the Motion Picture Associates of New York at annual elections in the Hotel Astor on Tuesday. This is Mr. Ellis' third term.

OUT OF THE HEART
OF HOLLYWOOD

INTO THE HEART OF BIG
AND SMALL TOWN AMERICA

COMES A SWEETHEART ♥♥♥♥
OF A PICTURE...

"Every now and then, a movie comes along to warm your heart and turn your thoughts to romance. '**REMEMBER THE NIGHT**' is one of these, a delightful film that will play love songs on your heart-strings."
—*Jimmie Fidler*

"'**REMEMBER THE NIGHT**' is one of the most satisfying comedy-dramas ever canned in this town and shipped to the world and shipped to the world market...It has a small-town viewpoint and understanding that will make it a national smash hit." *Ed Sullivan, Daily News*

"'**REMEMBER THE NIGHT**' imbued with a tenderness of human sympathy that makes for an ideal love story. It has heart-tug, drama, and an unusual story...will get sympathetic response from widely assorted audiences."—*Motion Picture Daily*

BARBARA STANWYCK
FRED MacMURRAY

in

"REMEM

1940'S FIRST GREAT LOVE AFFAIR!

"'REMEMBER THE NIGHT'... worth an Academy Award."
—*Edwin Schallert, Los Angeles Times*

"'REMEMBER THE NIGHT'... one of the best love stories screened in a long time. Should draw strong femme patronage."—*Film Daily*

"'REMEMBER THE NIGHT' should go on your 'must see' list... among the best comedy-dramas screened in many months."
—*L. A. Examiner*

REMEMBER THE NIGHT'
.. drama aimed at the
eart-strings and beauti-
lly developed... An
cellent picture that car-
s wide audience ap-
l. Barbara Stanwyck's
' Fred MacMurray's
t efforts." *Daily Variety*

"This, Ladies and Gentlemen, is what might be called a customers' picture. There aren't any places where a film like this doesn't belong, and there are as many places as there are theatres where it does!"
—*M. P. Herald*

"'REMEMBER THE NIGHT' has everything. A heart-warming story... sparkling comedy... superlative performances... box-office written all over it."—*Hollywood Reporter*

Paramount's

BER THE NIGHT"

with **Beulah Bondi**

Elizabeth Patterson • Sterling Holloway

Directed by Mitchell Leisen • Original Screen Play by Preston Sturges

Paramount Pictures

THE HEART OF THE NATION'S BOX-OFFICE

"THE LIGHT THAT FAILED"

"GULLIVER'S TRAVELS"

"TYPHOON"

Paramount Pictures

"SEVENTEE

"THE GREAT VICTOR HERBERT"

"GERONIMO!"

THE SEAL OF SUCCESS

"DR. CYCLOPS"

"ADVENTURE IN DIAMONDS"

"SIDEWALKS OF LONDON"

"ROAD TO SINGAPORE"

"REMEMBER THE NIGHT"

THE HOLLYWOOD SCENE

War and Films

Stimulation of unit production will be one effect of the war upon the industry, in the belief of Frank Lloyd, who has contributed such entertainment as "Cavalcade," "Mutiny on the Bounty," "Wells Fargo" and "If I Were King."

Currently working on "Tree of Liberty," for release by Columbia, Mr. Lloyd told your reporter this week that although the effects of the war would not be as serious as was first believed, the trend towards economy would continue, with added emphasis placed on recognized marquee value in stars and stories.

Thus he sees, as a logical development of the factors resulting from the war and its impact on the motion picture, continued emphasis on the unit system of production, geared to concentration on one subject at a time, with all departments coordinated in working on one theme.

Morros Margins

Undisturbed in the midst of a constant succession of calls and conferences, Boris Morros this week outlined his plans for the production of four pictures for 1940, all to be released through RKO Radio, as was his "Flying Deuces."

Mr. Morros, whose fondness for wearing apparel of a striking nature is almost as well known in Hollywood as are his musical abilities, provided a gay note in his office, with a plaid suit, harmonizing with a shirt which had a grey collar and pink body.

Production, he said, had been his dream for many a year, and its fulfillment was a great source of happiness to him.

The four pictures are "We, the People," a modernized version of "Lysistrata," a motion picture version of the French play "Si Je Voulais," and a musical.

The first is based on the Phillips Lord radio program, with 1,500 of the original stories used on the program already purchased. While Ralph Steiner, who made "The City," is to direct one of the sequences, other directors to handle other parts of the picture, there is a possible alternative in that one director (Mr. Morros has Fritz Lang in mind) may be assigned the whole project. No "Hollywood actors" are wanted in this picture by Mr. Morros, who wants to portray human, every day citizens, and sees the picture's "leitmotif in the fact that each single American is an individual hero in the working out of his own life."

In his screen version of "Lysistrata," Aristophanes' Greek comedy, said Mr. Morros, negotiations are underway with Rouben Mamoulian to direct the picture, with Donald Ogden Stewart scheduled to write the satirical screen play.

"Si Je Voulais" (If I Wish) has just been purchased by Mr. Morros, and is a French stage play by Paul Geraldi. Noel Langley, who in collaboration wrote the screen play which was the basis of "The Wizard of Oz," is tentatively slated to do the screen adaptation.

The musical will either be "The Royal Box," a stage play by Ladislaus Fodor, or "Second Chorus," a story about music and musicians, with Artie Shaw or Leopold Stokowski seen by Mr. Morros as figuring prominently in the picture. Whichever of the two is decided upon, negotiations are currently underway with Victor Schertzinger, director of "The Mikado," to handle that assignment here.

PRODUCTION SLUMPS; 2 START, 4 FINISH

This week in Hollywood saw a further drop in production, with four pictures finished and two started. Last week six were finished and two also started. Shooting were 23, compared to last week's 26, and 65 were being edited, contrasted with the 74 of the preceding two weeks. Nineteen were being prepared, a gain of two over the week before.

RKO Radio finished two: "Little Orvie" and "Bill of Divorcement." Columbia completed "Passport to Alcatraz" and Metro-Goldwyn-Mayer wound up work on "New Moon."

Shooting were two at Columbia, one at Samuel Goldwyn, one at MGM, two at Paramount, three at RKO, one at Edward Small, four at Twentieth Century-Fox, three at Universal and four at Warner Brothers.

One short subject was completed at MGM and three started, also the only three shooting. In preparation were five at Columbia, two at MGM, and one apiece at RKO and Warners.

Eleven were being edited, Warners accounting for four, Columbia for three, and RKO and MGM for two each.

Name News

J. Cheever Cowdin, board chairman, Nate Blumberg, president, and Joe Seidelman and William Scully, vice-presidents in charge of foreign and domestic sales, have arrived at the Universal studio for product conferences.

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Samuel Bischoff, who severed his producer contract with Warners, is in the East for a vacation.

* * *

Robert Benchley has been assigned by Walter Wanger Productions to join in the writing of the screen play of "Personal History."

* * *

James Roosevelt has acquired rights to "Love Song," story by Ursula Parrott.

* * *

Gradwell Sears, Warner sales manager, has left for New York after product conferences at the studio. En route he is conferring with Texas exhibitors.

* * *

Christy Cabanne has been assigned by Universal to direct "Alias the Deacon."

George Bagnall, Paramount studio manager and vice-president, has returned from a two weeks' trip to Canada.

* * *

Victor Fleming has begun directorial preparations for "The Yearling" at MGM, following a vacation.

* * *

Charles Einfeld, Warner advertising and publicity head, is in New York conferring on forthcoming campaigns.

* * *

Jules Levy has arrived from New York, and is setting plans for the production of films to be released through Universal.

* * *

William Sistrom has left for New York en route to London to make two RKO British productions.

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Darryl F. Zanuck was scheduled to leave for New York this week to attend the openings of "The Blue Bird" and "The Grapes of Wrath."

* * *

Milton Krims has returned from a New York trip.

* * *

Y. Frank Freeman, vice-president, and Cliff Lewis, studio advertising and publicity director, have left for New York conferences with Paramount home office heads.

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Jack Scharding has joined Republic's studio staff in a junior executive capacity.

* * *

Margaret Roberts has been assigned by MGM to write the screen play of "Escape."

* * *

Jack L. Warner has left for New York to attend a dinner of the 69th regiment.

* * *

John Huston has gone to New York to direct "A Gentleman from Bali," stage play starring his father, Walter Huston.

* * *

Robert Buckner is in New Mexico gathering material for a forthcoming picture.

Brandt Purchases Warner Product

Harry Brandt, president of Independent Theatre Owners Association, New York, has signed with Warner Brothers for the 1939-40 lineup of features and shorts and trailers, for his 24 houses in New York and Brooklyn.

Grainger at Richmond

James R. Grainger, president of Republic, attended the annual mid-winter convention of the Motion Picture Theatres Owners of Virginia on Thursday, in Richmond, and then was to appear at a sales meeting in Boston on Friday and Saturday, with the company's personnel in the New England territory.

Morgan Producing Subject

Herb Morgan, in charge of Metro-Goldwyn-Mayer short subject publicity, is in Fort Lauderdale, Fla., producing a short subject at Clyde Beatty's lion farm.

U. S. BOX OFFICE TAX COLLECTIONS OFF $1,327,892, TO $17,096,415

Year's Total at Variance with Sharp Advance in Recent Months; Higher Receipts from Cut Rates

A drop of $1,327,892 in U. S. admission tax collections at the boxoffice accounted for the greater part of the decline of $1,329,977 in all admission tax collections in the year ended June 30th, last, as compared with the preceding year, it was disclosed last week by the Commissioner of Internal Revenue, at Washington.

Box-office collections for 1938-39, it was shown by the bureau's annual report, totaled $17,096,415, against $18,423,307 in 1937-38. Total admission tax collections for 1938-39 from all sources were $19,470,802, against $20,800,779 in 1937-38.

Higher in Recent Months

However, sky-rocketing federal admission-tax collections in the last few months, reflecting increased box office income, have influenced the Treasury Department to make an upward revision of its original estimates of revenue from that source during the 1939-40 fiscal year, it was disclosed in the annual budget sent to the new session of Congress by President Roosevelt, on January 3rd. He asked for $460,000,000 in new taxes to defray the expense of his emergency national defense program.

The budget estimated the return from the admission tax at $20,500,000 for 1939-40, an increase of $1,300,000 over the original estimate made 12 months ago on the basis of then existing conditions, and figures the revenue for the 1940-41 fiscal year, which begins July 1st, next, even higher, at $21,600,000.

In addition to 1938-39 collections at the box-office, the admission tax report showed the receipt of revenues during the fiscal year of $667,099 from free or reduced rate admissions, against $575,954 in 1938; $68,926 from leases of boxes or seats, against $42,954; $23,661 from tickets sold by proprietors in excess of established prices, against $42,954; $172,495 from ticket brokers' sales, against $186,619, and $1,442,204 from cabarets and roof gardens, against $1,516,748.

Half from Three States

More than half of the total 1938-39 box-office collections were derived from three states: New York, with $6,402,255 against $6,933,909 in 1937-38; California $2,025,017 against $2,042,397, and Illinois $1,404,081 against $1,629,549. The smallest collection recorded was $4,958 in North Dakota.

As usual, 1938-39 collections in many of the states differed widely from those of the preceding year, the revenue from Georgia showing an increase of more than 150 per cent, from $71,486 to $184,496, while that from Utah was reduced nearly 60 per cent, from $41,322 to $17,221.

The year 1938-39 also was marked by long jumps, in some states, of the revenue from free or reduced rate admissions. Only four states, Idaho, North Carolina, Utah and Virginia, showed no returns in that classification. Indications that in some states the race tracks figured largely in this category are seen in the return of $109,956, or some 12 per cent of box-office taxes, in Massachusetts; $99,708, against $116,585 in box-office collections, in Rhode Island; and $32,376, or 133 per cent of box-office collections, in New Hampshire.

Taxes on Box Office Admissions and On Free or Reduced Rate Admissions

Box-office and reduced rate admission taxes for 1938-39, by states, as compared with 1937-38, are shown below:

	Box - Office Admission Taxes		***Free or Reduced Rate Admissions***	
	1938-1939	***1937-1938***	***1938-1939***	***1937-1938***
Alabama	$ 62,130.35	$ 52,918.40	$ 5,672.94	$ 3,524.10
Alaska	23,940.22	21,764.96	26.20	32.80
Arizona	16,428.40	20,780.43	119.63	289.30
Arkansas	26,979.68	44,922.73	1,565.23	4,862.23
California	2,025,017.54	2,042,397.22	31,963.63	34,799.76
Colorado	85,233.74	113,007.76	1,726.93	2,901.40
Connecticut	192,895.37	187,174.28	2,103.51	2,925.62
Delaware	50,855.92	42,975.30	234.45	176.35
District of Columbia	226,087.56	260,103.25	2,272.66	3,048.31
Florida	259,782.70	258,768.57	3,201.09	1,985.58
Georgia	184,496.73	71,486.61	15,315.38	11,423.51
Hawaii	61,508.08	59,351.44	563.29	858.81
Idaho	12,722.21	15,817.78	....	....
Illinois	1,404,080.79	1,629,549.12	80,416.35	77,225.67
Indiana	148,364.75	294,370.39	7,107.33	6,579.78
Iowa	77,955.37	66,618.86	4,008.00	2,113.33
Kansas	49,242.99	49,844.00	846.78	2,639.30
Kentucky	69,474.37	59,497.04	21,521.83	28,543.00
Louisiana	100,031.93	89,983.23	3,152.04	2,705.32
Maine	27,533.78	32,651.54	191.00	230.47
Maryland	264,247.46	303,894.89	32,219.51	28,542.62
Massachusetts	848,718.87	1,058,915.55	109,956.75	87,501.58
Michigan	539,026.18	612,927.58	7,998.51	10,336.94
Minnesota	134,900.64	185,465.87	395.02	1,299.30
Mississippi	9,021.07	7,822.85	294.47	335.68
Missouri	336,899.27	345,145.19	2,593.68	6,832.84
Montana	13,252.80	18,206.35	327.61	172.32
Nebraska	49,188.03	48,173.37	1,495.42	1,410.35
Nevada	9,203.04	8,312.78	181.21	100.09
New Hampshire	24,148.43	59,209.24	32,376.74	20,112.45
New Jersey	492,224.21	492,558.77	4,450.23	5,790.73
New Mexico	13,187.21	13,741.68	90.00	523.32
New York	6,402,255.70	6,933,909.25	112,176.54	121,029.35
North Carolina	80,922.81	69,466.72	....	....
North Dakota	4,958.17	3,056.09	223.79	95.80
Ohio	545,857.20	546,944.30	17,261.18	18,568.54
Oklahoma	72,135.90	88,160.86	6,135.65	4,237.53
Oregon	54,826.03	90,180.34	4,947.08	7,750.44
Pennsylvania	933,574.82	900,874.11	12,077.75	10,113.19
Rhode Island	116,585.73	137,316.19	99,708.29	36,320.50
South Carolina	42,201.22	26,097.12	623.09	663.98
South Dakota	8,717.75	8,560.04	320.05	199.35
Tennessee	100,452.51	87,816.27	3,771.55	3,364.43
Texas	479,258.92	481,289.21	12,126.34	9,227.80
Utah	17,220.81	41,322.04	....	765.07
Vermont	6,482.88	6,806.51	103.66	73.79
Virginia	103,839.73	115,402.88	....	....
Washington	113,683.87	153,196.98	9,336.83	6,228.33
West Virginia	26,590.83	22,823.45	4,080.82	1,077.46
Wisconsin	130,092.76	130,986.33	9,710.80	6,395.55
Wyoming	17,988.30	10,741.37	107.78	20.90
Totals	$17,096,415.63	$18,423,307.09	$667,099.52	$575,954.55

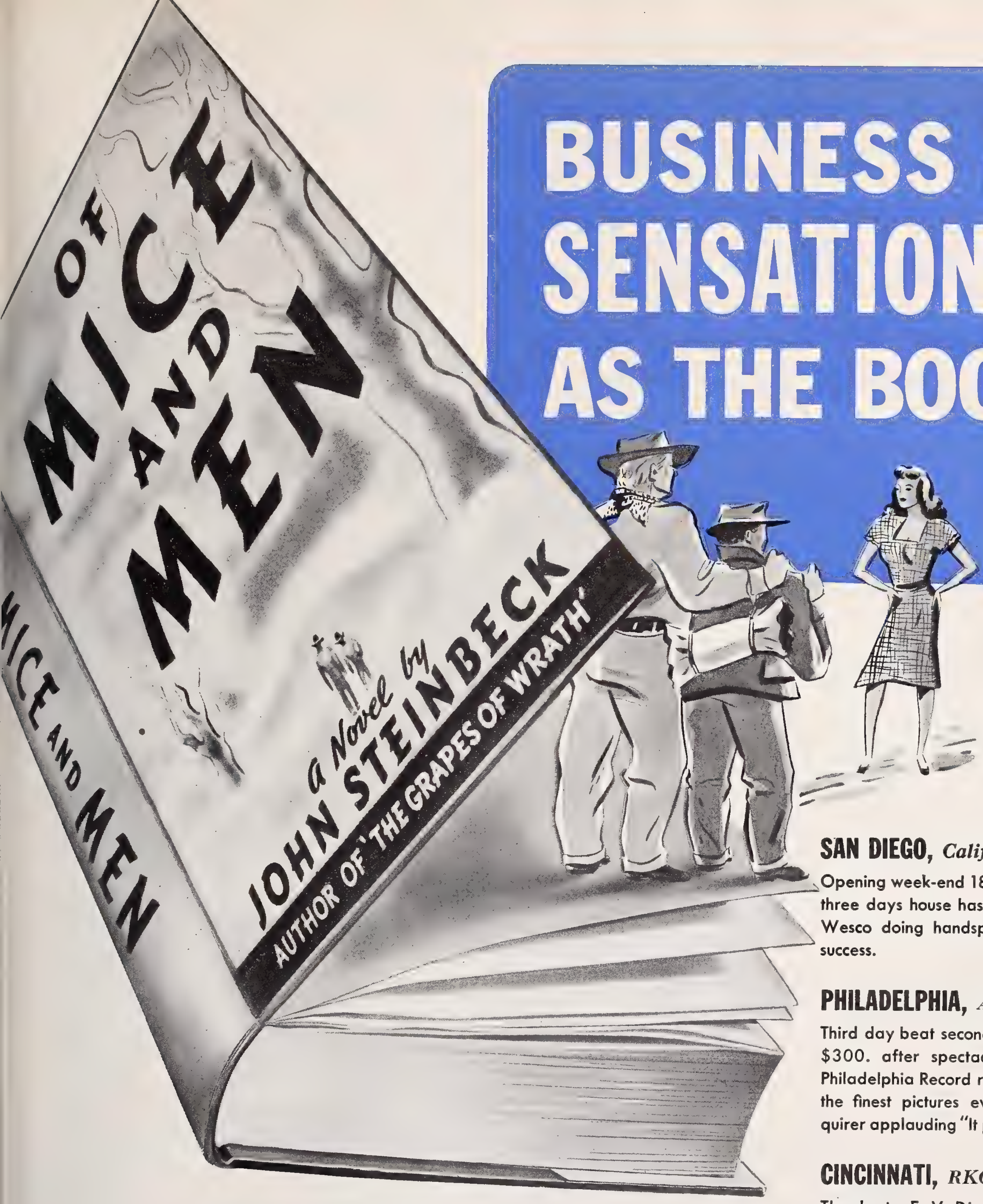
Make Final Payment

RKO Midwest Corporation, Cincinnati, Ohio, which 20 years ago leased the 1,400-seat Lyric and the building containing storerooms and offices with the privilege of purchase at $680,000 and amortized the purchase price through annual rentals on which four and three-quarters per cent interest was paid, has made final payment of $100,000 and acquired outright title to the property.

Victory Theatre Reopens

The Victory theatre, Tampa, Florida, operated by the Sparks circuit, has reopened on a split week policy. From Saturday through Tuesday the theatre shows second run double features at a flat price of 20c for matinee and evening. For the rest of the week the house has first run features and prices of 35c for matinees and 40c for evenings. Children's price is 10c at all shows throughout the week.

BUSINESS AS SENSATIONAL AS THE BOOK!



SAN DIEGO, *California*

Opening week-end 180% of average. Best three days house has had in months. Fox Wesco doing handsprings over picture's success.

PHILADELPHIA, *Aldine*

Third day beat second day by more than $300. after spectacular opening, with Philadelphia Record raving "It stands with the finest pictures ever made!" The Inquirer applauding "It packs a terrific sock!"

CINCINNATI, *RKO Palace*

Thanks to E. V. Dinerman's marvelous handling of high pressure campaign, third day soared $1,500. over opening day. Full week's business in four days . . . one of the season's record opening figures.

LOS ANGELES, *Four Star*

Fourth week and the end of the engagement nowhere in sight as crowds continue to storm box-office.

LOUISVILLE, HOUSTON & DAYTON

Loew's started picture's engagements with special Thursday night previews instead of regular Friday openings, sending receipts zooming.

A HAL ROACH PRODUCTION

Burgess MEREDITH · Betty FIELD · Lon CHANEY, Jr.

Produced and Directed by LEWIS MILESTONE

Associate Producer FRANK ROSS

Screen Play by Eugene Solow

RELEASED THRU UNITED ARTISTS

"A picture of sustained power, an exciting drama." —*Liberty Magazine*

"A tremendous hit." —*Louella Parsons*

"Should rank among 1940's best!" —*Newsweek Magazine*

"A stirring picture in the running for Academy awards." —*Associated Press*

FINE ARTS STARTS; LUBITSCH, WEEKS, PASCAL PRODUCING; COLUMBIA MEETS

Sam Sax Resigns; Boris Morros Sets Four; Two New Companies Will Produce in East

Hollywood product and personnel realignments, both the brand new and the new growing out of the old, this week brought Fine Arts from production to production-distribution, set up Ernst Lubitsch and Gabriel Pascal as producers under new banners, established two new producers in the east.

Franklyn Warner Move

Franklyn Warner, president of Fine Arts Pictures, this week announced the formation of Fine Arts Producing and Distributing Corporation. The new company already has 15 exchanges in as many cities and negotiations this week were under way for exchanges in four other centers. Sol Edwards is eastern representative for the company. It is expected that offices will be set up in a total of 25 cities.

The new exchanges and the manager of each are: Boston, Marcel Mekelberg; Cleveland, Mae Vincent; Chicago, Cleve Adams; Des Moines, for Des Moines and Omaha, Phil Monsky; Kansas City, Sol Hankin; Minneapolis, Eph Rosen; New York, Dick Perry; Philadelphia, Herbert Given; Pittsburgh, Max Shugold; St. Louis, Joseph Hartman; Washington, Joseph Kolisky; Los Angeles, William Riter; San Francisco, Bradley Fish; Detroit, Ralph Peckham; Indianapolis, for Indianapolis and Cincinnati, Had Hull.

Deals are being negotiated in Atlanta, New Orleans, Buffalo and Dallas.

Mr. Warner left Hollywood for New York Wednesday. He is planning to tour the company's exchanges.

The company's schedule calls for 26 features and 16 action pictures for next season. However, he will now release five features which a New York court ordered Grand National to return to Mr. Warner. They are "Shadows Over Shanghai," "Frontier Scout," "Cipher Bureau," "Long Shot," and "Panama Patrol." Two others "Exile Express" and "Children of the Wild" are ready and it is expected that seven new films will be released between February 15th and the end of August.

Lubitsch, Pascal, Weeks

Ernst Lubitsch has completed his two picture contract with MGM and is seeking story properties for his new company, Ernst Lubitsch Productions, which will release through United Artists.

While the United Artists contract calls for three pictures in two years, the producer said that figure might be increased if he found suitable material.

Gabriel Pascal becomes a United Artists producer under an exclusive three year contract concluded this week with Murray Silverstone, executive head of the distributing company. His first production under the new contract, George Bernard Shaw's "Major Barbara," will continue the Pascal-Shaw relationship begun with "Pygmalion." The picture will be made in England with Wendy Hiller, star of "Pygmalion," and Robert Morley in the leads.

George W. Weeks, retiring as general sales manager for Monogram on March 1st, expects to make at least eight features for Monogram release.

Four Set by Morros

Four pictures for 1940 are planned by Boris Morros, former Paramount musical director now producing for release through RKO. The productions are: "We, the People," a modernized version of "Lysistrata," a screen version of the French play, "Si Je Voulais" (If I Wish), and a musical.

ZUKOR, LASKY ON LA GUARDIA PLAN

Two former associates in film production, among the founders of the motion picture industry, and leaders of the Famous Players-Lasky, Feature Play Company, and Paramount-Famous-Lasky Corporation days (days in which many motion pictures were produced in New York)—this week firmly disagreed, not in debate, but in independent viewpoint, on the practicability of New York Mayor Fiorello H. La Guardia's plans to establish a "Hollywood on the Hudson," rivaling the Coast, and similar to Benito Mussolini's "Cinema City."

The men were Jesse L. Lasky, now a radio impresario, and scheduled to resume film production this summer; and Adolph Zukor, chairman of the board of Paramount, and now engaged in surveying the company's activities throughout the world. Mr. Lasky was in New York to close a deal with a new sponsor of his radio program, "The Search for Talent," after which he is to make a picture at the end of each 13 weeks of broadcasting the program, using in the picture the talent uncovered in the previous 13 weeks. Mr. Zukor was conferring with Paramount home office officials in New York, preparatory to a South American trip.

Mr. Zukor thinks production in New York impractical, though not impossible. Mr. Lasky thinks production in New York practical and possible.

Two New Producers

Organization of an independent company to produce in New York has been announced by C. J. Dunphy, former stock broker and former studio publicity director for Paramount. He said the company, as yet unnamed, would spend $600,000 for its first two films, "Bricks Without Straw" and "Song on Your Bugle." Marion Gering will be in charge of production. Columbia may produce.

Plans of Jubilee Pictures, a new company, to produce in the east were announced this week. The company plans immediate production of one film with six others under discussion.

Fleischer Starts New Cartoon

Work has begun on a new feature cartoon at the Fleischer studio in Miami. The film will be produced by Max Fleischer and directed by Dave Fleischer and the writing staff will be headed by Edmond Seward. As yet untitled, the cartoon will be based on a Greek myth, and will run seven or eight reels to be ready for Paramount release by Christmas of this year.

Columbia Meets

A. Montague, general sales manager, and Rube Jackter, assistant sales manager for Columbia, were in Dallas this week for the third of the series of divisional sales meetings being held by Columbia. Twenty-seven delegates representing the southern division attended the meeting on Wednesday and Thursday at the Baker Hotel.

Columbia's second sales meeting ended Sunday evening at the Blackstone Hotel in Chicago.

Twentieth Century-Fox Sales Drive

Herman Wobber, Twentieth Century-Fox general sales manager, has designated February, March and April division managers' months during which the branches will conduct a sales and playdate drive. The drive will be held in W. J. Kupper's western division February 4th to March 2nd; in W. C. Gehring's central division, March 3rd to March 30th, and in William Sussman's eastern division, March 31st to April 27th. A district managers meeting will be called in the near future.

Paramount Building Unit

Ray Milland and Edward H. Griffith, director, will go to England in the spring to work with the Paramount production forces under David E. Rose. It has been announced that Madeleine Carroll will be starred in one of the four or five Paramount pictures to be made in England this year for world distribution. The company will select others from its Hollywood player and director roster for assignments abroad within the next few weeks.

Film Executives on the Road

Leo Abrams, Universal's short subject sales manager, is to be away at least four weeks on a tour of exchanges. He will confer with Universal City studios.

The Ned Depinet Drive advance personnel visited the RKO studios Wednesday. Captain Herb MacIntyre heads the delegation, which includes Cresson E. Smith, Western and Southern sales manager; H. C. Cohen, Western district manager, and Harry Gittleson, editor of the company's house organ. Capt. MacIntyre goes next to Dallas to meet branch manager Sol Sachs' staff.

Y. Frank Freeman, vice-president in charge of the Paramount studio, is to confer in New York this week with Barney Balaban, Stanton L. Griffis, Neil F. Agnew, Austin C. Keough and other officials. Cliff Lewis, studio advertising and publicity director, also came to New York.

J. Cheever Cowdin, Nate Blumberg, Joseph Seidelman and W. A. Scully arrived at Universal City last week for conferences on 1940-41 product.

Adolph Zukor, Paramount board chairman, and John W. Hicks, head of the foreign department head, sailed Friday on the *Santa Elena* for Rio de Janeiro.

Pandro Berman is in New York to confer on his new post as producer for MGM. After about two weeks Mr. Berman will go to Florida for a vacation, then to California.

George Schaefer, RKO president, is to go to the Coast Friday to meet with Harry Edington and other studio executives. Ned E. Depinet will leave for the Coast following the Washington premiere of "Abe Lincoln in Illinois" January 22nd.

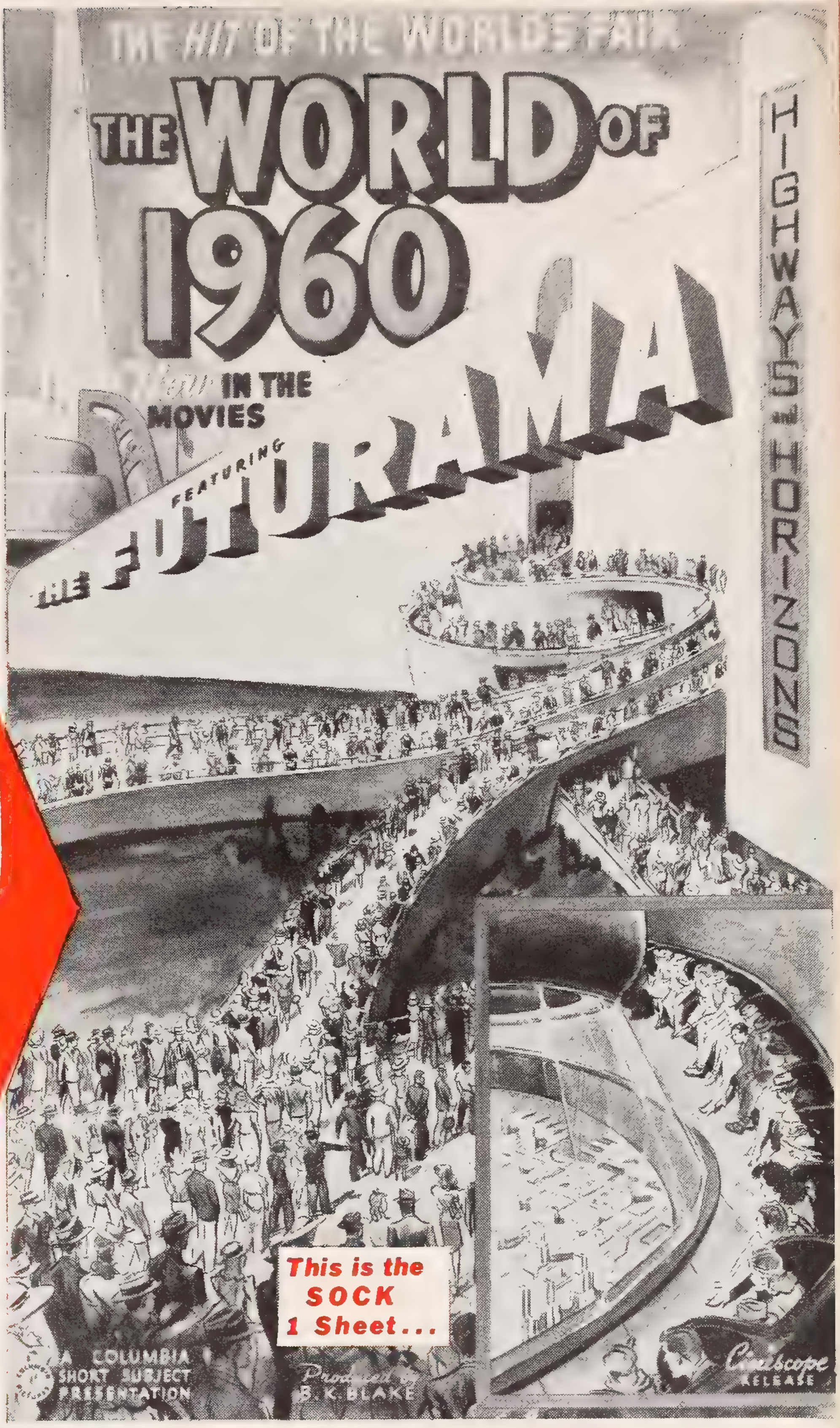
M. J. Siegel, president of Republic Productions, returned to Hollywood Monday following sessions in New York with H. J. Yates.

THE Film DAILY

CALLS IT 1940's "'must book' short for exhibs, as well as a 'must see' subject for their audiences!"

THE WORLD OF 1960

featuring the FUTURAMA that astounded countless millions at the New York World's Fair! A "Cinescope" Single Reel


THE HIT OF THE WORLD'S FAIR
THE WORLD OF 1960
Now IN THE MOVIES
FEATURING THE FUTURAMA
HIGHWAYS and HORIZONS
A COLUMBIA SHORT SUBJECT PRESENTATION
Produced by B. K. BLAKE
Cinescope RELEASE

This is the SOCK 1 Sheet...

...and it's only one of the grand new array of Columbia shorts now in release...

U. S. TREASURY

(Washington Parade No. 2 Series 2)

Fascinating 10-minute visit to the place where money is made!

YOU NAZTY SPY

(A 3 STOOGES "Special" 2-Reel Comedy)

Nutsy but nice... the wackiest of all adventures of these inimitable zanies!

A BOY, A GUN and BIRDS

(Color Rhapsody)

Beautiful 1-reel subject in full Technicolor!

COLUMBIA PICTURES

LIFE IN PARIS

(Andre de la Varre)

A Columbia Tour of France's mighty capital (Single Re

COPYRIGHT LEGISLATION TO SENATE; HOUSE GETS FEDERAL FILM REPORT

Shotwell Committee's Proposal Introduced to Permit Study of "Great Number of Conflicts," Says Thomas

With the introduction in the United States Senate this week, by Senator Thomas (Dem., Utah), of the Shotwell Committee's recommended copyright legislation, the way was paved for consideration of the subject by the Patents Committee, although it is not anticipated that it will be taken up before late February.

Concedes Many Conflicts

Senator Thomas explained that he was introducing the measure by request of the Shotwell group and did so at this time so that interested members of the Senate might have an opportunity to study it in advance of hearings which are expected to be held by the committee. There are, he admitted, "a great number of conflicts in regard to this very intricate matter" which make full study desirable.

At the same time, Senator Thomas' action was seen as serving notice that prompt consideration must be given the measure if it is to be enacted before he presses for action on the international copyright convention. While he is anxious to have the convention ratified, he has agreed to withhold action for a reasonable time in order that the domestic law may be revised, and probably will not make any move on the treaty for three months or so. However, he has indicated, if Congress appears disinclined to act on the legislation promptly, he will bring up the treaty and ask for its approval.

With the bill, Senator Thomas submitted the letter written to the Senate and House Patent Committees by Edith E. Ware, executive secretary of the Committee for the Study of Copyright, in which it was indicated that the only objections to the legislation would come from the broadcasting industry and that the film industry, all phases of which were represented at the conferences, is in approval of the measure.

In view of the fact that all interests concerned presented their views at these conferences, it was suggested, there will not likely be any desire for extended Senate hearings, but, if desired, the committee will furnish such information, including memoranda submitted by various groups during the drafting of the bill, which may be requested.

Defines Rights

The bill defines the various rights which may be disposed of separately by an author, including the right to make motion pictures with or without sound, to make a transcription of any sort, to exhibit a motion picture, or to synchronize a musical work for use in motion pictures.

It is provided, however, that a copyright in a motion picture shall not include the right to grant the use of its accompanying sound track apart from a visual exhibition of the picture. The term of copyright is to be for the life of the author and 50 years after his death, but where the author of a work is not a natural person the copyright shall run for a flat 50 years.

The bill stipulates that no remedies shall be available for the incidental and not reasonably avoidable infringement of a copyrighted work in the depiction or representation of current news events made or taken at, or disseminated from, the scene or location thereof at the time of the occurrence.

THEATRE PROJECT REVIVAL DOUBTED

President Roosevelt's demand on Congress for economy in Government was seen in Washington this week as scuttling all efforts to revive the Federal Theatre Project, which was killed by Congress at the last regular session when it refused to appropriate funds to return the Hallie Flanagan program to operation.

Even though President Roosevelt has voiced his support of the federal theatre project, it is not believed that Congress would look favorably upon either its revival or the creation of the proposed Bureau of Fine Arts at a time when it is called upon to impose $460,000,000 *in new taxes.*

One of the controverted points of the bill is its provision that at the end of 25 years after the granting of a right, it shall revert to the author or his estate, but that arrangements may be made for continuance in the case of agreements involving royalties. Motion picture and broadcasting interests, it was disclosed, wish this section to be amended to provide that if the grant is under a royalty agreement, it may continue, in the absence of an agreement to the contrary.

Penalties Defined

The penalty sections of the bill provide fines of $100 to $1,000, or imprisonment for not exceeding one year, or both, for infringement and seizure of the offending work, and gives the copyright owner the option of recovering damages, or all or such part of the profits of the infringer as the court may deem proper or such statutory damages which shall not be deemed a penalty as shall, in the opinion of the court, be sufficient to prevent their operation as a license to infringe, with a minimum of $250 and a maximum of $10,000, but, in the case of motion pictures exhibited at divers points or broadcasts over more than one station, the infringements may be considered the act of one infringer and the minimum damages increased by $25 for each infringement up to a total of $2,000.

The motion picture interests, it was shown, are anxious to have the collectible profits limited to the profits justly attributable to the work infringed, and the broadcasters are opposed to minimum statutory damages and ask instead for a penalty, in the event that proved damages or profits are impossible of ascertainment, of damages of not less than $150 nor more than $5,000 for all infringements by one infringer up to the date of the suit, but providing the minimum damages shall not apply to infringements by broadcasting or television, and, further, that an infringing broadcast or television performance simultaneously by two or more stations shall be regarded as the act of one infringer.

It is provided that users of copyrighted works receiving grants of rights of the author have copyright with respect to the right granted and are protected against infringement of such right, and may sue infringers without the necessity of joining the author as a party plaintiff.

National Archives Now Has 1,546,241 Feet of Film but, Connor Says, Money Is Needed for Preservation

A total of 1,175,978 running feet of motion picture film, 466,379 feet of which was obtained from private sources and the remainder from 16 U. S. Government agencies, was deposited in the National Archives during the year ended June 30th last, a House Appropriations subcommittee was informed this week by R. D. W. Connor, U. S. Archivist, during hearings on the agencies appropriation bill for the coming year.

Million and Half Feet

At the close of the year, Mr. Connor said, the Archives had a total of 1,546,241 running feet of film. Most of the pictures from private sources were news reels and films illustrative of American history, and the collection of Admiral Byrd's pictures on his Arctic, trans-Atlantic and Antarctic expeditions, he explained.

The Archivist complained that his organization is badly handicapped by lack of money in its efforts to preserve film, many of which are received in bad condition and need to be reproduced. While the Archives has the authority to undertake such work, it has been able to spend only about $52,000 so far in the purchase of equipment and needs another $179,000 to finish the task.

Revision Delayed

The hearings before the subcommittee disclosed also that the U. S. film, "The Plough That Broke the Plains," was withdrawn from circulation in April, 1939, for a revision which has not yet been undertaken because of lack of funds.

This was disclosed by Addison G. Foster, executive officer of the Office of Government Reports, who explained that the picture "was produced at a time when agricultural conditions in certain sections of the country were particularly bad."

"Substantial improvements in these conditions," he said, "made it desirable to add new footage to the film before distribution was continued."

Elect Union Officers

Joseph J. McCloskey has been elected president of the Allegheny Valley Local No. 444 International Alliance of Theatrical Stage Employees succeeding Philip Bordonaro. The local was organized more than 26 years ago and furnishes operators for 15 Allegheny Valley, Pa., theatres. Other officers are Ralph Milberger, vice-president; Nelson Fike, recording and corresponding secretary; I. E. "Bud" Fike, business agent, and Charles Wolfe, financial secretary. Those elected to membership on the executive board are John Phillips and R. J. Craig with Frank Hunkewitz as sergeant-at-arms. Trustees elected are Bernard Zamperini, Anthony Haracznak and Joseph Milburn.

"'THE SHOP AROUND THE CORNER' is the first picture of the new year that is sure to be on every critics' list as one of the best pictures of the year. A 'must' for everyone who goes to the movies."

—*Sidney Skolsky in Nationally Syndicated Column.*

SIDNEY SKOLSKY PREDICTS!

"Imagine, Leo, and it's only January!"

"And wait till he sees 'I TAKE THIS WOMAN' and 'STRANGE CARGO' and 'BROADWAY MELODY OF 1940' and 'NORTHWEST PASSAGE' and the others."

MARGARET SULLAVAN • JAMES STEWART in The Ernst Lubitsch Production **"THE SHOP AROUND THE CORNER"** with Frank Morgan Joseph Schildkraut • Screen Play by Samson Raphaelson • Produced and Directed by Ernst Lubitsch A Metro-Goldwyn-Mayer Picture

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Adventure in Diamonds

(Paramount)

Melodrama

Produced by A. M. Botsford and directed by George Fitzmaurice, seasoned men of films, this second American appearance of Isa Miranda is a screenworthy melodrama which profits by unfamiliar setting and unpretentious telling. The scene is the South African diamond field and the careful exposition of the processes by which diamonds are obtained is not the least of the film's assets. Another is the ostrich race staged as incidental business, an interesting oddity.

George Brent is co-starred with Miss Miranda and "spark-plugs" the narrative, which is from a story by Frank O'Connor and a screen play by Leonard Lee and Franz Schulz. Nigel Bruce and John Loder lead the support, with Elizabeth Patterson effective as usual in a somewhat too minor assignment.

Miss Miranda plays a diamond thief caught by police, imprisoned and then paroled on condition that she aid the government in outwitting another band of thieves which turns out, surprisingly, to be headed by her original accomplice. Her anti-social attitude is reversed in the big scene of the picture and she turns honest, ultimately satisfying both the legal and romantic equations.

Previewed at the Village Theatre, Westwood, on a quiet evening to a small attendance which, nevertheless, gave audible indication of occasional pleasure.—WILLIAM R. WEAVER.

Produced and distributed by Paramount Pictures. Producer, A. M. Botsford. Director, George Fitzmaurice. Photographer, Charles Lang, ASC. Screen play, Leonard Lee and Franz Schulz. Based on a story by Frank O'Connor. P.C.A. Certificate No. 5890. Running time, when seen in Hollywood, 74 minutes. Release date, March 8, 1940. General audience classification.

CAST

Capt. Stephen Dennett	George Brent
Felice Falcon	Isa Miranda
Michael Barclay	John Loder
Col. J. W. Lansfield	Nigel Bruce
Nellie	Elizabeth Patterson
Lloyd	Matthew Boulton

Green Hell

(Universal)

Adventure Along the Amazon

This Harry Edington production, his first for Universal and incidentally, due to his recently accepted post as head of RKO production, his last, is rich in the name values he was expected to deliver. Especially keen interest attaches just now to the name of the newly wed Joan Bennett for marquee purposes, and that of Douglas Fairbanks, Jr., was never more important. Add Alan Hale, George Bancroft, George Sanders and Vincent Price, and you have plenty of box office tonic.

The story material occupying the talents of these players is an original narrative and screen play by Frances Marion, another name of consequence, and direction is by the experienced James Whale. It is a name production in every sense.

Miss Marion's tale is about six men who go up the Amazon River in quest of Inca treasure, and the white wife of one of them who follows but arrives after he has died. Treasure is found, a storm threatens the party, hostile natives attack, and friendly natives bring eleventh hour rescue. The story, incident and action are of the serial variety throughout.

Sanders and Bancroft give the most plausible performances.

Previewed at the Pantages theatre, Hollywood, where some of the adults in attendance had the bad manners to laugh in places where they were not supposed to, while others behaved like youngsters at a Saturday matinee.—W. R. W.

Produced and distributed by Universal Pictures. Producer, Harry Edington. Director, James Whale. Original story and screen play, Frances Marion. Added dialogue, Harry Hervey. Photographer, Karl Freund. Sound engineer, Jack Rixley. Art director, Jack Otterson. Costumers, Madame Irene and Bernard Newman. Film editor, Ted Kent. Assistant director, Joseph McDonough. Musical director, Charles Previn. P.C.A. Certificate No. 5856. Running time, when seen in Hollywood, 87 minutes. Release date, Jan. 26, 1940. General audience classification.

CAST:

Keith Brandon	Douglas Fairbanks, Jr.
Stephanie Richardson	Joan Bennett
Scott	John Howard
Dr. Emil Loren	Alan Hale
Jim "Tex" Morgan	George Bancroft
Forrester	George Sanders
David Richardson	Vincent Price
Graham	Gene Garrick
Gracco	Francis McDonald
Mala	Ray Mala
Santos	Peter Bronte

My Son Is Guilty

(Columbia)

Father and Son "Cops and Robbers"

A "cops and robbers" melodrama, with a sob undertoning the gunfire and hard argot of the underworld, is this variation on the righteous father-errant son theme. The father is a police officer, his boy in a gangster circle. The romantic phase is slight, and anyway she marries the nice boy. Consequently, picture interest is directed toward action advocates.

Harry Carey, the father, demonstrates the likeable naturalness that he displayed in "Mr. Smith Goes to Washington." Bruce Cabot makes the son as hard boiled as the toughest mug in any local Rogues Gallery. Also in the cast are Jacqueline Wells, Glenn Ford and Wynne Gibson. Charles Barton directed from the script of Harold Shumate and Joseph Carole.

"Ritzy" joins a local mob after serving a bitter stretch in the "pen." The lad becomes associated with the radio department of the city's police force and conveniently arranges for a short circuit of the broadcasting system as his gang stages a payroll holdup. Even the shooting of his father does not deter the son. Finally the father trails his son to the hideout and kills the boy, as he attempts to do a better job of shooting the father than the first time.

Seen at a mid-afternoon performance at the Globe theatre on New York City's Broadway, where a good crowd of paid customers, mostly male, manifested its interest.—JOSEPH F. COUGHLIN.

Produced and distributed by Columbia Pictures. Director, Charles Barton. Screen play, Harold Shumate and Joseph Carole. Story by Karl Brown. Cameraman, Benjamin Kline. Film editor, William Lyon. Assistant director, Arthur Black. Soundman, Ed Bernds. P.C.A. Certificate No. 5873. Running time, 63 minutes. Release date, December 28, 1939. General audience patronage.

CAST

Ritzy Kelly	Bruce Cabot
Julia Allen	Jacqueline Wells
Tim Kelly	Harry Carey
Barney	Glenn Ford
Claire Morelli	Wynne Gibson
Duke Mason	Don Beddoe
Whitey Morris	John Tyrrell
Lefty	Bruce Bennett
Monk	Dick Curtis
Dan	Edgar Buchanan

The Saint's Double Trouble

(RKO Radio)

Mystery

Leslie Charteris' "Saint" here devotes his attention to the problem of solving various murders committed by a jewel smuggler who has the added distinction of being the physical counterpart of the protagonist. As played by George Sanders, who has had previous experience in these roles, both characters shift constantly on the screen, for purposes of suspense.

Helene Whitney portrays the daughter of a professor murdered by the Saint's double, and provides the romantic aspect of the story, based on the Charteris novel, with screen play credit going to Ben Holmes. Leading roles are also depicted by Jonathan Hale and Bela Lugosi.

Cliff Reid produced, working from the Lee Marcus side of the studio, with Jack Hively directing in a manner to make the most of the situations afforded by a plot which has as its only drawback a too great complexity. The preview audience, while for the most part absorbed in the picture, noted with mirth such sequences as an escape made too easily through barred windows, and one made with the same ease from a sinking speedboat.

Previewed at the RKO Hill Street Theatre, Los Angeles, with results as noted.—WALTER SELDEN.

Produced and distributed by RKO Radio. Produced by Cliff Reid. Production executive, Lee Marcus. Directed by Jack Hively. Screen play by Ben Holmes. From the story by Leslie Charteris. Musical score by Roy Webb. Director of photography, Roy Webb. Edited by Theron Warth. P. C. A. Certificate No. 5901. Release date, March 8, 1940. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

The Saint	George Sanders
Anne	Helene Whitney
Fernack	Jonathan Hale
Partner	Bela Lugosi
Bohlen	Donald MacBride
Limpy	John F. Hamilton
Professor Bitts	Thomas W. Ross
Monk	Elliott Sullivan

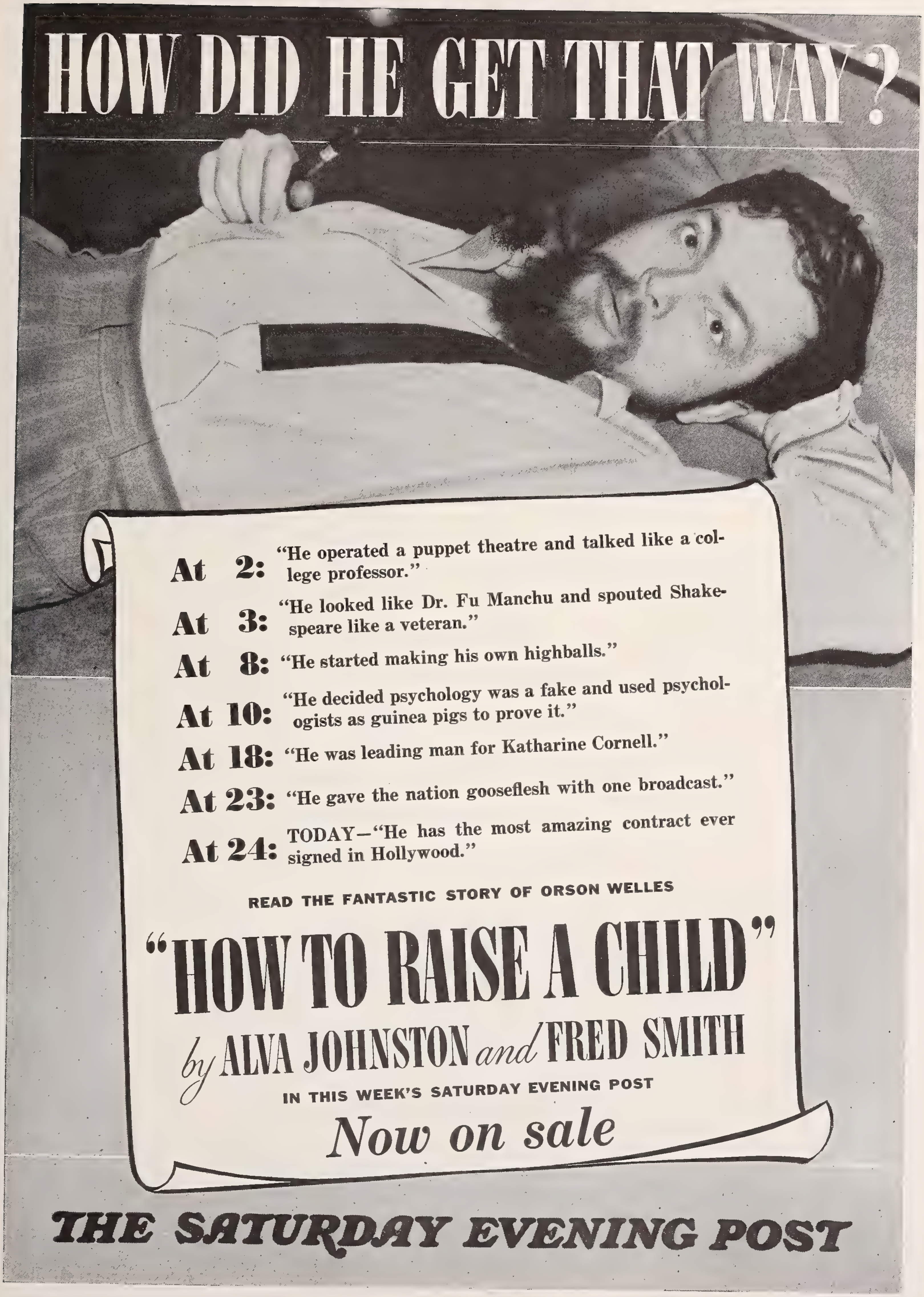
Congo Maisie

(MGM)

More About Maisie

Here again is Ann Sothern as the Maisie of "Maisie" and here again the young lady makes of the character a lively and highly diverting person. This time she ventures into the Congo country and takes in her stride such events as an emergency operation requiring her services as impromptu nurse and an uprising of savages led by native witch doctors, beating these last at their own game by feats

(*Continued on page* 46)



HOW DID HE GET THAT WAY?

At 2: "He operated a puppet theatre and talked like a college professor."

At 3: "He looked like Dr. Fu Manchu and spouted Shakespeare like a veteran."

At 8: "He started making his own highballs."

At 10: "He decided psychology was a fake and used psychologists as guinea pigs to prove it."

At 18: "He was leading man for Katharine Cornell."

At 23: "He gave the nation gooseflesh with one broadcast."

At 24: TODAY—"He has the most amazing contract ever signed in Hollywood."

READ THE FANTASTIC STORY OF ORSON WELLES

"HOW TO RAISE A CHILD"

by ALVA JOHNSTON *and* FRED SMITH

IN THIS WEEK'S SATURDAY EVENING POST

Now on sale

THE SATURDAY EVENING POST

(Continued from page 44)

of vaudeville magic plus a dash of vaudeville hip-flinging in vaudeville garb.

Alongside Miss Sothern here is seen John Carroll, up from the minor studios to a lead role for this major and handling it capably; he is something of a cross between Gable and Grant without owing too much to either. These stand out against a supporting cast in which J. M. Kerrigan has an effective ship captaincy while Rita Johnson and Shepperd Strudwick perform adequately the secondary leads.

The screen play by Mary C. McCall, Jr., from a book by Wilson Collison, opens with the title character slipping out a hotel window to beat a board bill and stowing away on a Congo river boat in hopes of reaching another city where employment awaits her. She borrows the cabin of the sole paid passenger, a former doctor now turned rubber planter, who pitches her out of it upon the mercies of the boat's captain, who offers her the dubious privilege of sharing his quarters on his terms, which are informal to a fault. The boat blows a boiler and the two find refuge in the home of the doctor who succeeded the present planter. The planter woos the doctor's wife slightly and "Maisie" prevents that from coming to anything final and, after helping in an emergency operation upon the lady's husband, assists the planter in quelling a native rebellion by judicious display of her vaudeville wardrobe, some mildly slithery posturings and, finally, some vaudeville magic timed so as to make it seem she has brought the rain, which ultimately saves the situation. She is to marry the planter, who's to resume being a doctor, after the fadeout.

The film, produced by J. Walter Ruben, is nicely staged and is capably directed by Henry C. Potter. It is primarily humorous in intent, with the adult observer principally in mind.

Previewed at the Village theatre, Westwood, Cal., where it seemed to amuse pleasantly.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer J. Walter Ruben. Directed by Henry C. Potter. Screen play by Mary C. McCall, Jr. Book by "Wilson Collison." Photographed by Charles Lawton. Edited by Frederick Y. Smith. P. C. A. Certificate No. 5962. Release date, January 19, 1940. Running time, when seen in Westwood, 70 minutes. Adult audience classification.

CAST

Maisie Ravier	Ann Sothern
Doctor Michael Shane	John Carroll
Kay McWade	Rita Johnson
Doctor John McWade	Shepperd Strudwick
Captain Finch	J. M. Kerrigan
Horace Snell	E. E. Clive
Jallah	Everett Brown
Nelson	Tom Fadden
British Consul	Lionel Pape
Luemba	Nathan Curry
Farley	Leonard Mudie
Zia	Martin Wilkins
Varnai	Ernest Whitman

He Married His Wife

(Twentieth Century-Fox)

Sophisticated Comedy

At fairly regular intervals, as if to find out whether the once widespread interest in the sophisticated comedy may be experiencing revival, Darryl F. Zanuck marshals some of his first string talent and has one made. This is such a one, produced by one of his ranking associates, Raymond Griffith, directed by the always dependable Roy Del Ruth and utilizing a screen play derived by no less than four writers from a story by two more. It is, consequently, a polished work, technically speaking, a handsome, well groomed, glib and glossy film for adults.

The player roster is about right as to marquee requirements and the casting is eminently appropriate. The billing of Mary Boland and Roland Young is sufficient in itself, taken in conjunction with the teaser title, to inform the cinema shopper that a comedy is on exhibition. Joel McCrea's name is staple box office, Cesar Romero's is on the rise, and Nancy Kelly, too, has been catching on.

The story boils down to an account of the steps by which a divorced wife still in love with her ex-husband manages to convince him that they shouldn't have been divorced and to bring him around to the point of remarrying her. The action mechanics of the plot are about what they are expected to be in such cases, but the dialogue depended upon as usual to induce most of the sought laughs is given considerable more rope in this number than commonly.

The action takes place in a smart cafe, at a race track and, principally, on and about an extensive country estate, extensively in one the bedrooms in the mansion on said estate, which a character compares, after a number of informal nocturnal visitings, with Grand Central Station, and in the bathroom of said bedroom. Action, setting and dialogue are much what they were in the era when parlor-bedroom-and-bath farce was considered hot stuff on Broadway.

Previewed at the Alexander theatre, Glendale, Cal., to a preponderantly adult and largely professional audience which reacted audibly and in the manner intended.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Raymond Griffith. Directed by Doy Del Ruth. Screen play by Sam Hellman, Darrell Ware, Lynn Starling and John O'Hara. Story by Erna Lazarus and Scott Darling. Photographed by Ernest Palmer. Edited by James B. Clark, P. C. A. Certificate No. 5790. Release date, January 12, 1940. Running time, when seen in Glendale, 83 minutes. Adult audience classification.

CAST

T. H. Randall	Joel McCrea
Valerie	Nancy Kelly
Bill Carter	Roland Young
Ethel	Mary Boland
Freddie	Cesar Romero
Doris	Mary Healy
Paul Hunter	Lyle Talbot
Dicky Brown	Elisha Cook, Jr.
Huggins	Barnett Parker
Prisoner	Harry Hayden
Warden	Charles Wilson
Detective	Charles D. Brown
Mayor	Spencer Charters
Waiters	William Edmunds Leyland Hodgson

The Man Who Wouldn't Talk

(Twentieth Century-Fox)

Mystery Drama

Four writers, Robert Ellis, Helen Logan, Lester Ziffren and Edward Ettinger, built an entertaining scenario from the play "The Valiant" by Holworthy Hall and Robert M. Middlemas, and a better-than-average melodrama with some capable acting provides satisfactory entertainment.

The story has its mystery and suspense without the shortcomings of some stories of this type which rush so quickly to a conclusion that the audience hardly knows why it all happened. The narration of this film, though most of the action takes place in a court room, is always clear, with the aid of frequent flash backs.

A financier, played by Onslow Stevens, is murdered. "Joe Monday" (Lloyd Nolan) walks into a courtroom and interrupts the trial of a bookkeeper accused of the crime. He says he killed the financier but gives no additional information except the alias Joe Monday. The girl (Jean Rogers) who believes "Joe Monday" is her long-lost brother and the lawyer (Richard Clarke) appointed by the court to defend him try to solve the mystery. At the trial, which goes into the events of twenty years earlier, in the World War, a surprise witness appears as the jury is about to announce a deadlock. "Joe Monday's" name is cleared and he can acknowledge his identity as the girl's brother.

Lloyd Nolan gives a fine performance as "The Man Who Wouldn't Talk." Jean Rogers and Richard Clarke handle well the principal supporting roles, as does Eric Blore a small part. The director, David Burton, skillfully handled the long court scene with the flashbacks to explain the witnesses' stories.

The title lends itself to a number of leads for exploitation.

Reviewed at the Palace theatre in New York where the mid-afternoon audience which came to see Sonja Henie's latest picture seemed pleasantly surprised at "The Man Who Wouldn't Talk.—Martin Quigley, Jr.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by David Burton. Screen play by Robert Ellis, Helen Logan, Lester Ziffren and Edward Ettinger from the play, "The Valiant," by Holworthy Hall and Robert M. Middlemas. Director of Photography, Virgil Miller. Art direction, Richard Day and George Dudley. Set Decorations, Thomas Little. Film Editor, Alexander Troffey. Costumes, Herschel. Sound, Joseph E. Aiken and William H. Anderson. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 5709. Release date, February 2, 1940. Running time, 72 minutes. General audience classification.

CAST

Joe Monday	Lloyd Nolan
Alice Stetson	Jean Rogers
Steve Phillips	Richard Clarke
Frederick Keller	Onslow Stevens
Horace Parker	Eric Blore
Miss Norton	Joan Valerie
Mrs. Stetson	Mae Marsh
Attorney Cluett	Paul Stanton
Walker	Douglas Wood
Paul Gilli	Irving Bacon
Henri Picot	Lester Scharff
Foreman of the Jury	Harlan Briggs
Woman Juror	Elizabeth Risdon
Lilly Wigham	Renie Riano

The Fatal Hour

(Monogram)

Mass Murder Mystery

Boris Karloff, following his performance as the executioner in "The Tower of London," returns to Monogram to continue in the Mr. Wong series based on stories by Hugh Wiley. In supporting roles are Grant Withers as "Captain Street" of the San Francisco Homicide Squad and Marjorie Reynolds in the role of the girl police reporter.

With William Nigh directing from the screen adaptation by Scott Darling, the picture is interesting although it slows down at various points.

At the opening there is a murder to be solved and a ring of gem smugglers to be smashed. "Mr. James Lee Wong," Oriental detective, aided by "Captain Street" and hindered and then saved by reporter "Bobbie Logan," solves not only the initial murder but three more that have taken place, and breaks the smuggling ring.

One of the more interesting turns of the plot is the use of a remote control box to tune in radio at a distance from the receiver. Here it aids in one of the murders and in helping the murderer to escape.

Among others in the cast are Charles Trowbridge, John Hamilton and Craig Reynolds.

Reviewed at the Pix theatre in New York at an afternoon showing, the picture played to an unresponsive audience.—George Spires.

Produced and distributed by Monogram. William T. Lackey, producer. Directed by William Nigh. Photographed by Harry Neumann. Sound by Karl Zint. E. R. Hickson, technical director. Film Editor, Russell Schoengarth. Screenplay by Scott Darling. From a story by Joseph West. Based on the "James Lee Wong" stories by Hugh Wiley. Running time, 68 minutes. Release date, Jan. 15, 1940. P.C.A. Number 5984. General audience classification.

CAST

James Lee Wong	Boris Karloff
Captain Street	Grant Withers
Bobbie Logan	Marjorie Reynolds
Forbes	Charles Trowbridge
Belden, Sr.	John Hamilton
Belden, Jr.	Craig Reynolds
Mike	Jack Kennedy
Tanya	Lita Cheveret
Hardway	Frank Puglia
Soapy	Stanford Jolley
Griswold	Jason Robards
Bessie	Pauline Drake

Cafe Hostess

(Columbia)

Melodrama

Pace, consistently maintained with occasional outstanding melodramatic moments lifts "Cafe Hostess" above its unexciting story. Commendable acting and especially commendable direction sustain the pace at moments when the story seems about to fall apart.

The cast includes Preston Foster, Ann

(Continued on page 48)

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE PAPERS ARE FULL OF the activity, or lack of activity, at the Maginot Line, the Siegfried Line, the Mannerheim Line, and the firing lines, steamship lines, political lines, breadlines and by-lines, but Mr. David Oliver Selznick would like you to know that one line that is not out of line is his "Gone With the Wind" line.

Which is a good line.

▽

Mr. Walter (Oswald the Rabbitt) Lantz, cartoon producer, is in New York to consider the production of a feature-length animation, and is supposed to have purchased, for the purpose, the rights to "Jack, the Giant Killer," "Pandora's Box" and "The Old Woman Who Lived in a Shoe." From whom—Mother Goose or Aesop?

▽

Lee Bonnell, of South Bend, Indiana, and Josephine Cottle, of Houston, Texas, went on the air for Jesse Lasky's "Gateway to Hollywood" screen talent broadcast, and came off with contracts for the movies. When they come out in the movies they'll be Terry Belmont and Gale Storm. Wait 'till South Bend, Indiana, and Houston, Texas, hear about their quick Hollywoodization.

▽

The new, independently-owned Telenews theatre in Chicago, last week, screened a little film showing its first ticket purchaser—none other than John Balaban, head of the Telenews' highly competitive Balaban and Katz circuit.

▽

Mrs. Temple calls Shirley, "Presh" (NOT Fresh).

▽

The Hollywood Bowl is all filled-in again, the surface of its earth replaced and patted down evenly, nicely. Henry Jones and Ray Johnson have shoveled back the soil they took from a hole 40 feet deep, dug by them in search of $200,000 in treasure, which they had convinced the Los Angeles County supervisors was buried there. The officials let them dig and dig and dig, under a guarantee that if they didn't find treasure, they would pick-and-shovel the dirt back into position. They didn't find treasure, they shoveled.

▽

Tip to Loew-Metro: Your "After the Thin Man" advance trailer, now showing at subsequent runs, says that the picture is "as new as next week's football scores"—which it can't be, because football games ceased weeks ago.

▽

A radio wag describes a tar-and-feather party as one with a sailor and fan-dancer Sally Rand.

▽

Muskegon, Michigan, must be mighty antiromantic. Local newspapers, the other day, carried advertisements in their Personal columns, stating: "Wanted, a room where I will not be bothered by girls. Phone 370 between 7 and 9 P. M. Mr. A. Hardy."

Some three-hundred and fifty-odd telephone calls were received, and to each, a gentle little feminine voice replied: "Sorry, Mr. Hardy isn't in now, but you can see him at the Grand Theatre Sunday, Monday or Tuesday, in 'Judge Hardy and Son.'"

We can still hear the grunts and groans of the callers.

Theatreman's Glossary

by Gertrude Merriam

BENEFIT—Day off
FADA—What you do in a dice game
AISLE—Contraction for I will
PROGRAM—A race massacre
CONTEST—What a husband does when he doesn't want a divorce
LAYOUT—A hangover
TIEUP—Diaper
LIGHTS—Things that go out after the 10th round
TRAILERS—Wives
REEL—What you do after one too many
SHORTS—Men's whoosises
FEATURES—Contours
DOUBLE FEATURES—More contours
BALLY—Stomach
DUCAT—What a manager does when he plays a floperoo
HIGH FIDELITY—The little woman
BOOTH—Guy who shot Lincoln
STILLS—Places where likker is made
LOUNGE—Doorman's position
INTERIOR—Gizzard, bladder, liver
CARPET—What circuit managers are always put on
CURTAIN—Obituary
EXCITER LAMPS—Cashier's eyes
PUBLIC ADDRESS SYSTEMS—Kids
FILM—Dentist's delight
PORTER—Canadian ale
COMEDY—Weekly pay check

Henry Fonda was just about to bestow a kiss on fair Claudette Colbert, the other Sunday night, on the screen of the Maco theatre in the little town of Virginia, in Minnesota, when suddenly a voice, that surely was not Henry's, boomed:

"Wait a minute, Joe, there's something wrong there—there's a screw loose."

The audience roared.

Just a few seconds before, as Indians were sneaking over the hills to the low rumble of "Drums Along the Mohawk," the startling, sizzling crackle of a modern short wave station intruded on the scene.

It was phenomenal, both from the standpoint of early American warfare and modern movies.

Joe, the operator in the projection room, had turned into a frantic human, searching wildly for a possible loose connection to the amplification system, after hearing the "Heh, Joe" booming of his manager.

H. E. Billings, theatre manager, shouted again. It sounded something like "Call the police, call the marines, call the navy, call somebody," and then, settling for police, he called them.

Police contacted shortwave stations.

The next day, a serviceman, going over equipment, blamed the modern version of "Drums Along the Mohawk" on atmospheric conditions, nothing more.

▽

Boris Karloff, fiercest of Hollywood's fiercest, scareyest of the studios' scarey—raises orchids as a hobby.

"GONE WITH THE WIND" may be the biggest blow ever blown by David Selznick, but let him try to convince the President. And he can have the word of the United Feature writing team of Drew Pearson and Robert Allen for proof. Seems that the picture was shown upstairs in the White House during the Christmas holidays, and most of the Roosevelt family enjoyed it. But the President was working on his message to Congress in the Lincoln study, the room adjoining, and through the partition he could hear the clicking of the motion picture apparatus and the shouts of the characters.

His family had started the film at 10:00 P. M. (it takes nearly four hours). Shortly thereafter, the President, unable to concentrate on his speech, decided to go to bed. The motion picture machine still clicked rhythmically, but he managed to doze off, only to be awakened a little later by sobs.

The President concluded it was Scarlett O'Hara in one of her stormy scenes, and went to sleep again. But he kept waking up every half hour. Always there were sobs. Sobs haunted his dreams, seemed to be interspersed between paragraphs of his message to Congress instead of applause.

Finally, at nearly 2:00 A. M. he woke up to hear cheers for General Sherman. The Yankee general, he concluded, had just taken Atlanta.

"Sherman got it all wrong," the President remarked next morning: "'Gone With the Wind' is hell."

▽

Gordon Parry, of the Trocadero, in London, relays the observation, via Aubrey Flanagan, that Alexander Korda's new war picture on U-boats should be re-titled "The Lion Has Water Wings."

▽

"Nothing about Hollywood really surprises" the Hazelton, Pa., Standard-Sentinel editorial writer anymore. He says he is "all out of gasps for that mythical kingdom of money and madness." So he simply takes in his stride the latest item from that California Cairo. "Quite appropriately, it concerns the art of osculation and relates the tragic fate of one Joseph Roberts and one Miss June Baker, who have lost their jobs as professional kissers.

"The pair has been displaced by a machine designated to test Hollywood studio lipstick at the rate of 1,200 smacks an hour. A famous makeup man is trying to develop lipstick which doesn't adhere to the lips of the male who has been kissed. Until this heartless robot came along, with its confounded cold efficiency, Mr. Roberts and Miss Baker had been osculating while Mr. Max Factor—the Hollywood studio makeup man—noted how much lipstick was transferred to a piece of tissue placed on the lady's lips. Now it's all done with the machine's plastic mouth and a paper gripped by a support.

"Mr. Roberts and Miss Baker had done their conscientious best, but, after their first dozen kisses every morning they would begin to weaken. The standard fell measurably as the day advanced. So they had to capitulate to the robot."

Personally we resent the application of technology to this field.

(*Continued from page* 46)

Dvorak, Wynne Gibson, Douglas Fowley and Arthur Loft who, respectively, are a worldly wise sailor, a cafe hostess, a former cafe hostess, the racketeer owner of the cafe and a "copper." Sidney Salkow directed from the screen play which Harold Shumate based on a story by Tay Garnett and Howard Higgin.

An unusual turn to the story comes when "Dan Walters" (Foster) and his two pals, who are introduced as sailors, but act as G-men, actually remain sailors. Foster does quite a bit of investigating and it is he who gives to the "copper" the information that the plainclothes policeman has been looking for.

A well handled scene concerns the method of "clipping" a customer, a small town-early to bed character who exudes confidence until he finds his wallet has been lifted. He is quick to protest but the odds are against him.

Then there is a murder in the cafe, in which the racketeer "Morgan" plays the leading part, and in the final melee in the cafe "Morgan" is himself murdered by "Annie," one of his former hostesses, who gives herself up to the police.

Reviewed at the Globe theatre, New York. An afternoon audience composed chiefly of men watched the unfolding of the story intently but otherwise indicated no reaction.—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Directed by Sidney Salkow. Screen play by Harold Shumate. Story by Tay Garnett and Howard Higgin. Photography, Benjamin Kline. Editor, Al Clark. Art director, Lionel Banks. Musical director, M. W. Stoloff. PCA Certificate No. 5822. Running time, 63 minutes. Release date, November 30, 1930. Adult audience classification.

CAST

Dan Walter	Preston Foster
Jo	Ann Dvorak
Eddie Morgan	Douglas Fowley
Annie	Wynne Gibson
Steve Mason	Arthur Loft
Budge	Bruce Bennett
Scotty	Eddie Acuff
Al	Bradley Page
Tricks	Linda Winters
Daisy	Beatrice Blinn
Willie	Dick Wessel
Nellie	Peggy Shannon

Lost on the Western Front

(World)

Romantic Triangle

"Lost on the Western Front" is a romantic melodrama of the World War. Based on a novel by Mario Fort and Ralph E. Vanloc and adapted for the screen by Harold Simpson, the picture concerns the after effects of the war, along with a love story, but falls a little short of its mark. The picture was made in England a few years ago.

The acting by Paul Cavanaugh and Garry Marsh does much to hold attention. Marcelle Chantal handles the feminine lead and makes the third party of a story built around the love triangle.

The action opens years after the war. "John Morley," onetime sergeant, is now a guide for tourists on the battlefields of France. In the war he had been left to die by his best friend "Rodd Berry," who returned home and married the girl they both loved. At an anniversary celebration, "Rodd" and "Yvonne" return to the scene. She sees "John" but he feigns amnesia. "Yvonne" detects the ruse. It becomes a story of a married woman in love with another man. Finally she determines to observe her responsibilities to her husband and daughter.

Directed by Maurice Elvey and released in this country by World Pictures Corporation, the film offers entertainment for an audience that enjoys heavy dramatics. There are few light moments.

Reviewed at the Central theatre in New York the picture brought little response from the audience.—G. S.

Released in the United States by World and directed by Maurice Elvey. Based on a novel by Mario Fort and Ralph E. Vanloc. Scenario and adaptation by Harold Simpson. Art director, James A. Carr. Photography, William Luff. Film Editor, Wallace Forster. Asst. director, F. A. Merrick. Musical score, Ralph Erwin. Sound reccrding, Baynham-Honri. Running time, 63 minutes. Release date, Jan. 10, 1940. No P.C.A. Number. General audience classification.

CAST

John Morley	Paul Cavanaugh
Yvonne Berry	Marcelle Chantal
Rodd Berry	Garry Marsh
Madame Vlandemaere	Olga Lindo
Col. Wexton	Alastair Sim
Capt. Stanford	Evelyn Roberts
Major Burke	P. Kynaston Reeves
Bill Johnson	Denier Warren
Muriel	Denise Sydney

Heroes of the Saddle

(Republic)

Western

"Heroes of the Saddle" has few typically "western" sequences. The story concerns an orphanage, that is being run by hijackers, and a little girl, an inmate whom the heroes of the title seek to adopt. The comparative lack of action perhaps is particularly noticeable because the film is of "The Three Mesquiteers" series which has depended so much on that element.

"The Three Mesquiteers" of the current series are Robert Livingstone, Raymond Hatton and Duncan Renaldo. Livingston as "Stony Brooke" is the top hand of the trio. Patsy Lee Parsons is the little girl the boys want to adopt. The customary bit of romance is missing, although the story includes an ingenue, Loretta Weaver.

"Peggy's" father and "The Three Mesquiteers" are friends. So it happens that when the girl's father is killed in a rodeo accident "The Three Mesquiteers" promise to adopt the child, and place her in an orphanage while they go about acquiring money to make a home for her. She is injured in an accident at the orphanage and when the "Mesquiteers" visit her they sense something is amiss at the institution. Their suspicions proved, they "kidnap" all the children and hide them on a ranch. The action concerns the "Mesquiteers'" skirmishes with the hijackers.

Reviewed in a projection room in New York. —P. C. M., JR.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by William Witney. Original screen play by Jack Natteford. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by William Nobles. Editor, Lester Orlebeck. Musical score, Cy Feuer. PCA Certificate No. 5939. Running time, 56 minutes. Release date, January 12, 1939. General audience classification.

CAST

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Peggy	Patsy Lee Parsons
Ruth	Loretta Weaver
Melloney	Byron Foulger
Crone	William Royle
Constable	Vince Barnett
"Killer" McCully	Jack Roper
Wilson	Reed Howes
Miss Dobbs	Ethel May Halls
Hendericks	Al Taylor
Annie	Patsy Carmichael

March of Time, No. 6

(RKO Radio)

Republic of Finland, 1919–1940

Material straight from the banner headlines of today's paper is this latest issue of the March of Time, a pictorial story of gritty Finland's defiance of the Russian Bear. Beginning with a brief visit to various consulates in Washington, winding up at the Finnish embassy, the spectator and auditor are taken on a brief trip through Finland, with details of the historical background and agricultural and industrial life of the people. A highlight is that portion of the material that reports the comments of the Russian representative in Washington that Finland attacked the Soviets and the whole affair is a capitalistic plot. This is a "natural," especially for the week of February 4 to 10, designated "Finland Week" by former President Herbert Hoover, chairman of the Finnish Relief Fund, Inc.—Running time, 18 minutes.

Mighty Hunters

(Schlesinger-Vitaphone)

The Canyon Kiddies

The first of the new series of "Canyon Kiddies" cartoons based on the characters created by James Swinnerton, known for his desert landscape paintings and for the "Canyon Kiddies" series familar to readers of *Good Housekeeping*, this cartoon sets a standard for the group which will be difficult to surpass. The backgrounds are painted in oils instead of water color, and the effects are noticeably rich, while the cartoon itself has both juvenile and adult appeal. It pokes gentle fun at the "Warriors" and their activities during a day of hunting in which struggles with a recalcitrant donkey are involved before sundown brings peace and quiet once again.—Running time, seven minutes.

Miracle at Lourdes

(MGM)

Quizzical Miniature

The story behind the title of this Miniature is thought provoking whatever one's religious interest. A recent newspaper story of a Chicago infantile paralysis victim's pilgrimage to the French grotto has directed the reading public's attention to the place. The wife of a doctor becomes an invalid as the result of an auto crash. With her husband she makes a visit to the miracle site of Lourdes. When the husband is in danger of death from a runaway team, the frantic wife regains the use of her limbs. The tone of the treatment of the case is reverent.—Running time, 11 minutes.

Touchdown Review

(Paramount)

Football Thrills

Bill Slater, Paramount's sports commentator, has taken newsreel shots of the big games of the past season and developed them into a swiftly paced resume of gridiron thrills. The subject also introduces the year's outstanding football coaches. The action stops at the vital spots while Bill Slater describes the play. More trick photography adds humor to an already interesting reel.—Running time, 10 minutes.

Popular Science, J9-3

(Paramount)

Making Life Easier

Aerial photography of hitherto inaccessible areas provides the opening sequence of Paramount's latest subject in the Popular Science series. The several hundred maps are assembled on a huge table to be rephotographed as a composite map of many square miles of terrain. Also demonstrated is a new machine, which only four men in the world know how to operate, that is capable of drawing contour maps from the air. The remaining sequences reveal the latest conveniences of the modern bathroom and a method for preserving, indefinitely, all types of blood, a method developed at Baylor University in Dallas. The subject is spiced with another visit to the unusual laboratories of the Wily Wizard of Waukesha, Professor Oakes, who demonstrates two of his latest wacky brain-children.—Running time, 10 minutes.

The Pyramids of Mexico

(Atlas Film Exchange)

Traveltour

Another subject in the series on Mexico, produced by Max Urban, delves into the archeological history of the Mexican pyramids, from the days of the Aztecs and other ancient civilizations. Designs along the walls and steps provide enlightenment on the beliefs of the people many centuries ago. The subject will be appreciated by those interested in locale and material.—Running time, 11 minutes.

REMODELING NUMBER

Better Theatres

February 10th issue

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ISSUE OF FEBRUARY 10

SCREEN ACTORS GUILD TURNS TO AID OF VAUDEVILLE PERFORMERS

Secretary Thomson, in New York, Says Promises Will Be Carried Out; Eastern Publicity Union Is Formed

The Screen Actors Guild stretched out its hand from Hollywood this week to aid a union of fellow entertainers in New York, the American Guild of Variety Artists, which has been having organizational troubles. Kenneth Thomson, executive secretary of the Screen Guild and a vice-president of the Associated Actors and Artists of America, parent union of actors, which last summer chartered the variety actors' guide (vaudeville performers), was in New York to confer with the new union's officials.

Says Promises Will Be Kept

At an AGVA conference on Sunday, in New York's Palm Gardens meeting hall, Mr. Thomson said his Guild was "fully behind the American Guild of Variety Artists" and that "we are fully cognizant of the promises given this past summer, and they will be carried out."

The vaudeville actors' union was formed by the Four A's to succeed its American Federation of Actors, which it expelled last summer. It is said to have some 7,000 members now, half of them paid up in dues. The AFA, which had about 12,000 members at its expulsion, continues as an independent union.

Two executive secretaries of the AGVA have resigned. Its acting secretary is Miss Jean Muir, screen and stage actress.

The Four A's international board two weeks ago asked Mr. Thomson's assistance in organizing the AGVA. The latter's executive board did likewise. Mr. Thomson, in New York on a ten day leave of absence, was the leader, in the Four A's fight last summer against the Federation and its secretary, Ralph Whitehead.

Nominating Committee Picked

At the AGVA Sunday meeting, a committee of nine was elected, to meet on Friday to select a slate for the board. The meeting was picketed by members of the Variety Actors Betterment Committee, a pro-Whitehead group.

Mr. Thomson was expected also to confer on the "one big union" plan, for which an accountant, Bernard Reis, was hired several months ago. The plan is expected to eliminate duplication of dues payments and to effect administrative economies

In Hollywood, meanwhile, the Class A (actors) members of the Screen Actors' Guild were voting this week on a proposed amendment which would allow a majority of Class B (extras) members to approve collective bargaining agreements affecting them, or allow their council to approve; allow Class B members on the negotiating committee of the guild, in collective bargaining; allow approval by the Class B council of any demands in collective bargaining arbitration, affecting extras' rights; and allow Class B members to strike against a given producer, without affecting Class A workers, after written notice of two weeks, on the board of directors, and with a vote of 75 per cent of the Class B paid-up membership.

Ballots must be returned to the guild by next Monday.

Meanwhile, and also in Hollywood, George Bodle, attorney for the Screen Publicists Guild, was to examine the producers' contract with the guild this week. The contract, several times changed, was re-drafted again, on Monday, by producers' attorneys.

In New York, the publicity men working in the home offices of the major companies have formed a union, the incorporated Screen Publicists and Advertisers Association. Almost 100

Representatives of the projectionists' union, Local 306, also met on Wednesday with the circuits to discuss wage demands.

What television will mean to musicians, and how musicians can be reemployed in motion picture theatres, were questions discussed this week by the executive board of the American Federation of Musicians, which opened its annual conferences on Monday, in Miami, Florida.

In Washington, the National Labor Relations Board, on Monday, dismissed petitions by the Screen Cartoon Guild, for certification as the bargaining agent for cartoon workers in the Walter Lantz Productions studio, North Hollywood; the Loew's, Inc., studios, in Culver City; the Raymond Katz Studio, Los Angeles; and the Leon Schlesinger Productions studio, in Hollywood. However, the board noted that the dismissal does not prevent the Screen Cartoonists Guild, Local 852, of the International Brotherhood of Painters, Paperhangers, and Decorators of America, an American Federation of Labor union (which claims to be the Screen Cartoon Guild's successor) from filing a petition for certification as the bargaining agency for these studios.

In Hollywood, a standard contract form for free lance directors was to be drafted on Wednesday night at a meeting of the Screen Directors Guild.

NLRB Director Meeting

Also in Hollywood the regional NLRB director, Walter Spreckels, was to hold an informal meeting this week with representatives of the producers, the Scenic Arts Association of America, and the Moving Picture Painters Local 644, to iron out jurisdiction. Both unions have asked certification from the board, as bargaining agents for scenic artists.

In Middletown, Ohio, the Musicians' Protective Association, an affiliate of the American Federation of Musicians, has installed Abe Mack as president, Ed Christmann vice-president, Earl Mendenhall secretary and treasurer, and Eugene Goldflies business agent.

The past year was one of the best in the history of the Chicago Operators Union, Neal Bishop, its vice-president and secretary, said last week. Every regular member of the union is working, he reported.

In Pittston, Pa., projectionists' union, Local 120, last week elected William Blannett president; Edward Walsh, vice-president; James Casalo, recording secretary; Roy Bonser, treasurer; and Norman Saunders, business agent.

In Hollywood, projectionists' Local 165 has obtained a new agreement with the Technicolor plants, providing increased wages, better conditions, and a closed shop.

Bioff Free on Bonds in Coast Tax Case; Extradition Up Feb. 13

William Bioff, West coast studio union leader, this week posted additional bonds with the Los Angeles courts to guarantee his presence to answer federal and police charges. The bonds were in the amounts of $5,000 and $1,000. Bioff had been indicted last Wednesday by a federal grand jury on two charges of income tax evasion; and his extradition from California to Illinois, to serve out a 17-year-old jail sentence, was requested last Thursday by Illinois' Governor Henry Horner.

Bioff, who had been scheduled to represent the International Alliance of Theatrical Stage Employees and other AFL studio unions at a producer-labor conference on February 15th, on the subject of maintaining the 10 per cent wage increase that studio workers recently won, over producers' protests, maintained that the Chicago item was resurrected to hamper his labor work; he had not commented on the income tax indictments.

Governor Horner in asking Bioff's extradition, commented, "I find that William Bioff is a fugitive from the State of Illinois, and the best interests of the society require that he should be returned to this state." The Governor also suggested that Bioff be given "an opportunity to relate to a grand jury how he has been able for 17 years to evade the serving of his sentence."

A report from Port Townsend, Washington, said that local authorities might reinvestigate the killing of a pedestrian there in 1938 by an automobile. A warrant for Bioff's arrest at the time, on the charge that he was driver of the auto, was dismissed then for lack of evidence.

Bioff is to be arraigned Monday on the income tax charges, which are to be pressed first; and on February 13th there will be an extradition hearing on the Illinois request.

—

John P. ("Big") Nick, former St. Louis projectionists' leader, though acquitted last Thursday in his fourth trial on a charge of extortion of $10,000 from that city's theatre owners in 1936 (there were three previous mistrials), now faces trial on February 5th on another indictment, charging extortion of $6,500 from theatre owners in 1937. The acquittal last week was ordered by circuit judge Thomas Rowe, who agreed with a defense demurrer attacking the state's sufficiency of evidence.

IN THE CUTTING ROOM

Florian

(MGM)

Love and Lippizans

Winfield Sheehan's first picture produced for Metro-Goldwyn-Mayer, "Florian," tells a love story traced through the life of a Lippizan horse, and laid against the background of Austria from 1910 to 1919.

Based on Felix Salten's novel, the story highlights Imperial Austria in its opulent days prior to 1914, and the subsequent collapse of the Empire after the first World War.

Robert Young, last seen in "Maisie," is here cast as the trainer of Emperor Franz Josef's prize stallion, affection for which first brings Helen Gilbert, as a countess, in contact with Young, the two finally emerging together into the new world of America. Miss Gilbert has been seen in "Andy Hardy Gets Spring Fever" and "The Secret of Dr. Kildare."

Reginald Owen plays the part of the Emperor. The veterinarian of the Imperial breeding farm is depicted by Charles Coburn, whose character roles in "Idiot's Delight" and "In Name Only" are recalled.

Mr. Sheehan's productions have included such films as "David Harum," "Cavalcade" and "What Price Glory," while Edwin Marin, who directed, did likewise last on "Maisie."

Release date: To be determined.

Virginia City

(Warner Brothers)

Add Civil War

"Virginia City" treats of the Civil War in terms of an attempt to smuggle gold from that town in order to keep alive the Confederate struggle, with Errol Flynn, of "The Private Lives of Elizabeth and Essex" as a Union intelligence officer, and Miriam Hopkins, seen most recently in "The Old Maid," as a Confederate spy acting as a dance hall entertainer.

Marquee names include those of Randolph Scott, Humphrey Bogart, last appearing in "Invisible Stripes," Alan Hale, Frank McHugh, Guinn Williams, and John Litel, all of whom were in "The Fighting 69th."

The original screen play was by Robert Henry Buckner, who also wrote "Dodge City." Hal B. Wallis was executive producer, with Robert Fellows associate, and Michael Curtiz directing, as he did "Four Wives."

Release date: To be determined.

War Along the Stage Trail

(formerly called "Hold Your Horses")

(Sherman-Paramount)

Western

William Boyd, second ranking western star in the HERALD-FAME poll in the combined vote of independent and circuit theatre operators, here prevents the robbery of a shipment of gold in his usual role as "Hopalong Cassidy." Assistance is provided by Russell Hayden, with the cast also including Britt Wood, Harvey Stephens, J. Farrell MacDonald and Julie Carter.

Based on a story by Clarence Mulford, the Harry Sherman production was directed by Lesley Selander, as have many others in the series. The screen play was written by Norman Huston, also long familiar with the Sherman pictures.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of January 13

CAPITOL

Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick

CRITERION

The Miracle of Milk	New York State
The Wrong Room	RKO Radio
Feature: A Child Is Born	Warner Brothers

MUSIC HALL

The March of Time, No. 5	RKO Radio
Feature: His Girl Friday	Columbia

PARAMOUNT

Touchdown Review	Paramount
Judo Experts	Paramount
Feature: Gulliver's Travels	Paramount

RIALTO

Scrambled Eggs	Universal
Feature: The Invisible Man Returns	Universal

RIVOLI

Sky Game	RKO Radio
Officer Duck	RKO Radio
Feature: The Light That Failed	Paramount

ROXY

Andy Panda Goes Fishing	Universal
Scrappily Married	RKO Radio
Feature: Raffles	United Artists

STRAND

The Royal Rodeo	Vitaphone
The Film Fan	Vitaphone
Feature: Invisible Stripes	Warner Brothers

Millionaire Playboy

(RKO Radio)

Penner Comedy

Joe Penner here has become the bashful son of a millionaire, so bashful that he hiccups every time he's kissed.

His Father, to cure him, puts him in the hands of an escort bureau head (Russ Brown), who brings him to a resort hotel to cure him.

Bert Granet and Charles Roberts wrote the screen play from an original story by Mr. Granet, with Leslie Goodwins directing, as he did the last previous Penner vehicle, "The Day the Bookies Wept." Robert Sisk, who produced, also handled the latest Penner film and recently his "A Man to Remember," "Five Came Back" and "Reno."

Linda Hayes plays the part of the girl who cures Joe's shyness. The cast also includes Fritz Feld, Granville Bates and Tom Kennedy.

Release date: March 15, 1940.

My Little Chickadee

(Universal)

W. C. Fields and Mae West

One of the inimitable W. C. Fields expressions of benevolent approval, "My Little Chickadee," now becomes a picture, with Mr. Fields matching wits with the doughty Mae West. As a cafe singer whose exploits in a frontier town of the 1880's include a marriage to Mr. Fields, in the reformation of the town criminal through the softening processes of love, and the giving of beauty hints to the local schoolmistress, Miss West has full opportunity for exploitation of her highly individual talents.

Last seen in "You Can't Cheat an Honest Man," Mr. Fields is cast here as snake oil doctor and a card sharper. Joseph Calleia, recently in "Golden Boy" and "Five Came Back," plays the double role of the town's saloon owner and its unknown bandit. Dick Foran, of "Four Wives" and "I Stole a Million," is the crusading newspaper editor.

Rounding out the cast are such performers as Donald Meek, Fuzzy Knight and Ruth Donnelly. Lester Cowan produced, with Edward Cline as director.

Release date: Feb. 9, 1940.

I Take This Woman

(MGM)

Romance

Spencer Tracy, third ranking star in the recent HERALD-FAME poll, is seen as the head of a medical clinic in a poor section, with Hedy Lamarr, of "Algiers" and "Lady of the Tropics," as the girl he marries in order to help her find herself after an attempted suicide due to a broken heart.

Giving up the work at the clinic in order to earn more money for his wife, he eventually wins through to the girl's real love as she realizes that she no longer cares for the man who broke his promise, and they return to share the problems of the clinic.

Names in the cast include Verree Teasdale, as the girl's friend, Kent Taylor as the man who was to have wed Miss Lamarr, Mona Barrie as his wife, Paul Cavanagh, Laraine Day, Louis Calhern and Marjorie Main.

Directing was W. S. Van Dyke II, whose latest picture was "Another Thin Man."

Release date: To be determined.

$165,000 for Gulliver

"Gulliver's Travels," the Max Fleischer-Paramount feature length cartoon in color, closed its four week run at the New York Paramount Tuesday with $165,000 total receipts, according to Robert M. Weitman, manager. The fourth week's gross was $23,000, while the first, second and third weeks' receipts were $50,000, $60,000 and $32,000 respectively.

Honor LeBaron

William LeBaron, managing director of Paramount production, was honored Thursday at a banquet given by the Masquers Club in Hollywood. William Collier, Sr., was toastmaster.

RICHEY ASKS INDUSTRY TO CLEAN UP CLEARANCE, SET UP ARBITRATION

Exhibitor Contact of RKO Says Suit Indicates Government Feels Open Competition Depends on Revamping Industry

A motion picture industry that is becoming more engrossed each day in trade practice complaints from exhibitors, and demands for speedy and complete solutions, this week had the experience of hearing a representative of a major distributor tell its opinions of distribution-exhibition ills and what should be done to rectify them.

Calls Clearance First Problem

The distributor was RKO Radio, which, through Henderson M. Richey, its official spokesman in exhibitor-contact matters, started off by citing clearance as the No. 1 problem and flatly declaring that unfair clearance is selfish, that arbitration is most necessary for exhibitors, that "a continuation of the present chaos can spell little more than severe handicap to the industry."

Mr. Richey was a guest speaker, at the annual convention of the Independent Theatre Owners Association of West Virginia, at Clarksburg, last midweek. He delved pertinently into such matters as the Neely bill, the anti-trust suits pending against the majors, including his own company, and into the trade practice code.

Revamping Industry

"Those exhibitors who feel that through some mysterious means a Utopia is to be created in this business," he warned, "will find that if they reach the promised land, it will be fraught with many problems" and sound showmanship and effort still will be required.

"Let us consider for a moment the government suit and its ultimate conclusion. Covering, as it does, every imaginable thing that any one could find wrong with the industry—producer ownership of theatres, clearance, block booking, blind buying selective contracts—the position of the government seems to be that there must be a general revamping of the industry set up before the government says free and open competition is restored to the business.

"Whether or not the fact that a producer owns a theatre is in and of itself illegal will have to be determined by the courts. Evidence that independent chains have exerted unfair advantage over small independent competitors is alleged in other suits also filed against several unaffiliated chains, so that the whole effort seems to be aimed at an economic readjustment of the situation to establish a parity not enjoyed by the owner of a single or lesser number of theatres. Should the owner of a group of theatres have buying advantage, and if so, to what extent should he be able to use it, or should pictures be sold purely on the basis of the highest bidder, regardless of whether the theatre owner in a particular situation has for years furnished the people of that community its entertainment and therefore is deserving of some protection against invaders, whether they be independent or affiliated? It is not such a simple question to answer once you bring it right home to individual operation.

Says Producer Is Hurt, Too

"Some answer, 'You cannot guarantee to any one freedom from competition and when you do, you foster a monopoly the extent of which can ruin the business.' On the other hand, it seems that a theatre owner, who has not only as good but possibly a better theatre than the community deserves, who has operated it well and paid fair prices for film, should not be subjected to the competition of some unethical operator setting up unjustified competition, and, under the plan advocated by some, have him, possibly operating at less overhead, take away the product of the established theatre purely because he can bid a higher price.

PROTECTION SOUGHT FOR WAR REELS

Truman Talley, head of Movietone News, and French officials conferring in Paris may bring about the rescinding of the regulation requiring all material filmed by the newsreels and approved by the Government to be turned over to all the newsreels for duping.

It is believed the move was started by Movietone to protect the material obtained by its staff, which it claims to be the largest on the war fronts.

"Every one agrees that unfair clearance should not be permitted. The clearance in many instances is the product of selfishness and has no economic justification as has been shown many times. It affects not only the independent theatre owner, but the producer as well, for, where the producer is forced, because an independent circuit or an affiliated circuit controls the town, to extend clearance that kills the value of the picture subsequently without getting for that clearance a price consistent with other like communities, the producer and distributor themselves take a definite economic loss.

Efficient Operation Factor

"Where unfair circuits hold up the pictures an unreasonable time, preventing the pictures from being shown until they are too old and have lost most of their box office value, they injure the subsequent run exhibitor and when he doesn't make a profit, the industry loses. Clearance and its solution, it seems to me, is the industry's No. 1 problem for 1940 for more general damage to theatre owners and to distributors has been done by unjustified clearance than any other one thing.

"If 1940 brings a solution to clearance, it must be based on price of film, admission prices, distance, area, natural barriers, policy, etc. Then much of the grief of this business will be eliminated. Again, in this, many independent exhibitors will not find the promised land they expected, for if they feel that only the fact that they charge a high admission will entitle them to an earlier run, some are going to be quite disconcerted to find that there are probably 100 entirely parallel situations, which, while charging as proportionate a price for the same clearance as the others, are making a good profit and yet paying three and four times the film rental. Efficient operation of theatres will always be a factor in these equations.

The Neely Bill Problem

"Right now the hottest subject of discussion is the Neely bill. Very soon it will come up in the House of Representatives for a vote, with indications it may pass. It, therefore, behooves every thinking man in this business, whether he be theatre owner, operator, usher, doorman, landlord, or what not, to read the bill carefully and to decide whether it will do the things he wants it to do in the operation of his business.

"Volumes have been written on the subject of block booking and blind selling. Those favoring the bill are attempting to put an end to the present plan of selling, which they say results in poor pictures being produced and forced on the exhibitor in order that he may secure the outstanding pictures he wants. The aim is not at block booking, but at compulsory block booking.

The Producers' Stand

"On the other side, producers take the position that the bill does not solve the problem aimed at, is vague and impractical, that under it the danger of selling would become so acute that they dare not attempt longer to sell even a block of two pictures because immediately that they place a higher price on one picture than the other, it could be construed by any one of the 281 United States district judges over the United States as tending to influence the exhibitor to buy the one to get the other—a practice positively prohibited by the bill. That while the synopsis feature of the bill might on the face of it look fair, in practice it becomes too dangerous to attempt, because of the impossibility of conforming to a previously announced synopsis in the production of pictures—that in every picture even changes in the shooting script are made . . .

"They, therefore, explain the bill will cut down production, raise the price of individual pictures, drastically increase selling costs and will put the exhibitor in the spot of where every busybody, who may not necessarily reflect the public taste, will in theory, if not actually, want to sit in at the times he buys his pictures.

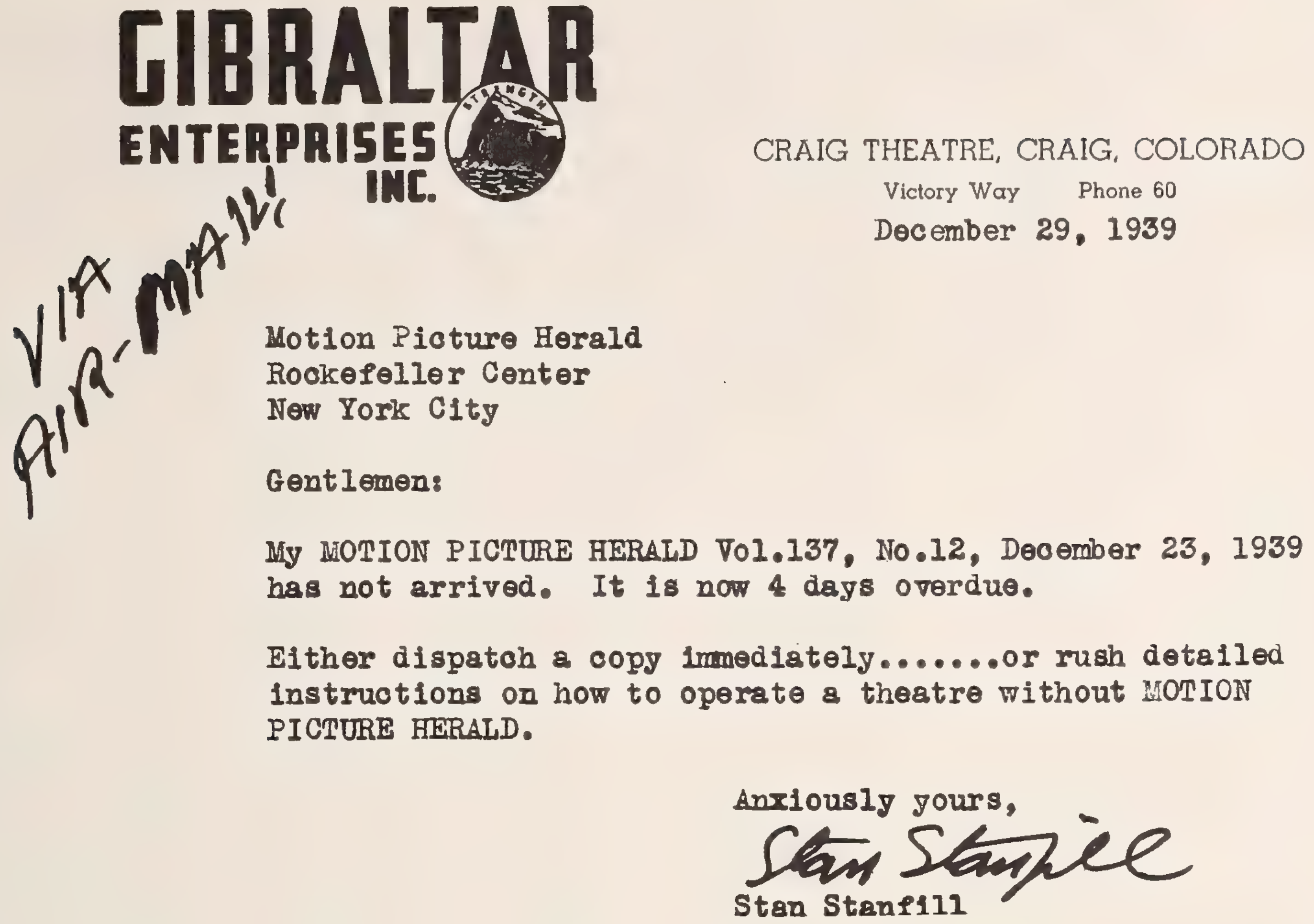
"One thing is true. While under the bill more care may be exercised in the production of the lesser number of pictures offered, some will turn out sour even then, and this additional cost must be born by the industry and a part of that burden will be paid by the theatre owner. Producers say they will experience difficulty in getting the millions necessary for production from those who have been financing production, for the financiers will await the results of the experiment to see whether the exhibitor can stand this additional burden of paying his share for selectivity. . . .

The Trade Practice Code

"While it was apparent from the start that the code (former trade practice code) couldn't solve all of the alleged problems of the industry the method of arbitration, it was generally agreed by all that, with but a few minor changes, it offered a fair means whereby exhibitors, who were being injured, could secure a degree of relief. However, the code was tossed out the window and with it all chances for exhibitors to have a means and method to accomplish anything for several years to come.

"Whether a trade practice code be adopted or not, of this I am confident. The majority of exhibitors of the United States want arbitration machinery to settle differences that are bound to come up in a speedy, fair and enforceable manner. If more exhibitor organizations follow suit, I believe 1940 can see the establishment of arbitration in this industry and I don't believe the federal government would oppose such a move.

"The days of putting out a one-sheet in front of a theatre and collecting the nickels have passed. What the public were satisfied with a few years ago, they are not satisfied with now. That goes not only for production, but for exhibition and for showmanship."



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MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

FCC HEARS TELECASTERS ATTACK RULES TO STANDARDIZE INDUSTRY

Warn That Setting Up Present Standards Would "Freeze" Medium at Present Level of Development; Income Sought

The Federal Communications Commission presented its annual report on the state of radio and television to Congress this week, and, even as it did, the full commission opened hearings in Washington on Monday, on its proposed new rules for television (which are expected to permit partial commercialization—telecasters will be permitted to charge for program preparation, but not for transmission), and heard representatives of the "smaller" television interests attack the setting up of standards at present, or even partial commercialization, on the thesis that such action would "freeze" television in its still relatively incomplete state.

Regulations Under Fire

The commission's present regulations and policies underwent attack, as the representatives of the television industry began testifying. Among representatives were Major Edwin H. Armstrong, of the new Committee on Organization of Frequency Modulation Broadcasters; persons from the Allen B. DuMont Laboratories, General Electric, General Television Corporation, International Business Machines Corporation, the Don Lee Broadcasting System, Metropolitan Television Company, Philco, Radio Pictures, Zenith Radio, the Columbia Broadcasting System, the Radio Corporation of America, Cath-Ray Laboratories, and others.

Television, during ten years, has had no return, and it is now time to obtain a return, Lewis Allen Weiss, of the Don Lee Broadcasting System, told the commission. Television advertisers should be allowed to develop program technique, he said.

Mr. Weiss was questioned by Commissioner Frederick L. Thompson on television's advantages in advertising, compared with other media. Mr. Thomson noted the difference in visuality of pictures, between television images and magazine or newspaper cuts. When Mr. Weiss conceded that, if he were a magazine publisher, he would not, as the Commissioner had asked, recommend a screen of 60 lines in preference to a screen of 120 lines, to a potential advertiser, he was asked by the Commissioner why he was recommending television as a medium for advertisers.

Harry R. Lubcke declared the Don Lee company was in sympathy with the television standards set up by the Radio Manufacturers Association.

Favors Present Relay Facilities

The Don Lee System proposed the use of present broadcast relay facilities for television. Mr. Lubcke remarked, too, that the radio broadcasting frequencies now used for such relays also could be used for video.

Leonard Brown, engineer for Philco, opposed adoption by the FCC of the RMA standards. He stressed the fact that they were experimental standards, and not necessarily good for commercial purposes.

He also opposed, in the name of Philco, a limited sponsorship. Such procedure, he indicated, would crystallize standards. He further declared that any kind of commercialization, limited or complete, would crystalize standards; and that television standards should not be drawn rigidly, now.

TELEVISION DRIVE STARTS FEBRUARY 1

Depending on the granting of approval by the Federal Communications Commission, in Washington, television set manufacturers will start a concentrated advertising campaign in the New York area about February 1st.

—

RCA Victor Company of Canada, Ltd., on Monday gave the first public demonstration of the new medium in the Dominion, at the Chateau Laurier, Toronto.

—

The FCC has granted the application of Don Lee Networks' Station KFRC to build a visio transmitter atop Hollywood's Mount Lee.

—

First all-commercial show of its kind, Bulova Watch employes, in convention, in New York, last week witnessed a 50-minute demonstration via television, of their company's new line, the advertising campaign to be used, and "pep" messages, which went out over NBC's telecasters.

—

Larry E. Grubb, president of Philco Radio and Television, predicts important television developments for 1940.

Some of the commissioners protested that there had been nothing in their report to suggest they would adopt the RMA's advocated television standards. However, parts of the FCC report were cited by counsel for Philco and the DuMont Laboratories, in support of the thesis of some opponents of FCC practice, that the FCC might adopt the RMA setup.

Philco counsel criticized testimony by General Electric representatives who had suggested their own plan of frequency allocation.

Generally speaking, the larger television corporations seemed lined up against the smaller, in presenting viewpoints to the commission.

Louis G. Caldwell, attorney for Philco, was engaged several times on Tuesday in argument with Chairman James Fly, of the commission, on the question of taking up frequency allocations during the current hearing. Mr. Caldwell also argued against licensing of telecasters mainly to develop programs.

W. D. Smith, Philco engineer, attacked RMA standards, pointing out that they made no provision for certain types of antennae which would save the television set buyer money. Mr. Smith declared sound synchronization in television was still faulty, and that manufacturers wanted standards reconsidered so as to permit development of better receivers at lower cost.

The DuMont Laboratories, earlier, had announced their intention of fighting FCC suggestions, as relating to the RMA standards. Before the hearings, executives of the company declared they would present witnesses to prove that adoption of such standards would hamper television's growth.

As tentatively forwarded, the Commission's regulations would require 441-line scanning, at 30 frames per second. DuMont claims such regulations would prohibit it from using its own particularly developed image.

Radio sales time totaling $117,379,459, less commissions of $16,487,200, represented $100,892,259 of the total revenue of $111,358,378 reported for 1938 by three major networks and the licenses of 660 stations, it was disclosed this week by the Federal Communications Commission, in Washington.

Analysis of the 1938 financial returns filed with the commission, released in its annual report as it began the distribution of forms for the making of 1939 reports, showed that the networks had time sales of $35,455,510, the 23 stations under network management and operation $13,184,646 and 637 other stations $68,739,303.

Operating expenses of the industry were $92,503,594, leaving a broadcast income of $18,854,784, of which the nets accounted for $4,349,446, the 23 net-operated stations for $4,958,289 and the 637 other stations for $9,547,049. With other income of nearly $1,300,000, the industry had a total income from activities related to broadcasting of $20,153,115.

At the close of 1938, the commission reported, the industry had an investment, exclusive of goodwill, of $33,826,792, of which $6,917,630 was in network plant, $2,358,390 in net-managed stations and $24,550,772 in other stations.

In its report to Congress, the commission stressed the importance of communications regulation in time of world uncertainty, and urged that it be given funds for much-needed additional personnel and equipment for use particularly in the field of radio monitoring and in the better preparation of cases involving the issuance of licenses.

The commission disclosed also that it is concerned over the shortage of television frequencies, pointing out that "the extreme limitation of a number of available television channels presents a serious problem, particularly in the early stages of television service, inasmuch as there are by now only seven channels developed from a technical standpoint."

"From these points it appears highly essential that the industry be encouraged to undertake further practical research leading toward the development of methods which will permit more stations to be accommodated in the limited space in the radio frequency spectrum, as well as facilitating lower costs in the production of good quality program service to the public."

Coughlin Major Controversy

Only 25 of the thousands of program complaints received by the Federal Communications Commission during the fiscal year ended June 30, last, warranted investigatory hearings, Chairman James L. Fly testified before a House Appropriations subcommittee in charge of the FCC supply bill for the coming year.

The greatest number of complaints received against any one program was 625 directed against the Orson Welles "War of the Worlds."

The major cause of controversy, he revealed, was the Father Coughlin broadcasts, which in one fifteen-day period in January, 1939, brought in 21,118 protests for or against his activities, including 1,231 general protests, 1,419 protests carrying 5,957 signatures on petitions, against the denial of constitutional rights to Americans and extension of those rights to foreign propagandists, 18 protests against alleged monopoly by networks, and 6,534 protests against the action of Station WMCA, New York, in refusing facilities to the speaker.

A total of 255 broadcasting stations were said by the chairman to be considered by the commission to be owned or controlled by newspaper interests or affiliated with newspapers as of December 14th, last.

BRITISH QUOTA REGISTRATION UP DESPITE CRITICS, WAR, PESSIMISM

Nine-Months Total for 1939 Is 78 Features Against 71; Studios Show Increasing Activity as U. S. Producers Arrive

by AUBREY FLANAGAN
in London

Students of statistics and trade cynics in general will gain considerable food for thought from the fact that, despite the depredations of the European War, despite the alleged deficiencies of the 1938 Film Act, and in the face of a chorus of criticism and complaint unparalleled in trade history, the year 1939 ended with more British films registered than in the previous year.

Increased by Seven

From April to December (April was the operative month for the Act's second year) some 78 British features were registered, as opposed to 71 in the same period of 1938. Foreign features were less, some 260 odd to date, as opposed to 346 in the previous year. The drop in imports thus shows a quota increase from 24 per cent. to 30 per cent. Both figures are in excess of the Act's minimum of 20 per cent.

Of the total of 78, six are triples and twelve double quota features for registration purposes. Last year there were seven triple and fifteen doubles registered in the same priod. Sixteen of the quota films registered were for exhibitor purposes and did not count as renters quota.

With new legislation foreshadowed and at present in the Board of Trade melting pot, with three months at most of the present Quota Act still to run, the prospects are that 1940 may well see a stimulus both in quantity and in quality such as would hardly have been expected when the guns began to thunder on September third this year.

Studio Plans Laid

At Denham and Welwyn, Ealing and Shepherds Bush, Walton-on-Thames and Teddington, at Highbury and probably at lesser studios, plans are already laid for an immediate start. On the way to this country as we write are Ben Goetz and Robert Montgomery bent on making "Busman's Honeymoon" and repeating the process which made "The Citadel", "Yank at Oxford" and "Goodbye Mr. Chips," three of the most profitable films to have been made in Great Britain and shown throughout this country and the U. S. Coming, too, is Bill Sistrom, pledged to a revival of RKO-Radio's production activity here on a large scale. At Teddington the commanding presence of Max Milder has already long set the production ball rolling for Warner Brothers. Columbia are said to have ambitious plans. David Rose, also en route here, is maturing a Paramount-British programme. Twentieth-Fox, Associated British, British National, British Lion are among those organizations who have either continued without cessation—as in the case of the Maxwell Company and that sponsored by John Corfield—or, in other cases, are putting final touches preparatory to an early start.

Denham has no less than three films scheduled, including the Pascal "Major Barbara" and Legeran's "Old Bill."

There is every indication that the late Winter and early Spring will see, in the face of a nation at war, an intensive and thorough process of picture production under way.

With the continuance of the Act until March distributors have still to meet their quota commitments, American interests have already made or are making all arrangements to do so. To them, thus, goes much of the credit for the impending activity, an activity which can only be stopped by enemy bombs.

BRITISH ACTORS IN U. S. PLANNING WAR UNITS

More than 75 British actors and actresses, headed by Gertrude Lawrence, star of the Broadway production, "Skylark," gathered backstage at the Morosco theatre, New York, Saturday, to discuss a plan to provide entertainment for British soldiers overseas. The meeting was called at the suggestion of Sir Basil Dean, who is in charge of entertainment for British forces in England and France.

Miss Lawrence said the purpose of the meeting was to form a unit or units of Britsih actors in the United States and Canada which would be sent across the Atlantic to entertain British troops. Miss Lawrence said she would send letters to Hollywood for contributions to try to raise funds for the program.

Among those who attended the meeting were Estelle Winwood, Horace Braham, Reginald Mason, A. P. Kaye, Whitford Lake, Alison Skipworth, John Emery, Colin Keith-Johnson, John C. Wilson, Constance Collier, Henry Newbray, Ivan Simpson, Nicholas Joy, Stanley Ridges, Gilbert Miller and Victor Payne-Jennings.

Quota Changes Still in Doubt

Deliberations already recorded in these columns, by the Films Council and its extremely active committee continue in the direction of replacing the present Quota Act by legislation or its equivalent, which will preserve a normal condition of operation for the British production industry. As already recorded, too, Americans here will probably have to meet their quota commitments, though on a basis of mass expenditure rather than one of footage and cost.

Meanwhile British producers who have been under the roseate impression that a word from the Government would bring unlimited finances rolling into their coffers have received somewhat of a disillusionment. City interests officiating on the new committee and in direct and constant touch with the financial world of Britain have been informed and have so informed the Council that there is not the least likelihood of the City loaning money to British producers under present circumstances. Not, that is, without Government guarantee, of both principal and interest. Past experiences have given them a bitter lesson. Present circumstances, with the preoccupations and problems of war before them have aggravated conditions. Any credit bank or finance corporation such as had been considered by the Board of Trade and the Films Council would thus probably need Government backing and guarantee. How far this will be forthcoming is again a delicate problem for a state in arms.

Broadminded students of the trade scene have not hesitated to record their gratification and indeed their surprise that at such a time and in such conditions the Government should devote time, money and labour to helping the lame British industry over the wartime stile, in the face, not only of grave matters of state and survival, but in the face, too, of a state of mind which has been dubbed both ungrateful and implacable.

Sunday Opening Order Issued

Fears on the part of Sabbatarians, and for that matter on the part of a no negligible exhibitor section, that the Home Office plans for an adjustment of the Sunday Entertainment regulations would bring about a social revolution in Britain, have proven premature. Publication of the new order dealing with the Sunday opening of cinemas, whilst it has exasperated the more puritanical religious groups has provoked no fireworks either in the trade or in the circles of local administration.

The order, issued by the Home Office, removes the cumbersome and difficult machinery of local polls and local towns meetings. Where Sunday opening in a local area is desired it can now be attained with the minimum of formalities, an application to Parliament and that body's approval. It is, however, purely an emergency regulation, to operate only so long as the War lasts, or the Defence Regulations are in force.

The new regulations are designed especially for the benefit of the British forces and come as a result of repeated and intense pressure on the part of the War Office. They provide that where a local military authority desires cinemas to be opened on a Sunday he can make application to a local council. That body in turn, no longer under the necessity of calling a town's meeting and staging a poll, can submit a draft order to the Home Secretary. On receiving the approval of both the House of Commons and the House of Lords, cinemas may open. Such approval would probably be automatic.

Originated in War Office

As already recorded the changed situation is due not to pressure or persuasion of any kind from trade circles. No action has been taken by exhibitor bodies either national or local. The War Office, acting under the advices and requests of Commanders in military areas, must be given the credit. With vast military and Air Force camps all over the country, and troops concentrated in districts where no form of Sunday recreation existed save the local saloons, the question of providing an outlet for the men became an acute one.

The new order is a compromise. Up to the present Sunday opening of cinemas has been a matter for local action. If a demand existed in a district for the Sunday opening of picture houses, on the appeal of requisite number of local electors a town's meeting would be called by the local authority, whether it be rural council, urban district council, parish council or otherwise. Superficially nothing more than a show of hands was necessary to secure the appropriate action in the form of an application to the Home Office for an opening order. In actual practice a vote either way could be and often was challenged by a demand for a poll of voters on the local register—ratepayers in fact—and on its result rested the decision to apply to the Home Office for a local opening order. Successful ballots were ultimately followed by Home Office orders and Parliamentary approval.

Uncle Sam to Examine Industry's Economics

Sixteenth Decennial Census Feature Includes Sequence on Films

by FRANCIS L. BURT

in Washington

Will the U. S. Census Bureau go down into history as a major producer?

Probably not. But it should!

For the past many months, as a starter, it's been filming for permanent filing ancient documentary records tattered and torn by time, which must be consulted constantly to answer frantic requests from hundreds of thousands of American citizens who for one reason or another must produce legal proof of age or residence at a given date. And now it's ready to start a new job.

Ready for Camera

With lengthy scenario completed and countless castings made, Director William Lane Austin of the Census is all set to start "shooting" on Stage Number One—a full-size set limited on the north by Canada, on the east by the Atlantic Ocean, on the west by the Pacific and on the south by Mexico and the Gulf. Other locations are Alaska and the Hawaiian Islands.

The working title of the script suggests the most colossal production of all time:

"The Sixteenth Decennial Census of the United States."

And what does this mean to the movie industry? Just this: Reel One, co-starring the Census of Business and the Census of Manufactures, has some mighty important sequences where Uncle Sam puts the picture business through its paces to find out, in an economic sort of way, the importance of the industry and what it has been doing with itself during recent years. Uncle Sam, of course, has been looking into other film aspects, via anti-trust suits, now pending.

A flash back to the 1937 Census of studios and laboratories reveals that 83 movie plants were recorded. According to their statements, they paid out the tidy little total of $139,588,664 that year in salaries and wages to 34,624 studio officers, actors, and other employees. Expenses for studio supplies, film containers, purchased power and fuel, contract work, and other essentials, totalled $58,152,694. Total expenditures for the 83 concerns was $197,741,358.

Industry's Place Shown

A few more frames complete the flash back. In 1935, a Census of theatres and other amusement places were taken. Movie theatres (counted only) numbered 12,024. Salaries and wages paid out by them reached $102,804,000, while their total operating receipts were $508,196,000. Distributors received approximately $167,000,000 in film rentals and disbursed to their employees nearly $15,000,000 of this in wages.

It is not necessary here to go further into the significance of these various facts and figures. Those cited merely emphasize what has been known right along—that the movie industry, still comparatively young as American industries go, is far from the least important of our national enterprises.

Mail was the medium through which producers were canvassed in 1937. In the 1940 Census, however, beginning this month, official enumerators will personally deliver the schedules and will call for them after they have been filled out.

Questions will cover the year 1939. In the main, they will be about the same as in previous enumerations. Chief change is a simplification of the query on production costs, which now asks merely for the total cost of all work completed in 1939 regardless of when it was started.

Other studio and laboratory items cover type and organization of concern, payroll and employees, costs of supplies, power, and fuel; and classification of productions. Films will be listed as theatrical or otherwise, feature or short, black-and-white or color, newsreel, advertising, educational, industrial, or other.

In the number of industrial films produced, incidentally, great increase has been apparent during recent months. The actual significance of this to the industry can be calculated only when all producers' schedules have been received at Washington.

For distributors, the questionnaires will cover customary items such as payroll, employment, volume of business, etc. Theatres, in addition to the general questions, will be asked to show seating capacity and receipts from admissions.

Census statements are confidential. Reporting is required by Act of Congress, but the same Act guarantees also that Census information cannot be used for taxation, regulation, or investigation, and that it cannot be released in any other than general statistical form.

Population Census Useful

Other phases of the Census, to start in April, will unearth many facts of importance to the movie industry. The question frequently arises, for instance: Can Blanktown support a new theatre, and if so, how large?

Census figures can answer this question. Population analysis will indicate whether Blanktown is growing or losing ground. Family income averages will show if the Blanktown people have anything left over for amusements after food and other essential bills have been paid. Business reports will register Blanktown's stability and general economic condition, such as the volume of retail trade in comparison with other towns.

All in all, this forthcoming Sixteenth Decennial Census will be a full length feature picture of all the combined activities and resources of the entire United States and its people. The first census of studios in 1921 was made on the direct suggestion of the industry itself, and Census officials declare that they have received the whole-hearted cooperation of the movie industry in all past enumerations.

Form Committee For Finn Drive

An Amusement Committee to aid Finland has been organized with Helen Hayes as chairman and is pledged to raise at least $500,000 for the Finnish Relief Fund, which is being conducted by Herbert Hoover, former President of the United States. L. E. Thompson of RKO is chairman of the motion picture division and Vincent G. Hart, attorney and formerly with the New York office of the Motion Picture Producers and Distributors of America, is director.

The Amusement Committee besides Miss Hayes is composed of Eddie Dowling, Lawrence Langner, John J. Shubert and John Golden. The money will be raised in a series of benefits in which every stage attraction will be asked to give one night's entire proceeds to the Fund.

Proceeds from the world premiere of Universal's "Green Hell," starring Douglas Fairbanks, Jr., and Joan Bennett, which was held Wednesday night at the Alvin theatre in Pittsburgh are to be turned over to the Fund. The arrangements were made through Mr. Hoover, John H. Harris, head of the Harris Amusement Company, and publishers of the Pittsburgh *Post-Gazette*.

The Cinecitta theatre, in New York, which plays Italian pictures, has offered its cooperation to Mr. Hoover by pledging five per cent of its box-office receipts for one week starting this Thursday.

The Oklahoma City Variety Club has donated $300, the largest single contribution to the Finnish Relief Fund received by the *Daily Oklahoman* and Oklahoma City *Times*.

Actors Relief Fund

The Motion Picture Actors Relief Fund collected more than $500,000 in 1939 and disbursed approximately $400,000 in the year to worthy cases, Jean Hersholt, director of the Fund, said last week in addressing the Circus Saints and Sinners at their luncheon meeting at the Hotel Astor.

Proceeds of a midnight showing of RKO's "The Hunchback of Notre Dame" at the Twentieth Century theatre in Buffalo have been turned over to the local branch of the Jewish War Veterans of America.

James L. Kilpatrick, president of the New York Telephone Company, has accepted the chairmanship of the utilities and amusement division of the 1940 campaign of the Greater New York Fund, John A. Brown, campaign chairman announced this week.

James J. Walker, former Mayor of New York, will be guest of honor at the annual artists' luncheon at the New York and Brooklyn Federations of Jewish Charities January 26th at the Hotel Astor.

David Bernstein, treasurer of Loew's, Inc., held a special luncheon meeting Thursday.

Sid Holland First in Showmanship Awards

Winners in the showmanship competition on behalf of "Only Angels Have Wings", and the disposition of $4,000 in awards, were announced Tuesday by Columbia, in New York.

The first award, $1,000, went to Sid Holland for his campaign at the Elco theatre, Elkhart, Ind. Mr. Holland is now Mohawk Valley district manager for the Schine Circuit, with headquarters in Gloversville, N. Y.

The ten awards of $300 each were made as follows: Jack Lexey and Al Zimbalist, Broadway theatre, Philadelphia; James W. Walker, Fox Alcazar theatre, Bell, Cal.; Richard D. Walsh and George H. McKenna, Lafayette theatre, Buffalo; Guy W. Martin, Colfax, South Bend, Ind.; David Kamsky, Neighborhood theatre, Richmond, Va.; Marion Parkinson, Iowa theatre, Jefferson, Ia.; Jack Sidney, Loew's Poli, Bridgeport, Conn.; W. Osborne, Warner's, Huntington Park, Cal.; E. R. Hardwick, Lyceum, Clovis, N. M.; and Frank La Falce, Earle theatre, Washington.

Ten of the 13 aforementioned winners are contributors to the Managers' Round Table of MOTION PICTURE HERALD.

Judging was made at a luncheon held last Wednesday at the Hotel Astor. Judges included Martin Quigley, A. Mike Vogel, Jack Alicoate, "Red" Kann, "Chick" Lewis. Columbia was represented by Jack Cohn, A. Montague, N. B. Spingold, Maurice Bergman, Hortense Schorr, Frank McGrann and Frank Rosenberg.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Joan Blondell, Melvyn Douglas—Very good comedy mystery. Douglas is getting to be quite a favorite.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—The best of the "Blondie" series. "Daisy" steals the show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—The "Blondies" are getting better all the while and are drawing better as they come along.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—Always a good house on a "Blondie" picture. The adults like it as well as the children. Played on double bill with "Pride of the Blue Grass." Running time, 71 minutes. Played January 3-4.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—Pleased a fair sized audience. Played December 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CAFE HOSTESS: Preston Foster, Ann Dvorak—Did fair on this one for one night only. Slow in spots but entertaining, if interested in events on that side of life. Running time, 79 minutes. Played January 2.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

FIVE LITTLE PEPPERS AND HOW THEY GREW: Edith Fellows, Dorothy Peterson—A very fine family picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOLDEN BOY: William Holden, Barbara Stanwyck, Adolphe Menjou, Joseph Calleia—Extra good picture. However, I did no good with it, but not fault of picture. Those few who seen it did not hesitate to tell me how well they enjoyed it. Running time, 101 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

GOLDEN BOY: William Holden, Barbara Stanwyck, Adolphe Menjou, Joseph Calleia—It will put life in the box office till and keep your patrons on the edge of their seats. The best ring exhibition I have ever seen in any picture. They still talk about it. Running time, 100 minutes. Played September 27-29.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

GOLDEN BOY: Barbara Stanwyck, Adolphe Menjou, William Holden, Joseph Calleia—Excellent picture. A fine story, well played. Fair business. Played November 30-December 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOLDEN BOY: Barbara Stanwyck, William Holden, Adolphe Menjou, Joseph Calleia—We considered this a wonderful performance but our business was very small in spite of extra advertising. Our patrons simply have not any surplus funds for entertainment. Played December 6-7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GOOD GIRLS GO TO PARIS: Joan Blondell, Melvyn Douglas, Walter Connolly—We expected to do well with this feature as a New Year's attraction but ran into stormy weather and lost money. Played January 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KONGA, THE WILD STALLION: Rochelle Hudson, Fred Stone—No particular point to this story. Lucky the horse was in it. Nothing else worth mentioning. Played January 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette—Perfection plus. This is definitely outstanding as everyone knows and did satisfactory, though not exceptional, business for us. Played December 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MR. SMITH GOES TO WASHINGTON: Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibee, Eugene Pallette—A grand show that everybody praised. Business fair. Played December 25-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ONLY ANGELS HAVE WINGS: Jean Arthur, Cary Grant, Richard Barthelmess, Thomas Mitchell—One of the most thoroughly enjoyable flickers we've shown for a long time and just right to cash in on aviation's new popularity. The stars and whole cast seemed tailor made for this moving story. Even our midnight show crowd stayed interested in this one and they're hard to keep quiet. It drew above average which isn't much these days but something anyway. Running time, 119 minutes. Played December 24-26.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell, Rita Hayworth, Allyn Joslyn, Sig Rumann—A melodramatic story, appealing and effective, that pleased all. Howard Hawks is to be complimented for his first effort as author-producer-director for the Columbia Pictures Corporation. Thrilling aerial scenes and excellent performances by two of Hollywood's best, Jean Arthur and Cary Grant, as well as creditable performances by the long absent Richard Barthelmess, Thomas Mitchell, a swell character actor ("Stagecoach," etc.), Rita Hayworth, Allyn Joslyn, Sig Rumann, et al., combined to make one minute short of two hours of corking entertainment. We have shown other pictures involving tales of the air but this one is different and will appeal to any audience. Don't be afraid of it. Book it. Running time, 119 minutes. Played December 30.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SPOILERS OF THE RANGE: Charles Starrett, Iris Meredith—Average western and we got by nicely as the business men gave a free matinee to all children in town. Played December 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

U-BOAT 29: Conrad Veidt, Sebastian Shaw, Valerie Hobson—All reports I see on this are fair and good but I did not know what it was all about. Asked some of my patrons and they did not know what it was about but I suppose it's OK.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

U-BOAT 29: Conrad Veidt, Sebastian Shaw, Valerie Hobson—Confusing story, mildly interesting. Did nice business, though coupled with "Dancing Co-ed." The latter picture very good entertainment. Played December 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAN'T TAKE IT WITH YOU: James Stewart, Jean Arthur, Lionel Barrymore, Edward Arnold, Mischa Auer, Spring Byington, Ann Miller—Good remarks from all. Running time, 120 minutes.—C. W. Thrasher, Thrasher Theatre, Ava, Mo. General patronage.

First National

ANGELS WASH THEIR FACES, THE: "Dead End Kids," Ann Sheridan, Ronald Reagan, Frankie Thomas, Bonita Granville—Exciting and entertaining picture that pleased highly. You won't go wrong on this one. Played November 26-28.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—A surprise picture. Patrons leaving the theatre were warm in their praise for it. The first picture in which Garfield has had a likeable role. Played November 19-21.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Interesting and very good. Well cast and produced. Running time, 83 minutes. Played December 27-28.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—Played with "There Goes My Heart." Without the Warner hit, "The Oklahoma Kid" to bring them in the attendance would have been just fair.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Very good production. Wonderful acting by the whole cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—This one is a positive flop in small towns. It is not a good picture and yet there are times when it shows real class. Zorina is very talented and has a very attractive screen personality. Played January 1-2.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RETURN OF DR. X, THE: Wayne Morris, Humphrey Bogart, Rosemary Lane—Good picture; good business. Is a real thriller. Running time, 62 minutes. Played January 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Very good picture to very satisfactory business. Worthy of best time. Played December 24-26.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ANOTHER THIN MAN: Myrna Loy, William Powell, Ruth Hussey, Virginia Grey—Better than usual. Good comedy, dialogue and acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Good picture but only fair business. Running time, 105 minutes. Played January 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—They don't preach any better sermons anywhere than the one in this swell little movie. Virginia and in fact the whole cast make this very believable. But you won't realize it's a sermon on faith in God until you've got home. It's bound to come back to you and your faith should be just a bit stronger for having seen this picture. We booked it purposely for Christmas and it was real appropriate. Would be a dandy for Easter, though it may need other help to draw 'em in. Played December 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—Good musical comedy. Miss Massey will never take the place of Jeanette MacDonald in our judgment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Guinn Williams, Gene Lockhart, Bobs Watson—a top little picture with the honors well divided. There were some night scenes here that would have been tops but were spoiled with background music. Somebody ought to give Gene Lockhart and Ruth Hussey a break. I am sure you can find a place for a good picture like this. It is classed in (B) but don't let that worry you. You know what the (A)s are. Running time, 85 minutes. Played January 3-4.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra—Coupled this with "U-Boat 29". Did nice business. "Dancing Co-Ed"

(*Continued on following page*)

(Continued from preceding page)

very good entertainment. Played December 3-4—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, Lewis Stone, William Gargan, Walter Brennan—Nothing big but will please the average crowd, if you can get them in.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker—As good as other "Hardy" series. Would suggest changing story. They are all the same.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice, Margaret Dumont—Excellent comedy. Glad they included piano and harp specialties by Chico and Harpo respectively. Margaret Dumont makes a perfect foil for Groucho. She is deserving of much praise for her work. Good box office. Played January 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—The trade papers are all praising Garbo in "Ninotchka." The honors should go to Melvyn Douglas. He made the picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Good comedy if you can get 'em to come in and see it. Title and Garbo are big handicap. Running time, 110 minutes. Played December 31-January 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Pictures like this will not help out Miss Garson. Taylor, Garson and Ayres deserve better plays than this to work in.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Our Sunday attendance the best for several weeks. Everybody loved it. Had several to repeat on Monday night. If available to you, get it. Your patrons will rave about it. What an ending. It is best not to go in middle of the picture. Taylor was the best I have ever seen him. Others equally as good. Running time, 83 minutes. Played January 7-8.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day, Helen Gilbert—Excellent production. Lots of interest in this series in my town. Younger crowd liked Laraine Day very much as the nurse. Good business.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day, Helen Gilbert—Another good "Kildare" picture. Ayres and Barrymore perfect. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—A repeat run on this picture. Gross was better than our usual Tuesday but increased rental made it strike no better average than run-of-the-mill stuff. But it's a darn good show just the same. Played December 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton—Very, very good. Not only pleased the children but was well received by the grownups. The most beautiful picture ever put on the screen to my notion. Running time, 101 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—Good enough picture but no foreign legion picture has ever paid for itself. We can expect a loss any time we play one. Played December 20-21.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Thrills and chills galore. Good horror picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DISPUTED PASSAGE: Dorothy Lamour, John Howard, Akim Tamiroff—A good picture. Tamiroff perfect.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DISPUTED PASSAGE: Dorothy Lamour, John Howard, Akim Tamiroff—A fine picture. Real good draw with us; due mostly to Dorothy Lamour. Our folks like her plenty.—Played December 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DISPUTED PASSAGE: Akim Tamiroff, Dorothy Lamour, John Howard—Very fine production. Paramount can well be proud of this one. Had nothing but praise on it. Running time, 99 minutes. Played January 3.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—Swell picture, liked by everyone. Lots of sophisticated comedy and just spicy enough to please. Business poor, perhaps, due to local conditions and zero weather. Played December 31-January 2.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

"ONE-THIRD OF A NATION": Sylvia Sidney, Leif Erikson—Good but mild box office. Folks' comment were favorable. Always nice to see Sylvia. She's a fine actress. She holds this picture together neatly. Played January 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Paramount had a chance to do something here and muffed it. It's not bad but could have been lots better. Running time, 73 minutes. Played December 29-30.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Did better business than the specials I've played lately. Plenty of laughs and that's the favorite diet of my Sunday audience. Played December 10-12.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Just one word for this. Played December 29-30.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

RANGE WAR: William Boyd, Russell Hayden—Very good. But there has been too many of these pictures come out without "Windy." George (Windy) Hayes is half of the show. What have you done with him, Paramount? Running time, 66 minutes. Played January 5-6.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—A very fine show. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Superb photography. All the entertainment anyone could ask of an evening at the theatre and just where was everyone? Lowest holiday business in some time. Played December 31-January 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—Excellent picture with many good songs. Should have done big business but think our patrons were kept away by too much mention of Walter Damrosch and the symphony orchestra in our prevue. Played December 3-5.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—Story of a high school boy in one jam after another. Kept our audiences laughing almost continually. I was sorry that I hadn't booked it on Sunday but I was afraid of the draw. Played January 3-4.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Played this doubled with "She Married a Cop" and made a good show. Running time, 56 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

COVERED TRAILER, THE: James, Lucile, Russell Gleason—Very good picture which failed to draw, as it is first time I have played "Higgins Family." Everyone was pleased. Running time, 65 minutes. Played January 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FORGED PASSPORT: Paul Kelly, Lyle Talbot, June Lang, Billy Gilbert—This drew about average Friday and Saturday business and seemed to please everyone. The performance of June Lang and Billy Gilbert add very appreciably to an interesting story. Paul Kelly's popularity here is so-so. Billy "Pistachio Nuts" Gilbert's draw would in our opinion gain considerably in a short time if he were given as generous a part in future films as in this one. Running time, 62 minutes. Played January 5-6. E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

SHE MARRIED A COP: Phil Regan, Jean Parker —Played this doubled with "Blue Montana Skies" and made a good show.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

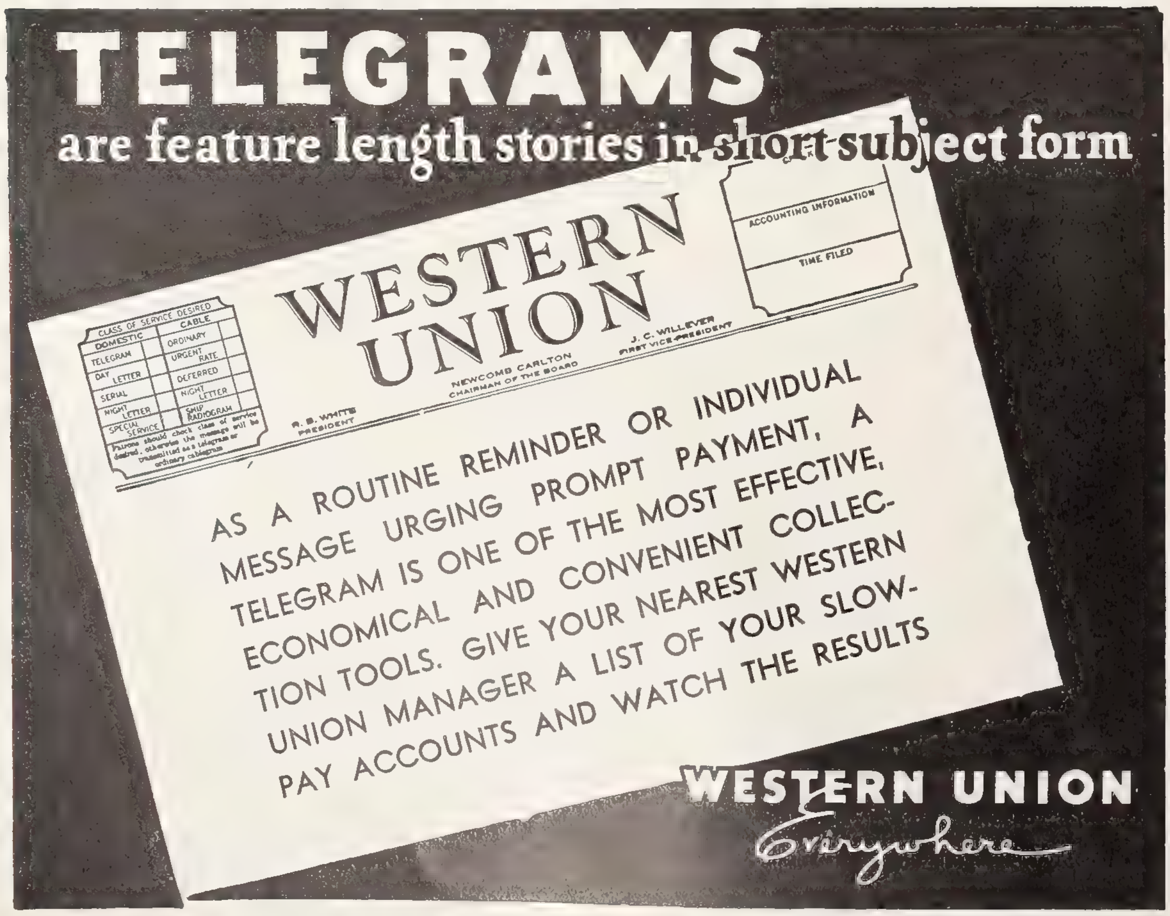
RKO Radio

ALLEGHENY UPRISING: Claire Trevor, John Wayne, George Sanders, Brian Donlevy—Fair production with good acting by the star but failed to please my patrons. Not box office. Running time, 80 minutes. Played December 17-18.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

BAD LANDS: Robert Barrat, Noah Beery, Jr., Andy Clyde—Heavy type of western in which all of a posse get killed by the Indians, except the sheriff who goes crazy. Played December 1-2.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—We doubled this with "Flying Deuces" and it made a rare combination. One with slapstick was combined with one containing subtle humor and they like them both here. I don't think we have had so much real laughter here in two years. It probably won't go over in rural districts but if your audience likes fine sophisticated comedy, don't miss this one. Ginger's reputation from "Bachelor Mother" was definitely helped here and word-of-mouth gave us a decent second night. We had to turn up the sound so the laughter wouldn't drown out everything completely. Maybe you won't even get a grin but something contagious was certainly shown on our screen here. Running time, 83 minutes. Played January 5-6.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Good show. Poor business. Played December 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


TELEGRAMS
are feature length stories in short subject form

WESTERN UNION
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AS A ROUTINE REMINDER OR INDIVIDUAL MESSAGE URGING PROMPT PAYMENT, A TELEGRAM IS ONE OF THE MOST EFFECTIVE, ECONOMICAL AND CONVENIENT COLLECTION TOOLS. GIVE YOUR NEAREST WESTERN UNION MANAGER A LIST OF YOUR SLOW-PAY ACCOUNTS AND WATCH THE RESULTS

WESTERN UNION
Everywhere

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—A very pleasing feature that was enjoyed by every patron. Business fair. Played December 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FIXER DUGAN: Lee Tracy, Virginia Weidler—Very good. Just as the show was about to begin, the biggest fire to visit the village in years killed our business. Played December 23.—C. W. Mills. Arcade Theatre, Sodus, N. Y. Family patronage.

FLYING DEUCES: Laurel and Hardy, Jean Parker—Good slapstick comedy for the crowd that likes to laugh, and who doesn't? Stan Laurel more like his own self in this one than he has been for a long time. Business good.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FLYING DEUCES: Laurel and Hardy, Jean Parker—Doubled this with "Fifth Avenue Girl" and advertised an all-laugh show. It was highly successful. People seemed glad to have Laurel and Hardy back again and there is lots of good humor in this one. Don't expect too much of it and it will do O.K. From the evident enjoyment of the audience, I would call this a successful screwball comedy. Running time, 65 minutes. Played January 5-6.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FLYING DEUCES: Laurel and Hardy, Jean Parker—Very funny comedy that drew well and pleased. Took a chance on Sunday with these boys and was well satisfied. Played December 24-25.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General Patronage.

NEXT TIME I MARRY: James Ellison, Lucille Ball—Boy, oh boy! We were leery of this after Miss Ball's several so-so performances but she and Ellison turn in very good jobs in this very funny comedy. Give us more like this. They came out grinning. Running time, 65 minutes. Played January 5-6.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, Lucille Ball, Edward Everett Horton, May Robson—Pleased 100%. This picture has what it takes. Get behind it. Has tremendous box office possibilities. Running time, 94 minutes. Played December 24-26.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

THREE SONS: Edward Ellis, William Gargan, Kent Taylor—Very good picture with only fair draw. Played December 6-7.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

TIMBER STAMPEDE: George O'Brien, Marjorie Reynolds—A different type of western that pleased. Played November 24-25.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

CHARLIE CHAN AT TREASURE ISLAND: Sidney Toler, Cesar Romero, Pauline Moore—Fox rang the gong on the "Motos" and they might as well ring it on this series. Since Oland died they have lost the "oomph" and the public. This father-favorite son supposed comedy is very, very flat.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—It had sloppy direction and sloppier story. The little girl is a trouper but even she could not put this one over.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Very good. Nice business. Played December 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda. Claudette Colbert, Edna May Oliver—Finest color I have ever seen. The production was well received. Business below par. Running time, 103 minutes. Played December 31.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

FRONTIER MARSHAL, THE: Randolph Scott, Nancy Kelly, Binnie Barnes, Cesar Romero—A little above the average western and pleased my Saturday western fans. Running time, 71 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

HOLLYWOOD CAVALCADE: Don Ameche, Alice Faye, Buster Keaton, Stuart Erwin—Did not please. No box office value. Pass it if you can. Running time, 96 minutes. Played December 3.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Fair to middling production. Seem to miss somewhere. Story did not run smoothly. Business just fair.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

PARDON OUR NERVE: Lynn Bari, Michael Whalen—Pleased generally but our business was off on account of rain. Played December 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent, Brenda Joyce—Good picture and suppose is the special they claim it to be. The storm scenes in it are well done and worth seeing. Running time, 104 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. General patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Robert Greene, Nancy Kelly, Sir Cedric Hardwicke, Charles Coburn, Walter Brennan, Henry Hull—Played a little late but gave general satisfaction and did a little better than average business.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

20,000 MEN A YEAR: Randolph Scott, Preston Foster, Margaret Lindsay—This looked good to us. Why so many exhibitor squawks on it? Pretty fair box office draw, too. The airplane stunting over the canyon is very good. Played December 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

20,000 MEN A YEAR: Randolph Scott, Margaret Lindsay, Preston Foster—Too bad the title couldn't have been better. People didn't get the connection. Good action show. Running time, 84 minutes. Played January 5-6.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

United Artists

ETERNALLY YOURS: David Niven, Loretta Young, Hugh Herbert, Billie Burke, C. Aubrey Smith—A fair comedy.—Leon Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOUR FEATHERS: Ralph Richardson, John Clements, June Duprez, C. Aubrey Smith—Excellent color and authentic settings coupled with thrilling action and spectacular drama make this well worthwhile. Frankly I was surprised. A good crowd turned out for it so the receipts on "Four Feathers" tickled me greatly. It is inclined to be brutal in spots but I didn't hear any real complaints on it. It is the best English picture we ever played and it should suit action fans to a "T." The students came back with lots of money after Christmas vacation, which may have helped some. However, the faculty is asking for credit. Running time, 112 minutes. Played January 4.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—This was a swell picture and business was good.—C. W. Thrasher, Thrasher Theatre, Ava, Mo. General patronage.

STAGECOACH: John Wayne, Claire Trevor, George Bancroft, Andy Devine, Thomas Mitchell, Louise Platt—Very good. Moderate draw. Played January 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—Played this somewhat later than necessary even though we are a third and fourth run situation. Without the Warner hit "The Oklahoma Kid" to bring them in, the attendance would have been just fair. The title a handicap for our spot. However, this is really a swell comedy and it kept the house in stitches part of the time and certainly entertained them very much. Running time, 84 minutes. Played New Year's Eve-January 2.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Walter Brennan, Joel McCrea, Andrea Leeds, Gene Reynolds—Fine production that failed to draw. Nothing the matter with the show but hard to sell the title. Running time, 101 minutes. Played December 27-28.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke—About like the original "Topper." Reaction was bad, however. Many complaints that this was too silly. Played December 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald—Business was poor but we think the best picture that crossed my screen in '39. Running time, 95 minutes.—C. W. Thrasher, Thrasher Theatre, Ava, Mo. General patronage.

Universal

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—Light Comedy. Will please "McCarthy" followers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cunnings, Constance Moore—A very good picture with plenty of excitement for the younger set. Brought them in 100% at the box office. With "Mortimer Snerd's" help "Charlie" is a very good draw. Played December 23-28.—D. E. George, Glenwood Theatre, Shreveport, La. General patronage.

(*Reports continued on following page*)

WOLF OF NEW YORK

"We have a right to demand protection from this wave of crime"

A Republic PICTURE

EDMUND LOWE · ROSE HOBART
JAMES STEPHENSON · WILLIAM DEMAREST
ANDREW TOMBES · BEN WELDEN

(Reports continued from preceding page)

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Charles Winninger, Mischa Auer, Una Merkel—The very best in motion picture entertainment. The biggest box office hit that has ever hit my screen. It is a shame they don't make more like this. Running time, 94 minutes. Played December 29-January 5.—D. E. George, Glenwood Theatre, Shreveport, La. General patronage.

EX-CHAMP: Victor McLaglen, Tom Brown, Nan Grey, Constance Moore—Good enough picture with no draw as we anticipated. Any hint of prize fight and a picture fails for us. Played December 27-28.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—Pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory—Good story well acted. Did only average business. Played December 13-14.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone—A flop at the box office. We have never yet had an English picture that paid for itself at the box office. Why must we play them? Played November 22-23.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

TOWER OF LONDON: Boris Karloff, Basil Rathbone—We found that the ladies kept away on this picture. Production is very good of its kind.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOWER OF LONDON: Basil Rathbone, Boris Karloff, Nan Grey, Ian Hunter—Started off with a bang but fell before the end of the week. A very good gruesome picture with plenty of history. Played December 10-14.—D. E. George, Glenwood Theatre, Shreveport, La. General patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Virginia Weidler, C. Aubrey Smith, Beulah Bondi—A picture that is absolute tops in entertainment. One of the finest pictures that we have run but the lack of one starring player cuts the draw considerably. Good any day in the week but do not waste it as it still is tops in entertainment. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—Highly entertaining little picture. There wasn't much story but nobody missed it. Baby Sandy very good. Played November 29-30.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Warner Brothers

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, George Bancroft, "Dead End Kids"—Good business. Pleased 100 per cent. Running time, 100 minutes.—C. W. Thrasher, Thrasher Theatre, Ava, Mo. General patronage.

DARK VICTORY: Betty Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Good business. Another "A" picture. Running time, 105 minutes.—C. W. Thrasher, Thrasher Theatre, Ava, Mo. General patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—Don't be afraid of this one as the kids are different than usual in this swell little program picture. Did very well. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Alan Hale, Bruce Cabot, Frank McHugh, Victor Jory—Good remarks. Running time, 115 minutes. Played September 3-4.—C. W. Thrasher, Thrasher Theatre, Ava, Mo. General patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Claude Rains, Jeffrey Lynn, John Garfield, Dick Foran, Frank McHugh, May Robson—A good business. Hope Warner Bros. give us some more good ones like these. Running time, 100 minutes.—C. W. Thrasher, Thrasher Theatre, Ava, Mo. General patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, Frankie Thomas, John Litel—This series seems to be catching on better all the time. A nice little feature for a double bill. Played December 29-30.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—Played on double bill with "Blondie Brings Up Baby." "Pride of the Blue Grass" is acceptable in any locality and will be highly received. Played January 3-4.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Alan Hale—When are the producers going to stop wasting the exhibitors' money on this type? Dancing has become a good competitor for the Theatre, using big bands, good floors. Then the producers expect us to compete with them. People are traveling from fifty to one hundred miles to a dance and won't walk three blocks to the theatre. Maybe the producers can give the answer. Running time, 106 minutes. Played January 1-2.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Beautiful color and costumes. "A-1" acting by the cast. A class picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Very good. Fine work by the whole cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Good picture with Cagney in his element as a racketeer busy with his fists and guns. Plenty of excitement for any audience here. Played December 17-19.—Gordon P. Held, Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

BLUEBIRD'S BABY: Color Rhapsodies—Not very amusing and a little slow. The color is good and the cow reading "Gone with the Wind" was best idea in it. If these Color Rhapsodies were as lively clear through as in the best few scenes, they would become very entertaining indeed. Running time, eight minutes.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

COMMUNITY SING, NO. 3: College Songs—A short such as this, singing of football songs, we should at least have Notre Dame and Wisconsin, two of the best college songs written, and where was Illinois "Loyalty." Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MILLIONAIRE HOBO: Phantasies Cartoons—Skip it. Terrible. Running time, five minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PLAYING THE PONIES: Three Stooges—The Stooges always are a drawing card with us, both for adults and kids alike. This one certainly brought down the house in no uncertain manner. Of course, it's pure, unadulterated slapstick but it makes for plenty of bella-la-bella (belly laughs to you). Running time, 18 minutes.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

SCRAPPY'S TRIP TO MARS: Scrappy Cartoons—A few chuckles, kind of forced, from adults, but little laughter from the youngsters. Running time, eight minutes.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

SCREEN SNAPSHOTS: No. 3—As usual a very good short. A poor one is an exception. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ASH CAN FLEET: MGM Miniatures—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAD FOR A DAY: Our Gang Comedies—Just fair, as we have had better. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DRUNK DRIVING: Crime Doesn't Pay—This is very good but put it with a comedy feature. I made the mistake of playing it with "Four Feathers" and it made too much trouble for one show. It should be shown and advertised everywhere, although the people who should see it probably will not come to the show. They'll be out making material for a sequel. This whole series is tops and you know that already so why should we keep on saying it. Running time, 20 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FAILURE AT FIFTY, A: MGM Miniatures—If you are between the age of 6 and 50, see this one. Running time, 10 minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

FOOTBALL THRILLS OF 1938: Pete Smith Specialties—Played this one just two days prior to the many "bowl" games and a more suitable short could not be produced for our audience. We have shown many football shorts but never one that is as well produced as is this. It is packed with dandy shots, is as clear as a bell and should please the many lovers of collegiate football 100%. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MAD MAESTRO, THE: Cartoons—Should make any audience laugh.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONE MOTHER'S FAMILY: Cartoons—Dandy color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKI BIRDS: Pete Smith Specialties—Entertaining. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKI BIRDS: Pete Smith Specialties—Fascinating adventure reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

AQUA-RHYTHM: Grantland Rice Sportlights—Good sport reel. Running time, nine minutes—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

BUSY LITTLE BEARS: Paragraphics—Finest reel we ever can remember showing. Tops. Running

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

FIVE MORE ENROLL WITH REPORTS

Three showmen reporting this week for the first time on "What the Picture Did for Me" hail from as many states, Minnesota, Louisiana and Missouri, while two others returning to the role of contributors after a long absence are from New Hampshire and Montana.

The three new reporters are:

E. M. DANIELSON, Castle Theatre, Mabel, Minn.

D. E. GEORGE, Glenwood Theatre, Shreveport, La.

C. W. THRASHER, Thrasher Theatre, Ava, Mo.

Returning to the lengthening roll of reporters after at least ten months of absence are Leon C. Bolduc, Majestic Theatre, Conway, N. H., and E. P. Grindley of the Community Theatre in Missoula, Mont.

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time, nine minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

CATCHING WHOPPERS: Grantland Rice Sportlights—Very good. Let's see more like it. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

HERE'S HAL: Headliners—Excellent band number.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HYDRO-MANIACS: Grantland Rice Sportlights—Here is a short that is so different it will appeal to any audience. It is packed with thrills and makes one feel they are actually riding in one of those speedy outboard-motored craft. Book it and give your audience a real treat. Excellent photography throughout.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MOMENTS OF CHARM OF 1940: Headliners—Very good. Running time, 10 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

MUSIC THROUGH THE YEARS: Jan Garber and His Orchestra—A very entertaining orchestra short. Some very good numbers from a swell band. —J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

1939, YEAR OF DARK CONTRASTS: Paramount News, No. 35—This is a very worthy effort to do something different. I was proud to play it. It lasts 15 minutes and comes close to being a "March of Time" with a different twist. If you don't play Paramount News, maybe they'll let you spot book it later. It won't get old any quicker than a "March of Time." Play it as late as "March" and it won't be out-of-date. Washington's "Farewell Address" is used to show the youth of today why they should exercise their rights in this country. Running time, 15 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PLUMBING IS A PIPE: Popeye the Sailor—Since these are sold as one-reelers they should of course be longer than six or seven minutes we receive. However, this one is a sure laugh getter and the series is a proven draw. Running time, seven minutes.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

RKO Radio

BLAMED FOR A BLONDE: Radio Flash Comedies—Poor two-reeler. Running time, 18 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

INFORMATION PLEASE: Good single reel subject.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

MARCH OF TIME, NO. 4, THE: Newsfronts of War—Very good. Running time, 18 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

TRUTH ACHES: Leon Errol Comedies—Fair two-reeler. Running time, 16 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

WEST WALL: Reelisms—Too much technical data. Running time, 10 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

Twentieth Century-Fox

AGHILEEN PINNACLES: Father Hubbard's Alaskan Adventures—This is a very good series. This is nice entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOVIETONE NEWS: Vol. 22, No. 26—Gets better every issue. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

FRIZE GUEST, THE: Terry-Toons—A boring eight minutes. Music was fair. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

GLASS SLIPPER, THE: Terry-Toons—In color. Just fair. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

SHEEP IN THE MEADOW: Terry-Toons—Just fair. Running time, seven minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

TWO HEADED GIANT: Terry-Toons—Good cartoon. Running time, seven minutes.—E. L. Danielson, Castle Theatre, Mabel Minn. Rural patronage.

United Artists

JERUSALEM: World Windows—No good. Running time, 10 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

Universal

SNOW FOLLIES: Lillian Roth—A very good musical number with plenty of singing. However, found some of the songs very old and thought the costumes could have been improved upon. Running time, 18 minutes.—D. E. George, Glenwood Theatre, Shreveport, La. General patronage.

Vitaphone

AMERICAN SADDLE HORSES: Color Parade—Good one-reeler in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BILL OF RIGHTS, THE: Historical Technicolor Featurettes—Another excellent historical short for Vitaphone. Enough praise cannot be given this series of shorts which should rank as tops of the industry. Color does not detract from it, either. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FEUD THERE WAS, A: Merrie Melodies—A dandy cartoon with enough ridiculous situations to get the laughs but all the satire doesn't click. Very often we get one of these that is better even than the Disneys for making them chuckle. Because there are no main characters "starring" in these dandy shorts, their draw is less than Popeye and Mickey Mouse. Running time, eighty minutes.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—Little below par for the series but still fairly amusing. Running time, nine minutes.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

LITTLE BROTHER RAT: Merry Melodies—Good color cartoon. Running time, seven minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

LITTLE LION HUNTER, THE: Merrie Melodies—An extremely entertaining cartoon. Who is the newcomer? The black yellow billed bird? Running time, nine minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

SWORD FISHING: Vitaphone Varieties—Here is real fishing. You don't need to be a fisherman to enjoy it. See him charge the boat. Running time, nine minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—The best band subject we have played for a long time.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—This one is something different in orchestra setup. It would please even in Russia with a bang. Running time, nine minutes.—C. W. Hawk, Ada Theatre, Ada, Ohio. College and small town patronage.

VOTE TROUBLE: Vitaphone Varieties—Just a waste of film. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VOTE TROUBLE: Vitaphone Varieties—Amusing. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—The best we have run in years. So good that we intend to repeat at a later date. Cannot say more. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BOOK REVIEW

HOLLYWOOD SAGA, by William C. deMille. Published by E. P. Dutton & Co., Inc. Cloth, 319 pages. $3.50.

Here is a refreshing addition to the literature of the motion picture because, unlike many who write books on the industry, William C. deMille knows the business or art well. He went to Hollywood in 1914 and for a quarter of a century and more he served the industry, first as a writer and then as a director. Mr. deMille did not achieve the fame accorded Cecil B., three year his junior, who starts his last name with a capital "D," but William has been both a skilled worker in and a competent observer of the motion picture.

The title "Hollywood Saga" may make the reader anticipate a different type of book than Mr. deMille writes. The work is a combination of his own experiences in pictures, something of his brother's story, and personal views and reflections on films.

Before the brothers deMille went to Hollywood, William was the better known. He had had 12 years of stage experience as a dramatist and a producer in New York. William admits frankly that he was not foresighted when he went into pictures; twice he refused to buy for $5,000 a quarter interest in the Jesse L. Lasky Feature Play Company which his brother had helped form in 1912. The older brother always was going to save the money to pay the return fare when the scheme collapsed.

John Erskine, friend and classmate of the author, contributed an interesting foreword.

The story begins with the formation of the Lasky company. Cecil went to Hollywood and made "The Squaw Woman." After many difficulties it was screened in New York. William was convinced by his brother's first picture and determined that Hollywood, and motion pictures, was the place for him. His debut in pictures was as a cowboy extra. After two weeks he was given his first manuscript to convert into a scenario—and required to deliver it in two weeks. Time moved quickly in Hollywood from the beginning.

The writer presents readable pictures of Hollywood life before the town discovered its baby industry. Considerable space is given to William deMille's education as a screen writer and then his work and development as a director. All through the book there are flashes of humor and some scenes are very amusing.

Taken for what it is, the book is interesting and worthwhile reading, particularly for those in the industry who are not old enough to remember its childhood.

It is a "Hollywood Saga," however, only in a personal sense, only as Hollywood life touched the author or his thoughts. One who is seeking merely a picture of Hollywood and films by a man who has lived and worked with them will not be disappointed in "Hollywood Saga."—*M. Q., Jr.*

Columbia Serial

OVERLAND WITH KIT CARSON: Bill Elliott, Iris Meredith—It's got the cast. It's got the story. It's got the scenery, horses and Indians that could have been a swell serial. The whole setup is spoiled by such impossible "Hair-breadth Harry" escapes that you'll feel like hiding even from the kids when they come out. Maybe we've got some juvenile cynics in this burg but they won't swallow this recurring miracles stuff.—E. P. Grindley, Community Theatre, Missoula, Mont. General patronage.

H. N. MARVIN DIES; ONE OF FOUNDERS OF BIOGRAPH

Pooled Interests with Edison and Kleine That Brought Motion Picture Patents Company

Henry Norton Marvin, one of the founders of the American Mutoscope & Biograph Company, died Friday at his Winter home near Sarasota, Fla., at the age of 77. In 1895 Mr. Marvin in company with William Kennedy Laurie Dickson, Herman Casler and E. B. Koopman formed the K.M.C.D. Syndicate which took its name from the founders. Out of that Syndicate grew the American Mutoscope & Biograph Company and finally the Motion Picture Patents Company.

Associated with Edison

Born in Jordan, N. Y., the son of Daniel W. and Ellen Weed Marvin, he was graduated in 1883 from the University of Syracuse, of which he later became a trustee. In 1888 he was associated with Thomas Alva Edison in the installation of the first electric light plant in New York and was present in the Edison office at 65 Fifth Avenue when the first lights in the city were turned on. He later joined the Edison General Electric Company in Schenectady, N. Y., where he invented the Marvin Electric Rock Drill, which performs the same function as the present pneumatic drill.

In 1893 he became associated with Mr. Casler, a machinist from the Edison General Electric Company in Schenectady, in the Marvin & Casler Company of Canastota, N. Y., devoted to the making of machines of various types.

While at the Edison testing plant in 1887 Mr. Marvin had met Mr. Dickson. When Mr. Dickson's connection with Mr. Edison ended, sometime after the invention of the Kinetoscope, Mr. Dickson wrote to Mr. Marvin concerning the invention and the possibility of a small simple device which could be made to show inexpensively the final punch and knockout of a prize fight. Mr. Marvin improved upon Mr. Dickson's idea and then passed it along to Mr. Casler, who worked out the notion of making the pack of cards into a wheel of cards bearing pictures, to be turned by a crank.

The three of them were confident the idea had a fortune in it but they needed financing. Mr. Koopman, then of the Magic Introduction Company, became interested and agreed to finance the project and the K. M. C. D. Syndicate was formed.

Edison Declines

The K. M. C. D. Syndicate with a machine for showing pictures in a peep show had no source of pictures as Mr. Edison declined an arrangement whereby Kinetoscope pictures would be employed. They decided to build a machine which would take much larger pictures than the Edison camera with its little one inch film. A film two and three-quarters of an inch wide, with each frame or image two inches high, was finally decided upon.

Out of this emerged the Casler Mutoscope camera and the American Mutoscope Company. With its peep show problem solved in the Mutoscope, the K. M. C. D. Syndicate set itself at once at the invention of a machine for showing pictures from its great wide films on the screen. The workshop at Canastota began to put together the device which bore the name of the American Biograph.

The company prospered but trouble was brewing and on May 13, 1898, Thomas A. Edison filed a suit against the American Mutoscope Company claiming infringement of the Edison camera patent, which became one of the longest and most desperate patent fights in the history of the American industry.

While the lawyers struggled with motions and arguments Mr. Marvin sought a commercial solution which came near to changing the whole course of motion picture industry. By secret and private negotiation with Mr. Edison, he obtained an option to buy the entire Edison motion picture interests for a half a million dollars. It would have meant control of the industry for the life of the patents. Mr. Marvin paid down $2,500 on his option and arranged a bank loan for the coming payments. The day the first payment was due, a sum of $300,000, the bank failed. The court war went on.

The Old Brownstone

In 1906 the American Mutoscope and Biograph Company abandoned its crude plant atop the Hackett-Carhart building and took over the old brownstone at 11 East Fourteenth Street in New York, which was to become the gateway to fame for a galaxy including David Wark Griffith, Mary Pickford, Mack Sennett, Dorothy and Lillian Gish and many others.

It was Mr. Marvin who presented Mr. Griffith with the opportunity to direct a picture. At that time, 1908, Mr. Griffith was an actor on the Biograph rolls. Needing another director Mr. Marvin asked his brother Arthur, a cameraman, to suggest someone. Arthur suggested Mr. Griffith and with some perturbation the now eminent director set about hunting a cast for his first picture, entitled "The Adventures of Dolly."

On Dec. 18, 1908, the patent war that lasted for a decade came to an end when through the efforts of Mr. Marvin and Jeremiah J. Kennedy, Biograph pooled its patents with those of Mr. Edison and George Kleine and all those whom Mr. Edison had licensed—Vitagraph, Lubin, Selig, Essanay, Pathe, Kalem and Melies—and the Motion Picture Patents Company was born.

The Motion Picture Patents Company, parent of the General Film Company, came to the end of its active career on April 9, 1917, when the United States Supreme Court, in the case of the Patents Company vs. The Universal Film Manufacturing Company, held that the patents combine could not enforce the use of licensed film on patented projectors in the theatres.

In "A Million and One Nights," Terry Ramsaye, after noting the Supreme Court decision, observes: "In 1925 the Patents Company was still alive, consisting of a brass name plate at 65 Fifth Avenue and a correspondence file in the office of H. N. Marvin."

Edward Weisman Dies

Edward J. Weisman, 38, manager of the Educational Film Exchange in Milwaukee, for six years and more recently a film salesman, died in that city January 13th following an illness of several years.

Edward J. Lynch

Edward J. Lynch, 67, died January 12th at his home in Wilkes-Barre, Pa. He was in the employ of the Comerford Amusement Company. At one time he was doorman at the Capitol.

Merge Stock Suits

The consolidation of the suits of five stockholders of Columbia Pictures was ordered this week by Samuel H. Hofstadter, New York supreme court justice, on application of Columbia. The suits are directed against bonuses and stock option warrants granted to Columbia officers. The plaintiffs were ordered to file an amended complaint within 30 days.

IN COURTS

Injunction Against "Mr. Smith" Sought

An injunction action to restrain Columbia from further distribution of "Mr. Smith Goes to Washington" has been filed in federal court in Los Angeles by Louis Ullman, writer. The plaintiff claims that he submitted a story to Columbia entitled "Three Little Tales Go to Market," and charges that certain characters and material from the story were used in the Frank Capra production.

Deny Sonja Henie Plea

Louis A. Valente, New York supreme court justice, this week denied an application of Sonja Henie to dismiss the suit of Dennis R. Scanlon for $92,000 and an accounting. Mr. Scanlon claims to be entitled to 20 per cent of the defendant's earnings, less certain deductions, under a contract whereby he claims he secured employment for her as an actress.

Grant "Ziegfeld" Plea

Louis A. Valente, New York supreme court justice, this week granted an application of Loew's, Inc, Select Operating Corporation and Billie Burke Ziegfeld to restrain the Ziegfeld Midnite Operating Corporation and Nicholas Blair from using the name "Ziegfeld." The plaintiffs, who are owners of all motion picture and stage rights to the name, waived claim to damages.

Direct Assessment Reply

Charles B. McLaughlin, New York supreme court justice, this week directed the New York City Tax Commission to file a return by February 15th to the petition of Twentieth Century-Fox Film Corporation for a $215,000 reduction in assessments on three New York buildings for 1939-1940.

Lone Ranger Writ

Alfred C. Coxe, federal judge, in New York this week issued an injunction restraining Republic Productions, Inc., from interfering with negotiations for the sale of the Lone Ranger radio series for motion picture production by Universal. Judge Coxe also enjoined Republic from advertising its film "The Lone Star Ranger" in a manner which would connect it with the Lone Ranger. At the same time the decision denied a request for an injunction which would prevent Republic from releasing a Lone Ranger picture already completed by the defendant.

Orders Warner Trial

Trial of the suit of William La Varre against Warner Brothers for $50,000 in New York supreme court has been ordered by Justice Charles B. McLaughlin. A previous dismissal of the action in 1938 recently was upset by the New York court of appeals. The plaintiff claims that he was unpaid for two stories which he wrote for the screen, "The Bedside Manner" and "The Fated Woman."

File Disney Suit

The Steroplane Process Pictures Company, a Delaware corporation, has filed a suit against Walt Disney Productions, Inc., RKO Radio Pictures, Inc., Walt and Roy Disney in federal district court in Los Angeles. The plaintiff charges infringement of U. S. Letters Patent 2,104,779 and 2,026,713 and U. S. Trademark 358,093, unfair competition and piracy of confidential disclosures. The plaintiff seeks an injunction prohibiting distribution of Disney films and triple damages. The case is set for trial April 9th.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

A CHALLENGE

Among circuits close to this department, is an outstanding organization that realizes the value of seasoned manpower. Managers are not pushed around. If it so happens that the theatreman bogs down in one situation, he is shifted to another spot. If that doesn't work out, he is moved again until the right combination is found. Thus, the manager is kept profitably on the payroll. The circuit still has the benefit of his experience and savvy. Both sides are satisfied.

The above is set down partly in answer to the member who calls for indignation here on what he reports as too many sudden manager switches practiced in a nearby sector. It tears down morale, disorganizes the manager's home life, disassociates him from helpful contacts, maintains the member, among other charges.

It is known that this department is dead against any transfers that come about through home office whims. But before pointing with alarm, let us agree that the day of wholesale switches for less than good solid business reasons is about past. Transfers involve a gamble and expense not to be taken lightly, especially with conditions as they are today.

We wouldn't know about every last situation, but among the many closer to your Round Table, there have been few changes over a span of years. The man who is clicking is rarely disturbed. If he is moved, it most often is upwards to a bigger job, or to act as a trouble-shooter, which is also regarded as a significant mark of home office approval.

All of which of course is no attempt to blanket the fact that quick transfers continue to be made, and that every man concerned is not too keen about it. He may have good reason to be.

If he cannot accept his transfer as a promotion, the manager who sees ahead will capitalize upon the switch by taking it as a distinct challenge to his showmanship in the new situation.

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ANOTHER ROUND TABLE SERVICE

Starting in this issue, and to be continued regularly, are set down wired reports from key city members noting the highlights of their current, including pre-release campaigns. Each week another group of Round Tablers will take over. The plan calls for members, advised in advance, to telegraph here as soon after opening day as is convenient, in order that their top exploitations will be in print without delay.

The most important service offered by this department is to act as a clearing house for worthy ideas from the field. The wire project is intended to augment these services by expediting the "clearing" wherever possible, of campaigns on new pictures as soon as they break.

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WORKING THE OLDIES AGAIN

Reporting on the results of a three-month managers' contest sponsored by his circuit, a member writes: "During this contest everyone of the managers dug deep into his files and numerous ideas were brought out that were great boxoffice stunts years ago."

To judge from the success of the contest, the old gags continued to be "great boxoffice stunts." They always will be, where intelligently guided.

A showman is sometimes defined as a man with a good memory, a thorough file and a willingness to use it. To these definitions might be added, a respect for the exploitations that have stood the test of time, plus enough imagination to streamline the oldies to fit today's standards.

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TO MANNY, TO PAT —A BIG CONGRAT.

Moved, seconded and unanimously voted by the membership is a 21-gun salute in honor of:

Manny Pearlstein, promoted from advertising and publicity head of the Warner Cleveland houses, to the same in charge of all the circuit's Ohio units.

Pat McGee, promoted from manager of Schine's Paramount, Syracuse, to circuit district manager in Ohio, with headquarters in Cleveland.

Be it further noted that the progress of these able and hard-hitting Round Tablers may be traced by their frequent and meaty reports in these pages.

A-Mike Vogel

Are We Happy!

THE PRIZE BABY OF THE INDUSTRY PERFORMS A *Miracle!*

ABRAM F. MYERS

HERMAN ROBBINS, PRESIDENT
NATIONAL SCREEN SERVICE CORPORATION
630 NINTH AVENUE, NEW YORK

I HAVE JUST LEARNED OF THE WRITING OF A CONTRACT BETWEEN NATIONAL SCREEN SERVICE AND PARAMOUNT PICTURES INC. WHEREBY YOU WILL CONTINUE TO RELEASE TRAILERS FOR PARAMOUNT AND IN ADDITION WILL TAKE OVER PARAMOUNT'S ACCESSORIES BUSINESS. PERSONALLY AND IN BEHALF OF THE ALLIED DIRECTORS I CONGRATULATE YOU ON THIS HAPPY OUTCOME OF YOUR NEGOTIATIONS. IN ADDITION I CONGRATULATE THE RESPONSIBLE OFFICERS OF PARAMOUNT ON THEIR VISION IN CONTINUING RELATIONS WITH A COMPANY THAT HAS SERVED THE EXHIBITORS AND THE INDUSTRY SO WELL. ALLIED HAS OFTEN EXPRESSED CONCERN AT THE ENTRANCE OF DISTRIBUTORS INTO THE TRAILER BUSINESS AND THE COUPLING OF TRAILER WITH NECESSARY SUPPLIES OF FEATURE PICTURES. WE HAVE FELT THAT THE TRAILER BUSINESS HAVING TO DO WITH ADVERTISING WAS A DISTINCT ENTERPRISE AND SHOULD BE KEPT SEPARATE FROM THE DISTRIBUTION OF PICTURES. WE ARE HAPPY THAT PARAMOUNT HAS DECIDED TO MAINTAIN THIS DISTINCTION AND TO CONFINE ITS TRAILER BUSINESS TO THE OLD ESTABLISHED AND RELIABLE NATIONAL SCREEN SERVICE. WE HOPE THAT OTHER DISTRIBUTORS NOW IN THE TRAILER BUSINESS WILL SEE THE WISDOM OF FOLLOWING A LIKE COURSE. YOUR ENTRANCE INTO THE ACCESSORIES FIELD DOUBTLESS WILL GIVE RISE TO SOME PROBLEMS AT FIRST BUT BASED ON EXPERIENCE WE ARE CONFIDENT THESE WILL BE ADJUSTED TO THE SATISFACTION OF THE EXHIBITORS. THIS IS AN AUSPICIOUS BEGINNING FOR 1940 AND WE HOPE YOUR SUCCESS WILL CONTINUE THROUGH THE YEAR.

ABRAM F. MYERS, CHAIRMAN OF THE
BOARD, ALLIED STATES ASSOCIATION
OF MOTION PICTURE EXHIBITORS

COL. H.A. COLE

HERMAN ROBBINS
NATIONAL SCREEN SERVICE
630 NINTH AVENUE, NEW YORK

CONGRATULATIONS TO YOU AND YOUR COMPANY ON DEAL JUST CONSUMMATED COVERING DISTRIBUTION OF ALL ADVERTISING ACCESSORIES BOTH TRAILERS AND PAPER. I HAVE FOUGHT MANY YEARS AGAINST DISTRIBUTION OF TRAILERS BY INDEPENDENT FILM COMPANIES FIGURING THAT THE INDIVIDUAL EXHIBITOR WOULD SUFFER BOTH IN SERVICE AND COST. THIS TREND WAS DANGEROUS AND I AM HAPPY TO NOTE CHANGE IN RIGHT DIRECTION. WHILE DISTRIBUTION OF PAPER BY YOUR COMPANY IS NEW I AM HOPEFUL IT WILL BE PRODUCTIVE OF IMPROVED SERVICE AND LESSENED COST. REGARDS.

COL. H. A. COLE

ED KUYKENDALL

MR. GEORGE DEMBOW
NATIONAL SCREEN SERVICE
NEW YORK CITY

I AM SURE I EXPRESS THE SENTIMENTS OF EXHIBITORS EVERYWHERE, WHEN I CONGRATULATE NATIONAL SCREEN SERVICE, THROUGH YOU, BECAUSE OF THE RECENT SIGNING FOR THE HANDLING OF SCREEN TRAILERS FOR PARAMOUNT PICTURES.

MOST EXHIBITORS THAT I HAVE CONTACTED, AND THAT INCLUDES MANY, ARE OF THE OPINION THAT CENTRALIZED HANDLING OF COMING ATTRACTION TRAILERS WOULD BE MUCH MORE BENEFICIAL TO THEM, THAN TO BE FORCED TO BUY TRAILERS FROM VARIOUS SOURCES.

AND I FEEL THAT THEY ARE OF THE SAME OPINION AS TO ADVERTISING GENERALLY, I MEAN BY THAT, A HIGHLY SPECIALIZED ORGANIZATION TO SUPPLY ALL ADVERTISING MATTER ON ALL PRODUCTS, COULD NOT HELP BUT BE BENEFICIAL TO EXHIBITORS, TO REPLACE THE HAPHAZARD METHODS OF SECURING MATERIAL FROM MANY DIFFERENT SOURCES.

ED KUYKENDALL

MAX A. COHEN

MR. HERMAN ROBBINS
NATIONAL SCREEN SERVICE
630 NINTH AVENUE, NEW YORK

PARAMOUNT'S INITIATIVE IN TRANSFERRING THE SALE AND DISTRIBUTION OF THEIR STANDARD ACCESSORIES TOGETHER WITH RENEWAL OF THEIR TRAILER FRANCHISE TO NATIONAL SCREEN IS A MOST COMMENDABLE MOVE AND FOR WHICH PARAMOUNT AND NATIONAL SCREEN SHOULD BOTH BE CONGRATULATED. MORE IMPORTANT EVEN THAN AS IT AFFECTS THESE COMPANIES ARE THE RESULTANT BENEFITS THAT WILL BE DERIVED BY EXHIBITORS OF EVERY DESCRIPTION. AND IN SAYING THIS I AM SURE THAT I SENSE THE OPINION OF NOT ONLY THE MEMBERSHIP OF MY ORGANIZATION BUT THE EXHIBITORS AT LARGE. SPECIALIZING IN A SELECTED FIELD CAN ALWAYS MEAN FOR BENEFITS TO BOTH BUYER AND SELLER. NATIONAL SCREEN'S CONCENTRATION ON THEATRE ADVERTISING SHOULD MEAN EXACTLY THAT. NATIONAL CAN ALWAYS BE ASSURED OF MY CONTINUED SUPPORT TO THEIR NEWEST BABY, ADVERTISING ACCESSORIES, INC.

MAX A. COHEN
ALLIED THEATRE OWNERS OF NEW YORK

OUTSTANDING EXHIBITOR LEADERS AGREE THAT HERE IS ONE PLAN WHICH BENEFITS ALL!

W. AL STEFFES

HERMAN ROBBINS, PRESIDENT
NATIONAL SCREEN SERVICE
630 NINTH AVENUE, NEW YORK

I HAVE JUST BEEN RELIABLY INFORMED THAT YOU HAVE CLOSED A DEAL WITH PARAMOUNT PICTURES WHEREBY YOU ARE AGAIN GOING TO DISTRIBUTE THEIR TRAILERS AND IN ADDITION THE PARAMOUNT STANDARD ACCESSORIES. ALLOW ME TO CONGRATULATE YOU ON THE COMPLETION OF THIS DEAL. PARAMOUNT IS ALSO TO BE CONGRATULATED. THERE IS NO QUESTION BUT THIS DEAL WILL WORK OUT ADVANTAGEOUSLY TO THE THEATRE OWNERS OF THE COUNTRY INASMUCH AS NATIONAL SCREEN HAS ALWAYS BEEN VERY VERY FAIR IN THEIR DEALING WITH EXHIBITORS. I AM POSITIVE WHEN THE ANNOUNCEMENT IS MADE IT WILL MEET WITH SPONTANEOUS APPROVAL BY EVERY THEATRE OWNER IN THE COUNTRY. EXTENDING TO YOU THE SEASON'S GREETINGS AND A HEALTHY PAT ON THE BACK TO BOTH YOU AND PARAMOUNT I AM SINCERELY

W. AL STEFFES

HARRY BRANDT

HERMAN ROBBINS
NATIONAL SCREEN SERVICE
630 NINTH AVENUE, NEW YORK CITY

HAVE JUST LEARNED OF PARAMOUNT NATIONAL SCREEN TRAILER ACCESSORY ARRANGEMENT. THINK THIS WISEST MOST SENSIBLE BUSINESS DEAL IN MANY A MOON FROM BOTH EXHIBITOR AND PRODUCER STANDPOINT HENCE MY CONGRATULATIONS TO PARAMOUNT AND NATIONAL SCREEN. CANNOT SEE HOW ANY EXHIBITOR NO MATTER WHAT CLASS OR LOCATION CAN HELP BUT BENEFIT FROM NATIONAL SCREEN HANDLING INDUSTRY'S ADVERTISING THROUGH CENTRALIZED SOURCE OF DISTRIBUTION. NATIONAL SCREEN HAS ALWAYS SERVED EXHIBITORS WITH PROGRESSIVELY GOOD SCREEN ADVERTISING AT REASONABLY LOW RATES. INCLUSION OF ACCESSORIES UNDER SAME PRINCIPLE USED IN TRAILER DISTRIBUTION SHOULD MEAN FOR A WIDER RANGE OF LOBBY ACCESSORY SERVICE CONCENTRATED IN ONE SOURCE WHICH CANNOT DO OTHER THAN PROVE BOOM TO INDUSTRY ENTHUSIASTIC ABOUT ANY INNOVATION HELPFUL TO INDUSTRY. SO CONGRATULATIONS AGAIN.

HARRY BRANDT, INDEPENDENT THEATRE
OWNERS ASSN., INC.

NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY

WIRED REPORTS FROM FIELD

Richmond Clubs, Libraries Aid "Of Mice and Men"

Highlights of "Of Mice and Men" included most effective use of radio, excellent newspaper coverage, advantageous displays with the book in libraries and better stores, contacting of women's clubs and literary groups, and displays in hotels, railroad stations, bus terminals, with miniature 24-sheet boards, also special cards printed and distributed in cars in parking lots in better locations.

Newspaper coverage included art and special stories in the Sunday, afternoon and morning papers. Top spots of the radio campaign were spot announcements on Station WRVA, three sidewalk broadcasts, four organ recitals with announcements before and after program, two quiz programs. Other features were tieups with stores on Hampden powder, fashions and Kodak camera.

ALLEN SPARROW,
Manager, Loew's, Richmond, Va.

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Miniature Wire Messages Sell "Wives" in Buffalo

Excellent attention from newspapers in editorial and pictorial departments; roto pictures in Courier-Express added to this publicity on "Four Wives" at Shea's. Seventy-five active taxicabs carried special showcards in frames built on back. Movie guides distributed in our theatre group, with special publicity on the picture for two weeks in advance.

Co-op ads used by beauty, restaurant and jewelry stores; bumper strips on private cars. Miniature Postal Telegraph blanks sent out with messages; slingers in New York Central stations in radius of 40 miles.

Personal cards distributed among women, bags by shoe store; 14 x 17 cards distributed by periodical company; banners on trucks, cards on downtown newsstands, radio announcements included nearby Canadian station, classified ad tieup for six days with Polish daily. Phil Engel, Warner publicist, cooperated on the campaign.

C. B. TAYLOR,
Ad Head, Buffalo Theatres, Buffalo.

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Radio Teaser Campaign Builds Rochester Date

Regarding "Shop Around the Corner", advance critics' screening resulted in fine reviews day before opening teaser radio campaign. Magic Lubitsch touch sold in ads surefire. Teaser want ads called attention to best show, "Around the Corner", Loew's, etc.

G. W. T. W. POLLOCK,
Manager, Loew's, Rochester, N. Y.

NEWSPAPERS FEATURE "GULLIVER" CONTEST

Coloring contests tied in with newspapers in seven key cities were reported highlights of the "Gulliver" campaigns in those situations. As outlined in the pressbooks, scene shots were run daily, with prizes awarded for the most artistic entries. Contests were arranged by theatremen and Paramount exploiteers in Boston, Birmingham, Atlanta, Syracuse, Buffalo, Cleveland and Detroit.

Stunt Exploitation Sells "Invisible" in Providence

Man with head bandaged as in picture walked around town with tux. shirt front on which read " 'The Invisible Man Returns', RKO Albee Now". Also spotted on sidewalk radio interview.

Goldfish bowl was set up in advance in lobby with colored water in it; copy behind bowl read, "Can you find the invisible Brazilian goldfish? The fluid in this bowl is the same used by the young scientist to make himself invisible in 'The Invisible Man Returns'." Theatre and playdate also tied in with pet shops on same stunt.

Lobby boards made which had a shirt front and collar on them with copy on invisible man. Gag dot fill-in throwaway was used in high schools and colleges, 25 neatest being given guest tickets. Campaign put over with Bill Morton, house publicist.

GEORGE FRENCH,
Manager, RKO Albee, Providence, R. I.

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Louisville Critic Mails Postcards to Schools

Radio on WGRC Mutual daily advance plugs "Of Mice and Men" four days prior, and opening day 15-minute transcription, with strong opening and closing sales copy. Special radio commentator's review on picture. Wilderness Book Store paid for 16 advance plugs, four daily, with copy devoted to picture.

Postcards mailed by Louisville Times critic to school teachers from Cincinnati, Ohio, after he saw the special screening, with condensed review. Lucky numbered menu heralds distributed in drug stores; banners placed on city intersections. American Legion Auxiliary through Better Films Committee contacted 38 organizations, also used the chain 'phone stunt. News trucks bannered; billed residential and suburban areas with jumbo block type cards; special displays placed in windows, also libraries.

GEORGE N. HUNT, JR.
Manager, Loew's U. A., Louisville, Ky.

Miami Company Mails Folders on "Adventure"

World premiere, "Adventure in Diamonds", Paramount picture, and personal appearances; on stage, Spitalny Band (Hour of Charm). Trailers and blowup displays on our local theatres; 2,500 sheets posted in area of 20 miles; street car cards; cloth banners on 40 parking lots; radio tieups on national Sunday night broadcast. Promoted spot announcements from Florida Power & Light, Walgreen Drugs, and personal appearance of principals on various local broadcasts. Florida Power mailed out folders enclosed with monthly bills; all costs of folders paid by them. Special window displays in local stores. Contacts music clubs and organizations. Heralds stuffed in out-of-town newspaper sales stands. Two planes flying with copy over Orange Bowl Game New Year's day.

Eighty-inch ad promoted Richards Dept. Store; thirty-inch ads promoted Florida Power; fourteen-inch ad WIOD radio station promoted ran both local papers. Our own newspaper ads broke six days ahead.

AL F. WEISS, JR.
Manager, Olympia, Miami, Fla.

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"Four Wives" Married Stunt Attracts in Lexington

Current attraction "Four Wives". Using car ballyhoo with tin cans and lettered "Just married one of the Four Wives", etc. Sold Priscilla Lane fan photos to Walgreen's for distribution and advertising costs. Several merchant tieups, including jewelry and clothing which are naturals with title, also luggage.

WALLY ALLEN,
Manager, Kentucky, Lexington, Ky.

▽

Dayton "Mice and Men" Campaign Features Teaser, Street Stunts

Dayton newspapermen taken to Cincinnati for "Mice and Men" reception given Burgess Meredith. Screening held, interviews three Dayton papers, advance reviews published opening day. Copies brochure given managing editors, editorial writers, book reviewers, picture critics, and women's clubs; personal letter from manager accompanying each booklet. Sunday Dayton News reproduced drawing of Lennie for center of smash layout of best seller made into movies. Teaser personal ad notice inserted in classified section six days ahead featuring punch dialogue used by Mae. For street bally, girl dressed as Mae drove open car with words "I'm Mae" painted on all doors, stopped at intersections distributing teaser heralds.

MARTIN BURNETT,
Manager, Loew's, Dayton, Ohio.

ON LATEST CAMPAIGN IDEAS

Cleveland Dials GWTW For "Wind" Reservations

Tremendous and exclusive tieup made with Ohio Bell Telephone Company in connection with Loew's Stillman engagement of "Gone with the Wind", opening Friday, January 26th. Special operator assigned to answer all questions concerning picture policy for local engagements and manner in which to reserve and secure tickets. Patrons dial GWTW and operator renders this service. Also placed special switchboard and operator in spacious State Theatre lobby for same purpose; that 'phone number is Scarlett 1111.

MILT HARRIS,
Publicity, Loew's Cleveland Theatres.

Billboarded Street Car Sells "Glory" in Peoria

Extensive newspaper campaign on "Real Glory", with teaser ads playing up individual style—adventure in one, romance in another. Promoted papers, five-column 17-inch ad, to open picture. Gary Cooper identification contest in newspapers of his past films. Soldier action predominating all ads.

Street car made into moving billboard, with 24-sheets mounted on each side, and driven throughout city four days in advance and three days during run. Cutout standees made by art department, showing Gary Cooper in charging action, spotted all important stores, office buildings, lobbies, railroad stations, hotels. Special colorful front with valance on marquee. Front used electric lighting effects.

Attractive advance lobby two weeks ahead with moving scenes each playing up adventure, romance, thrills, spectacle. Leeds style stills basis of several window tieups. Arrow cutout signs on all highways leading to city with copy, "This road leads to the 'Real Glory'." Street reporter of radio station asked questions on one's idea of what would be "Real Glory".

LEN C. WORLEY,
Great States Theatre, Peoria, Ill.

Memphis Music Organization Sponsors "Herbert" Opening

Premiere opening "Victor Herbert" sponsored by Beethoven Club, having membership 1,400, and taking part in promotion of additional ticket sale. Commercial Appeal and Press Scimitar also carrying promotion copy. Press Scimitar contest, "Miss Martin of Memphis" wearing original costume on stage. Winner receiving evening gown from leading store. Ballyhoo tandem bicycle girl and boy in original costumes.

FRED FORD.
Manager, Palace, Memphis, Tenn.

TIE MILITARY OUTFITS TO "FIGHTING 69TH"

American Legion, Legion of Valor, Rainbow Division chapters throughout the nation, among other organizations, are cooperating on Warners' "The Fighting Sixty-Ninth", as noted in the pressbook on the picture, released this week. Official letters of endorsement from all over the country are reproduced for use on local dates.

Page of ideas is devoted to gala civic opening and national tiein with Standard Oil service stations is also stressed. Numerous promotions are detailed, with special ballyhoos plugging the military angle. Seven-column Sunday feature story for local planting is also available.

Miami Window Displays Tie Safes with "Raffles"

"Raffles" tieup with February movie story planted 500 displays on newsstands, hotels and other points of story in publication. Airplanes hauled banners over beaches and racetracks. David Niven cooking feature used, also six-column art strip and DeHavilland fashion art. Tieup with leading Miami office supply stores for safe displays in downtown windows. Radio spot announcements daily.

Coiffure ads used by leading beauty parlor, showing DeHavilland hairdress. Fifteen-minute transcription used WKAT. Dempsey-Vanderbilt Hotel held "Raffles" night, giving away free tickets to winners. "Wanted" posters planted prominent spots. Zenith radio displays, fashion displays in department stores; Ronson Lighter tieup made. Carl Erbe, United Artists exploitation representative, worked on campaign.

SONNY SHEPHERD,
Manager, Lincoln, Miami Beach, Fla.

Philadelphia Stores Give Star Photos on "Mice"

Campaign on "Of Mice and Men" at Aldine planted serial in Philadelphia News, special advance publicity all papers. Posted 100 24-sheets. Spot announcements WDAS; WIP special announcements twice daily five days preceding Pursuit of Happiness broadcast scheduled for Sunday. Planted windows in all bookshops and department stores; distributed photos Betty Field in tieup with Snellenburgs, also bookmarks in Snellenburgs and Gimbels. Special trailers in all Warner key houses. Special displays in all downtown theatre lobbies. Tieup Zenith radios with window displays.

CHARLES C. PERRY,
United Artists, Philadelphia, Pa.

Cincinnati Mayor Acts As Co-Host to Star

Local "Of Mice and Men" campaign keynoted by selling Steinbeck as author of "Grapes of Wrath". Campaign consisted of capitalizing on Meredith visit to city. Press and radio party staged which resulted in special 15-minute radio program on WLW and generous space in papers both in advance of visit and afterward, the latter consisting of interviews with art. Press party held under guidance of Monroe Greenthal for critics and radio editors of Cincinnati, Dayton, Columbus, Louisville, and Toledo.

Mayor James Stewart acted as co-host of party. Fourteen window tieups set, using art of Meredith and Field, and three in bookstores plugging "Mice" and "Grapes". Six free classified tieup ads with Times-Star aggregating 1,200 lines free ad space. Eight-column spread in Enquirer Sunday before opening. Four- and five-column spreads in Post and Times-Star with lines. Special art plants on style pages on Betty Field. Fifty U. A. brochures distributed before opening to select list.

E. V. DINERMAN,
Ad Head, RKO Midwest Theatres.

Louisville "Swanee" Date Plugged Two Months Ahead

Three weeks prior to "Swanee River" opening at Rialto, framed blowups in mezzanine. Two weeks prior, blowups placed in all lobbies. Two months before opening, large velour board carrying name of picture placed over foyer. Title of picture and stars placed all around marquee in illuminated letters. Special teaser trailer run two weeks ahead. Ten-foot giant setpiece in lobby two weeks before. Four blowups of scenes with amber spots in lobby.

J. J. MUSSELMAN,
Manager, Rialto, Louisville, Ky.

Kansas City Personnel Agencies Tied to "Shop Around Corner"

"Shop Around Corner" tied in with stores and personnel agencies. Used extra large paper space and stressed the subtle handling of Director Lubitsch. Used radio interview and transcriptions and sidewalk daily broadcast. Used cards in all hotels, bus lines and garages. Fashion layout in women's pages of papers.

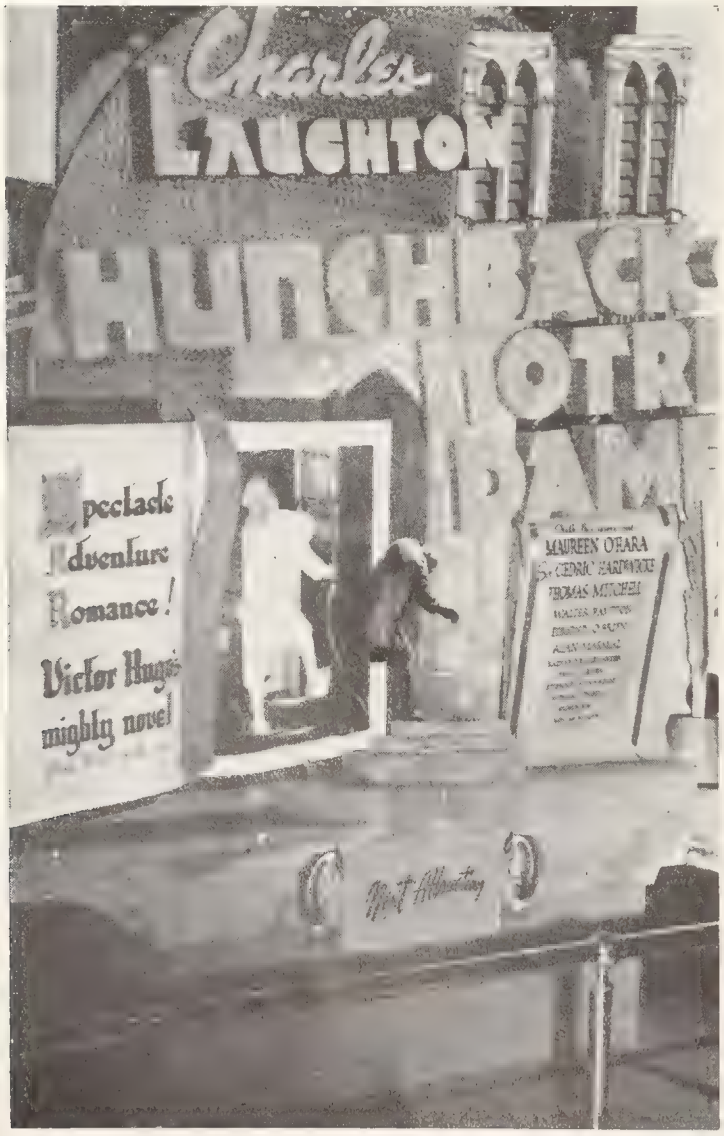
Companion feature, "Earl of Chicago", using small table cards and signs in all the medium night spots of which this element of potential trade are frequenters and, more important, enjoy this attraction. Business on the opening night, despite snow and sleet, kept two cashiers busy throughout evening.

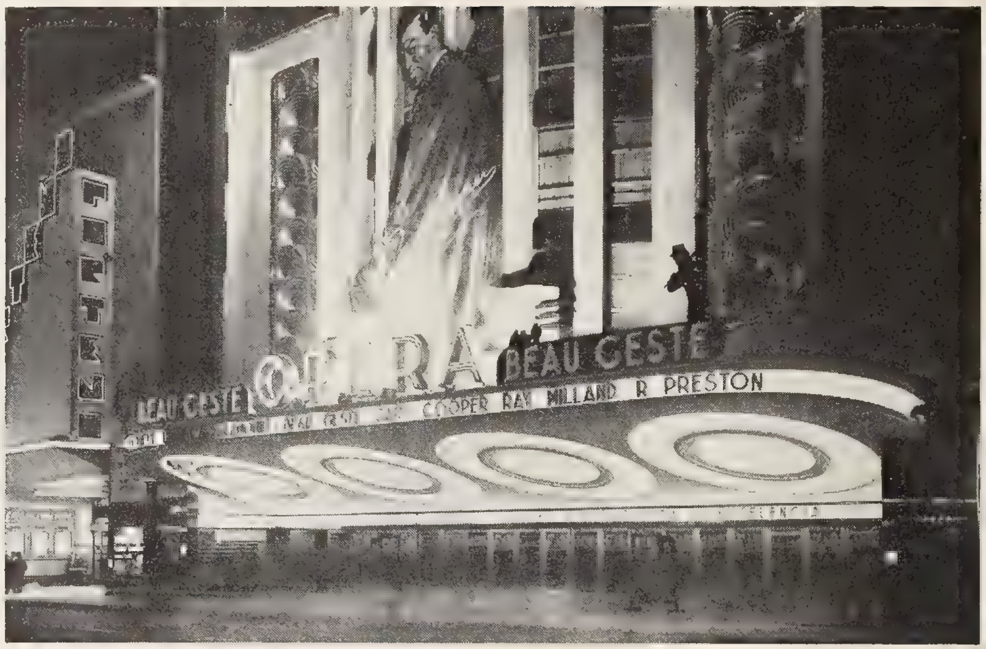
JOHN McMANUS,
Manager, Loew's Midland, Kansas City.

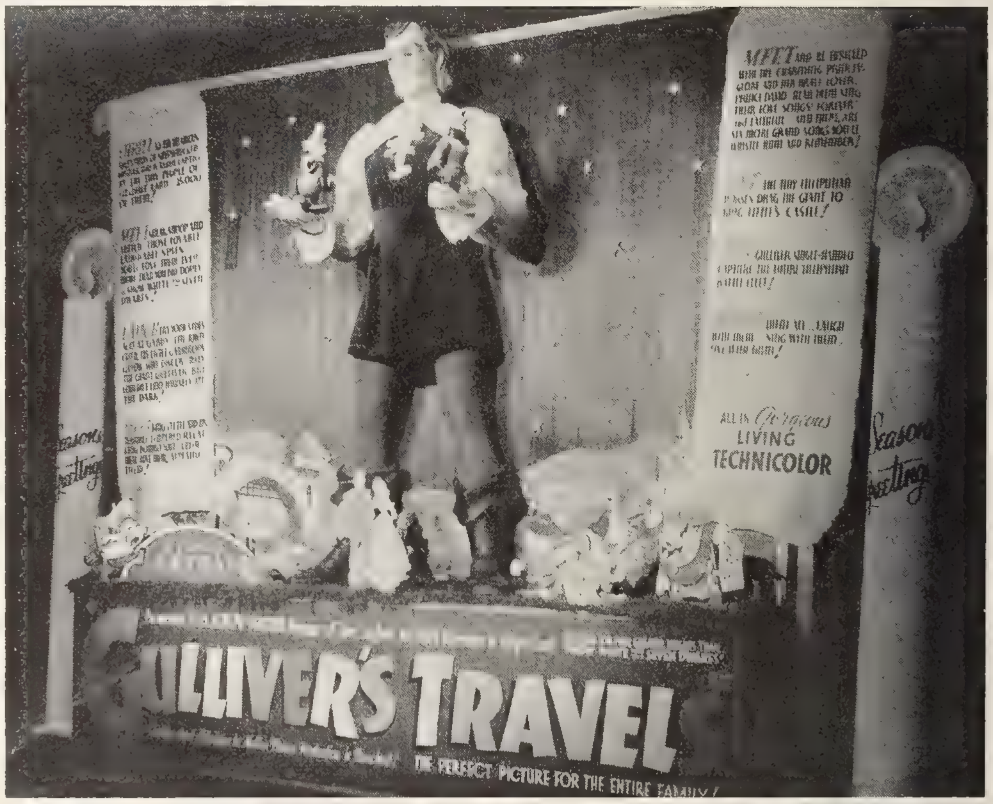
Round Table In Pictures

Giant cutout of Gary Cooper atop the marquee of the Cine Opera in Buenos Aires, Argentina, heralded the opening of "Beau Geste". Signature cut of the star in neon lights was featured at base of display, and for his lobby Clemente Lococo created replicas of scenes from the picture which covered side walls.

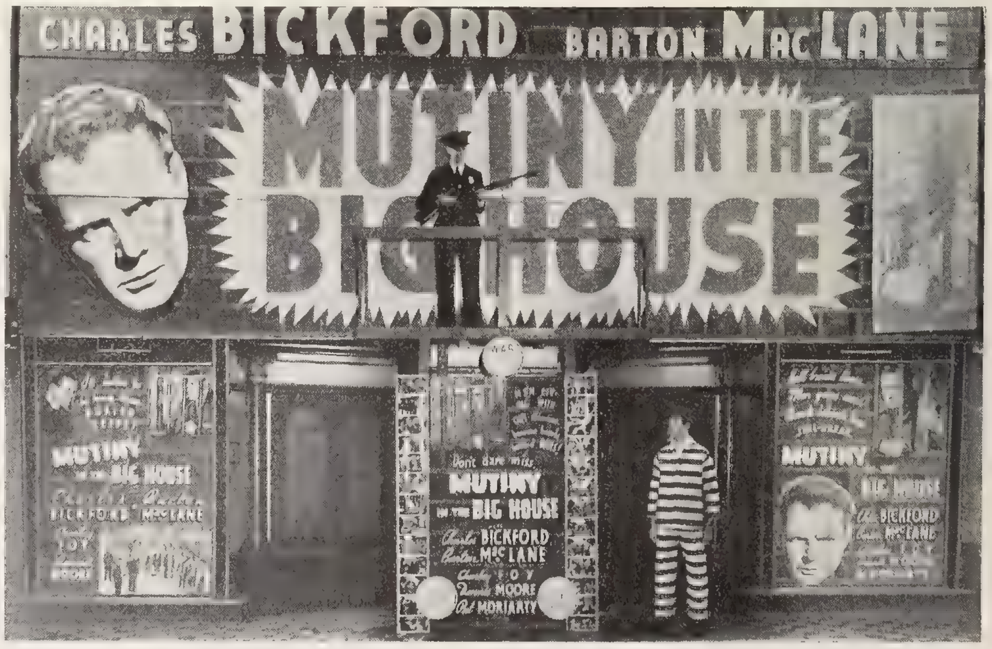
Highlight of Artist Cyl Champlin's "Hunchback of Notre Dame" lobby setpiece at the Keith Memorial in Boston was giant display simulating the book, opened to page showing the grotesque figure in silhouette. Illusion was created of Laughton in character stepping out of the book, which was set against background of Notre Dame. Flittered title above and scroll at right with entire cast completed the display.


Charles LAUGHTON
HUNCHBACK
NOTR
DAM
Spectacle
Adventure
Romance!
Victor Hugo's
mighty novel
MAUREEN O'HARA
CEDRIC HARDWICKE
THOMAS MITCHELL


OPERA
BEAU GESTE
COOPER RAY MILLAND R PRESTON


ALL IN Gorgeous LIVING TECHNICOLOR
Seasons Greetings
ULLIVER'S TRAVEL
THE PERFECT PICTURE FOR THE ENTIRE FAMILY!

Life-size Gulliver holding cutout Lilliputians in either hand formed the basis of Round Tabler Al Rey's display on that picture's opening at the Stanley in Philadelphia. At bottom of setpiece the town of Lilliput was depicted with the prince, princess and other characters spotted. . . . Sentry standing on guard atop boxoffice was used by Louie Charninsky to help sell his date on "Mutiny in the Big House" at the Capitol in Dallas, Tex.


CHARLES BICKFORD BARTON MacLANE
MUTINY IN THE BIG HOUSE
Don't dare miss
MUTINY IN THE BIG HOUSE
Charles BICKFORD
Barton MacLANE
Charles FOY
Dennis MOORE
Pat MORIARTY

Civic Leaders Aid Markle's Birthday Drive for Theatre

With "Mr. Smith Goes to Washington" as the main attraction for the theatre's sixth anniversary, Jack Markle, city manager for Harvard Amusement Co., put together a strong campaign on behalf of the Coolidge Corner Theatre, Brookline, Mass., in which newspapers and local organizations combined in celebration.

Two papers ran special cooperative double page sections on the anniversary with misspelled word contest and excerpts from congratulatory letters running in the ads. Special stories and editorials were run in the dailies which featured the history of the theatre, personnel, etc., in addition to bylined articles by the theatremen.

Special anniversary programs were mailed well in advance, and through cooperation of local bakery, giant birthday cake with star signatures was on display in the lobby as was blow up of congratulatory wire from the Governor and wires from stars and leading citizens. Illuminated flasher type setpiece on the picture was featured, while neon lighted anniversary sign was spotted on entrance arch to foyer.

Outside billing included window cards in town and outlying cities, paper posted in town and out, herald distribution and post cards sent to special mailing list. Directional arrows on all poles in town and on roads leading into the city and door knob hangers were profusely used.

"LET'S HEAR FROM YOU"

Roving Photographer Seeks Garbo Smile for "Ninotchka"

On opening night of "Ninotchka" at the Avon Theatre, in Stamford, Conn., Henry Mangravite had a photographer make a tour of all the restaurants and dance halls taking pictures of patrons and announcing that he was looking for the Garbo smile. The winner was guested by the management for an evening's entertainment. All photos taken were on display in the lobby.

Cooperation of local telegraph company was solicited and Henry promoted regular size wires with picture copy and these were used in merchants' windows, jumbo wires being delivered to all societies. Portrait stills of Garbo with informal signature at the bottom were displayed in leading stores.

"LET'S HEAR FROM YOU"

National Guard Parade Held for "Road to Glory"

Officers and men of the local National Guard were guested at the Gorman Theatre, Framingham, Mass., by Manager Ben Stewart at a showing of "The Road to Glory." Street parade was held from the armory to theatre with bannered truck following up in the rear. Dailies covered the line of march with photos and stories.

For "Sky Patrol," Stewart planted a model plane contest in his lobby, cooperating merchants offering prizes to winners.

THE FIRST OF 1940

No slackening in Quigley Awards pace is noticeable in the initial Fortnight for the new year as the members take the 1940 Competitions in stride with 32 entrants taking down the 31 inaugural Appointments, as here listed. The influx of newcomers scattered among the regulars indicates added interest, with all now starting from scratch.

WALLY ALLEN
Kentucky, Lexington, Ky.

STAN ANDREWS
Capitol, Guelph, Ont., Can.

GEORGE BANNAN
Van Wert, Van Wert, O.

LIGE BRIEN
Prince, Ambridge, Pa.

MARTIN BURNETT
Loew's, Dayton, O.

E. V. DINERMAN
RKO, Cincinnati, O.

GEORGE FRENCH
RKO Albee, Providence, R. I.

HAROLD GROTT
Met, Baltimore, Md.

MILT HARRIS
Loew's State, Cleveland, O.

GEORGE HUNT, JR.
Loew's, Louisville, Ky.

GEORGE LABY
Victory, Holyoke, Mass.

LOUIS LAMM
Palace, Lorain, O.

JOHN McMANUS
Loew's Midland, Kansas City,

J. H. MacEACHRON
Paramount, Jackson, Tenn.

HENRY MANGRAVITE
Stamford, Stamford, Conn.

JACK MARKLE
Coolidge Corner
Brookline, Mass.

ED MILLER
MANNY PEARLSTEIN
Warners' Hipp, Cleveland, O.

SEYMOUR L. MORRIS
Schine's Palace, Lockport, N.Y.

J. J. MUSSELMAN
Rialto, Louisville, Ky.

JIM O'DONNELL
Haines, Waterville, Me.

JIM REDMOND
Bonham, Fairbury, Neb.

HARRY ROSE
Poli Globe, Bridgeport, Conn.

HARRY RUBIN
Tivoli, Michigan City, Ind.

SID SCOTT
Capitol, Sudbury, Ont., Can.

SONNY SHEPHERD
Lincoln, Miami, Fla.

ALLEN SPARROW
Loew's, Richmond, Va.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

AL WEISS, JR.
Olympia, Miami, Fla.

LEN WORLEY
Great States, Peoria, Ill.

As stated, there are no changes in the 1940 Awards. Rules and regulations remain the same, with honors voted for the best single exploitations or promotions, as last year. Quarter-Master Plaques, Medals and Citations winners will again be chosen from among the theatremen making the best records in the Fortnight two-week periods of each Quarter.

Bannan Converts Front To War Scene for "Quiet"

Battle scene front with sandbag and barbed wire effect around the front of the Van Wert Theatre, in Van Wert, Ohio, helped George Bannan announce that opening. Each side of boxoffice was a battle scene with hand-to-hand fights features. Bursting shell effect sold copy with such lines as "You can't blackout the truth," etc. Real machine guns were promoted and spotted out front, with bugler blowing military calls from the marquee at 10-minute intervals.

Promoting State Representative and member of American Legion who was intensely interested in the picture, to write an article for local paper selling the feature as the greatest argument against war. Article ran two days ahead of opening. Special stories were also planted in six out-of-town papers, patriotic societies were notified and empty store windows used for display purposes.

"LET'S HEAR FROM YOU"

McGee Plants Teletype In Lobby for "Newsfronts"

For the March of Time "Newsfronts of War—1940," Manager Pat McGee at the Paramount, Syracuse, secured cooperation of AP for the installation of a teletype in front lobby on sidewalk side, which was hooked to "A" wire service carrying foreign news bulletins. At end of showing of March of Time, trailer was run calling attention to the fact that the AP service is used locally by both the Herald and Post-Standard, leading dailies. Cooperating papers ran ads and full column stories calling attention to the stunt.

On "Disputed Passage," McGee used an eight foot compo board replica of the book mounted on casters, which was rolled through the business section. Bulletins were posted at nurses' registry, all doctors were circularized and colored heralds distributed, entire cost of which was met by book store ad on back cover.

"LET'S HEAR FROM YOU"

Ferrera's "Rains" Front

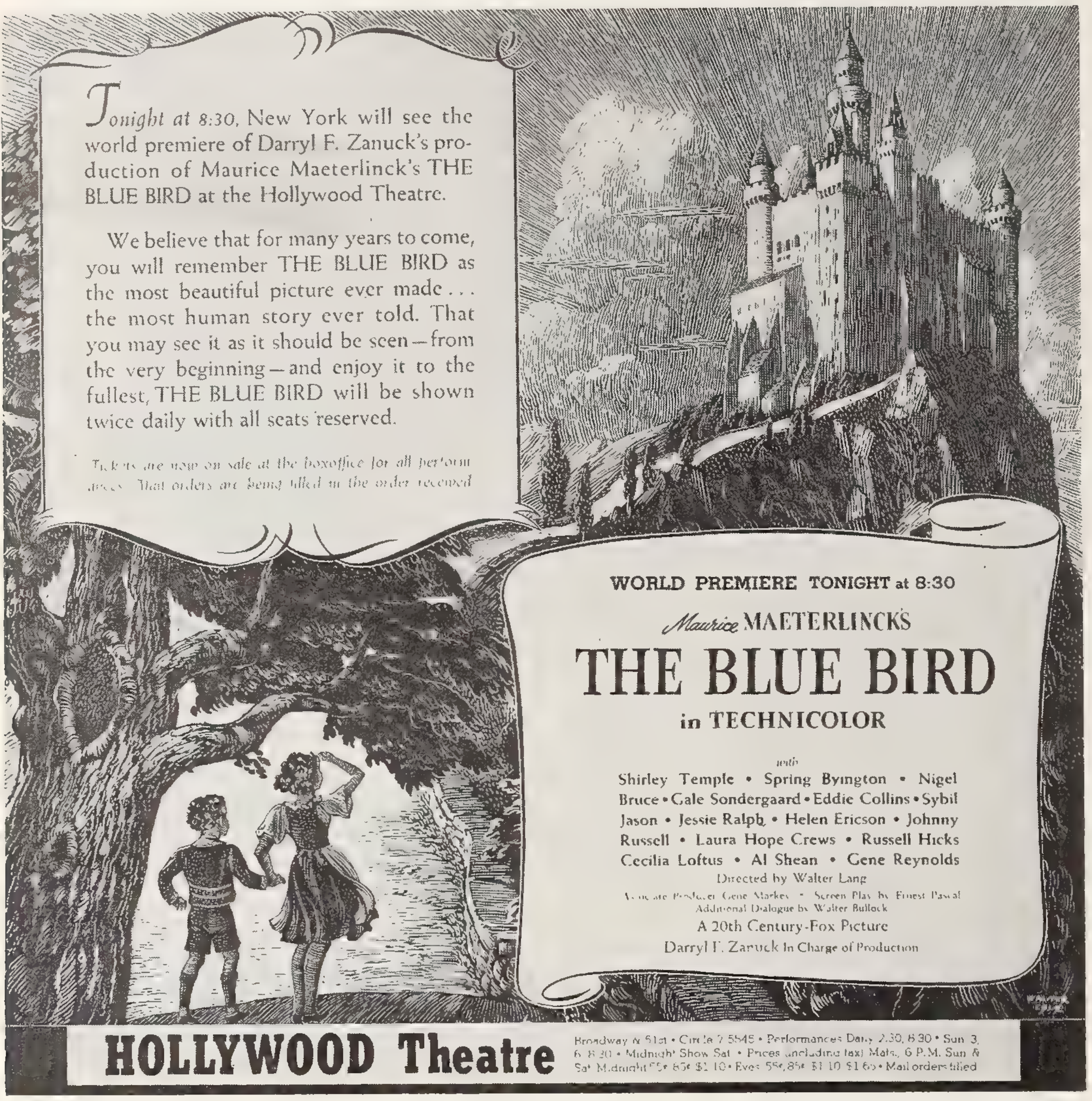
The rains came to Abbeville, La., through the efforts of M. E. Ferrera at the Dixie, who in advance of that picture's opening "manufactured" his own rain by use of a 40-foot perforated pipe atop his marquee, from which water poured incessantly. Boy and girl carrying umbrellas walked back and forth. Various colored lights played on the marquee at night.

"LET'S HEAR FROM YOU"

Fairbairn Wins Citation

Selected for a Quarter-Master Citation in the last quarter of the 1939 Awards and inadvertently omitted was the entry of John Fairbairn, Capitol Theatre, Cardiff, England, on "Union Pacific." Representative of Fairbairn's effective exploitations was his Union Pacific campaign, published in the issue of December 23, in which a model railroad erected in the lobby was viewed by over 150,000 in six weeks.

THE "BLUE BIRD" ADS



Tonight at 8:30, New York will see the world premiere of Darryl F. Zanuck's production of Maurice Maeterlinck's THE BLUE BIRD at the Hollywood Theatre.

We believe that for many years to come, you will remember THE BLUE BIRD as the most beautiful picture ever made . . . the most human story ever told. That you may see it as it should be seen—from the very beginning—and enjoy it to the fullest, THE BLUE BIRD will be shown twice daily with all seats reserved.

Tickets are now on sale at the boxoffice for all performances. Mail orders are being filled in the order received

WORLD PREMIERE TONIGHT at 8:30

Maurice MAETERLINCK'S

THE BLUE BIRD

in TECHNICOLOR

with

Shirley Temple • Spring Byington • Nigel Bruce • Gale Sondergaard • Eddie Collins • Sybil Jason • Jessie Ralph • Helen Ericson • Johnny Russell • Laura Hope Crews • Russell Hicks Cecilia Loftus • Al Shean • Gene Reynolds

Directed by Walter Lang

Associate Producer Gene Markey • Screen Play by Ernest Pascal

Additional Dialogue by Walter Bullock

A 20th Century-Fox Picture

Darryl F. Zanuck In Charge of Production

HOLLYWOOD Theatre

Broadway & 51st • Circle 7-5545 • Performances Daily 2:30, 8:30 • Sun. 3, 6, 8:30 • Midnight Show Sat. • Prices (including tax) Mats., 6 P.M. Sun. & Sat. Midnight 55¢ 85¢ $1.10 • Eves. 55¢, 85¢, $1.10, $1.65 • Mail orders filled

THE reproduction here is of one of the New York newspaper ads, 140 lines on five columns, for the world premiere, on Friday, at the Hollywood theatre, and the reserved seat engagement of Maurice Maeterlinck's "The Blue Bird", produced in Technicolor by Twentieth Century-Fox.

The illustrations, following idealized scenes from the picture, are in scratch-board, a technique applied importantly in others of the larger displays in advance of the premiere. The type is Weiss, a modern face, both type and illustrations, incidentally, to be used throughout.

Breaking a week ahead, the metropolitan advertising was inaugurated with all-type layouts holding mainly to announcement copy, picture, cast and production credits, boxoffice information and prices. Art was used sparingly, mostly as decoration. Pictorial displays of larger size were emphasized in the last four days before opening, with due allowance made for white space. In fact, the entire campaign is distinguished for complete absence of reverses. The importance of the story is indicated in the copy line on one of the ads, "greater than its players," which finds advertising expression in the cast credits. All players are given equal billing. Following Shirley Temple, who is listed first, are Spring Byington, Nigel Bruce, Gale Sondergaard, Eddie Collins, Sybil Jason, Jessie Ralph, Helen Ericson, Johnny Russell, Laura Hope Crews, Russell Hicks, Cecilia Loftus, Al Shean and Gene Reynolds.

The New York campaign is to be followed exactly for the reserved seat dates in San Francisco and Detroit, among others, according to Charles E. McCarthy, Twentieth Century-Fox director of advertising and publicity. The company's "assist" ads for other dates generally will stress the same layouts and selling appeal. This applies also to advertising in pressbooks, national and fan magazines, with the scratch-board technique to be adopted in full-color page ads in selected national weeklies.

Lineage on the New York campaign runs approximately to 2,800 lines in each metropolitan paper, some eight in all.

—A-Mike Vogel

The 'What's What' About Display Ads On the Next Pages

(1) Different sales appeal and layout used in three papers the day ahead to hit as many classifications of readers as possible, was topped by this 125 lines on 3 col., by Ev Callow for "Of Mice and Men" at the Warner Aldine, Philadelphia. Mostly art, the layout was pointed up with the type panel at top and reverse copy circle alongside title to heighten interest.

▽

(2) To emphasize the holiday atmosphere of his "now" ad for "Gulliver" at the Uptown, Toronto, Jim Nairn confined this 60 lines on 3 col., to the reverse arrow pointed to the title circle spotlighting the halftone of scene shot. For particular attention, children's price was set out below.

(3) Since Deanna Durbin is a Toronto favorite, Nairn found no reason to devote his 90 lines on 4 col., holdover on "First Love" at the Imperial, to anything more than an artistic announcement. "She stays" topped the layout for an attention-getter to lead into the star halftone.

▽

(4) Representative of the typical layouts used by the Music Hall, is this 130 lines on 3 col., for "His Girl Friday." For added touches and to concentrate the picture copy for quick reading, atmospheric pen sketches were used as noted, the star halftone at top aiding to frame the whole.

▽

(5) Here, Dinny Dinerman aims his appeal for "Four Wives" at the RKO Albee, Cincinnati, by selling an assurance of the picture's quality through the connection with "Four Daughters," which starred John Garfield. Since Garfield is referred to in "Wives," this is indicated by the square halftone and reminder copy to left of title. Size: 100 lines on 2 col.

▽

(6) Both thrill and romance were sold in a series of teasers for "Raffles" at the New York Roxy, as represented by this 50 lines on 2 col., by ad head Homer Harmon. Opera-hatted head of Niven was used to set the class of the attraction.

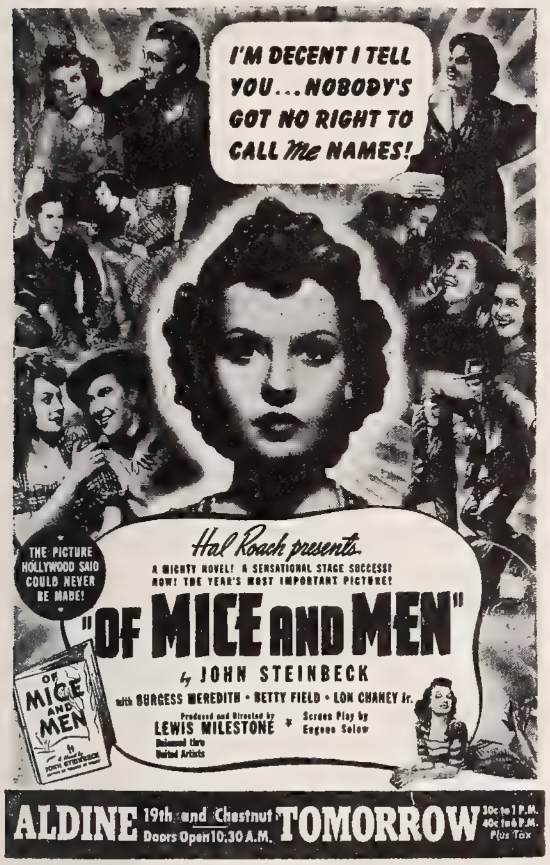
▽

(7) To avoid any confusion regarding the newness of RKO's "Hunchback," Vic Gauntlett planted a prominent copy panel to emphasize it as "first time on talking screen." Gauntlett steered away from the horror angle in copy and also in art as illustrated by the familiar pose of Laughton with face covered. Romance was noted by dancing pose of O'Hara which supplied ad balance. Size: 150 lines on 2 col.

▽

(8) Manny Pearlstein's holdover layout for "Hunchback" at Warners Hipp, Cleveland, was based on use of white space for quick attention value in a relatively restricted ad size. Display followed a definite pattern of "where-when-who-what." Size, 85 lines on 2 col.

REPRESENTATIVE NEWSPAPER ADS



I'M DECENT I TELL YOU... NOBODY'S GOT NO RIGHT TO CALL *me* NAMES!

THE PICTURE HOLLYWOOD SAID COULD NEVER BE MADE!

Hal Roach presents

A MIGHTY NOVEL! A SENSATIONAL STAGE SUCCESS! NOW! THE YEAR'S MOST IMPORTANT PICTURE!

"OF MICE AND MEN"

by JOHN STEINBECK

with BURGESS MEREDITH • BETTY FIELD • LON CHANEY Jr.

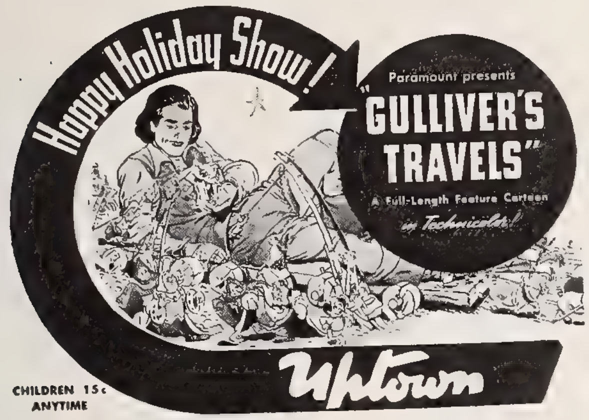
Produced and Directed by LEWIS MILESTONE * Screen Play by Eugene Solow

Released thru United Artists

OF MICE AND MEN

ALDINE 19th and Chestnut Doors Open 10:30 A.M. TOMORROW 30c to 1 P.M. 40c to 6 P.M. Plus Tax

1



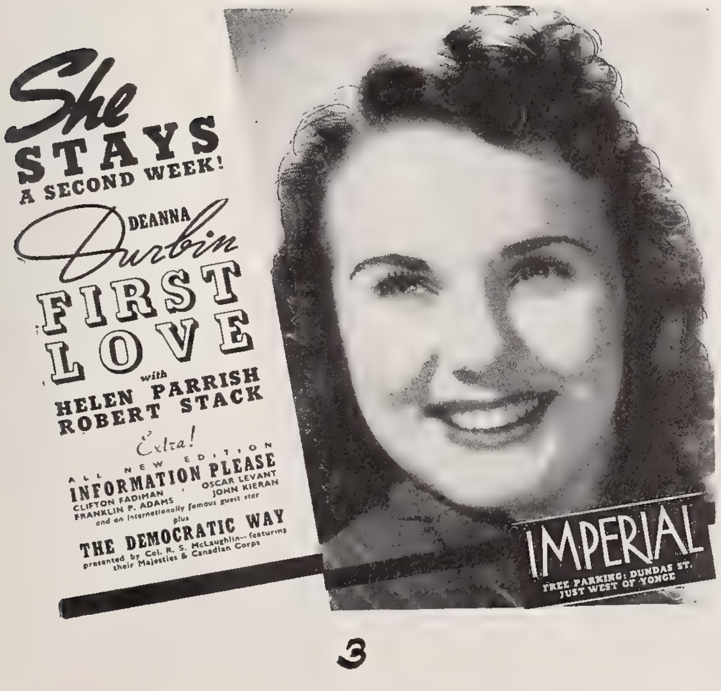
Happy Holiday Show!

Paramount presents "GULLIVER'S TRAVELS" A Full-Length Feature Cartoon *in Technicolor!*

Uptown

CHILDREN 15c ANYTIME

2



She STAYS A SECOND WEEK!

DEANNA *Durbin*

FIRST LOVE

with HELEN PARRISH ROBERT STACK

Extra!

ALL NEW EDITION INFORMATION PLEASE

CLIFTON FADIMAN, FRANKLIN P. ADAMS, OSCAR LEVANT, JOHN KIERAN and an internationally famous guest star

plus

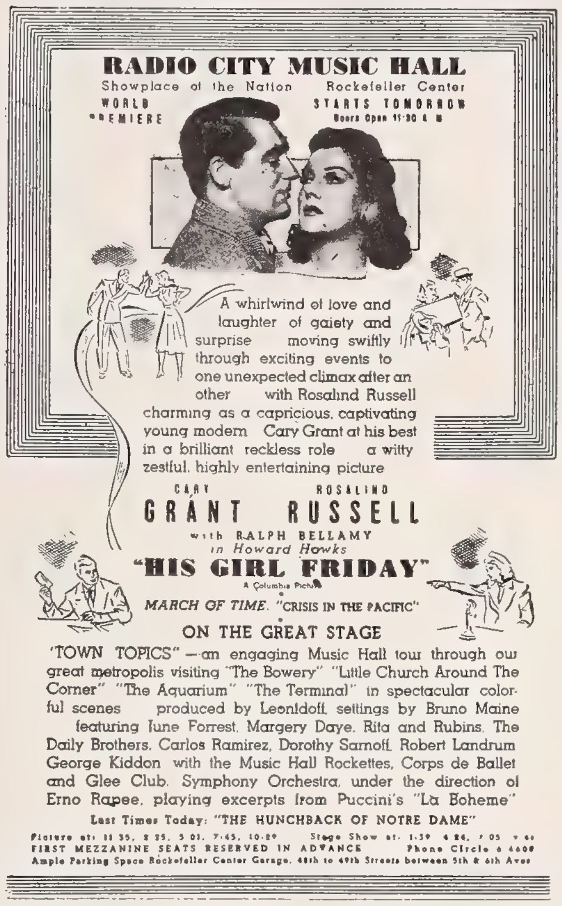
THE DEMOCRATIC WAY

presented by Col. R. S. McLaughlin—featuring their Majesties & Canadian Corps

IMPERIAL

FREE PARKING: DUNDAS ST. JUST WEST OF YONGE

3



RADIO CITY MUSIC HALL

Showplace of the Nation Rockefeller Center

WORLD PREMIERE

STARTS TOMORROW

Doors Open 11:30 A. M.

A whirlwind of love and laughter of gaiety and surprise moving swiftly through exciting events to one unexpected climax after another with Rosalind Russell charming as a capricious, captivating young modern Cary Grant at his best in a brilliant reckless role a witty zestful, highly entertaining picture

CARY GRANT ROSALIND RUSSELL

with RALPH BELLAMY

in Howard Hawks

"HIS GIRL FRIDAY"

A Columbia Picture

MARCH OF TIME. "CRISIS IN THE PACIFIC"

ON THE GREAT STAGE

"TOWN TOPICS"—an engaging Music Hall tour through our great metropolis visiting "The Bowery" "Little Church Around The Corner" "The Aquarium" "The Terminal" in spectacular colorful scenes produced by Leonidoff, settings by Bruno Maine featuring June Forrest, Margery Daye, Rita and Rubins, The Daily Brothers, Carlos Ramirez, Dorothy Sarnoff, Robert Landrum George Kiddon with the Music Hall Rockettes, Corps de Ballet and Glee Club. Symphony Orchestra, under the direction of Erno Rapee, playing excerpts from Puccini's "La Boheme"

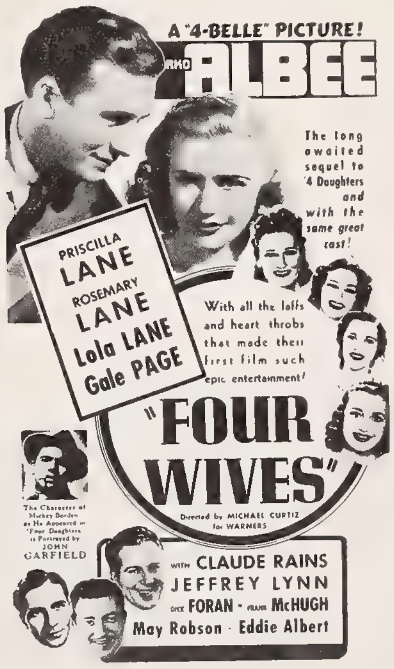
Last Times Today: "THE HUNCHBACK OF NOTRE DAME"

Picture at: 11 35, 2 25, 5 01, 7:45, 10:29 Stage Show at: 1:39 4 24, 7 05

FIRST MEZZANINE SEATS RESERVED IN ADVANCE Phone Circle 6 4600

Ample Parking Space Rockefeller Center Garage, 48th to 49th Streets between 5th & 6th Aves

4



A "4-BELLE" PICTURE!

RKO ALBEE

The long awaited sequel to '4 Daughters' and with the same great cast!

PRISCILLA LANE

ROSEMARY LANE

Lola LANE

Gale PAGE

With all the laffs and heart throbs that made their first film such epic entertainment!

"FOUR WIVES"

Directed by MICHAEL CURTIZ for WARNERS

The Character of Mickey Borden as He Appeared in 'Four Daughters' is Portrayed by JOHN GARFIELD

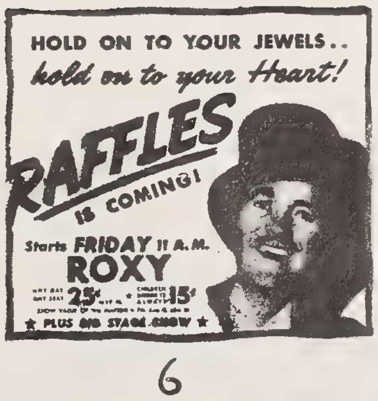
with CLAUDE RAINS

JEFFREY LYNN

DICK FORAN • FRANK McHUGH

May Robson · Eddie Albert

5



HOLD ON TO YOUR JEWELS..

hold on to your Heart!

RAFFLES IS COMING!

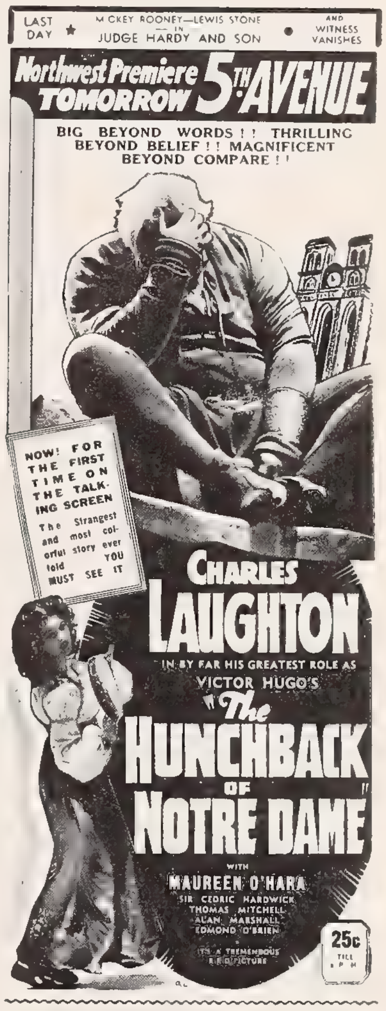
Starts FRIDAY 11 A.M.

ROXY

25c 15c

★ PLUS BIG STAGE SHOW ★

6



LAST DAY ★ MICKEY ROONEY—LEWIS STONE — IN — JUDGE HARDY AND SON ● AND WITNESS VANISHES

Northwest Premiere TOMORROW 5TH AVENUE

BIG BEYOND WORDS!! THRILLING BEYOND BELIEF!! MAGNIFICENT BEYOND COMPARE!!

NOW! FOR THE FIRST TIME ON THE TALKING SCREEN

The Strangest and most colorful story ever told YOU MUST SEE IT

CHARLES LAUGHTON

IN BY FAR HIS GREATEST ROLE AS

VICTOR HUGO'S "The HUNCHBACK OF NOTRE DAME"

WITH MAUREEN O'HARA

SIR CEDRIC HARDWICK

THOMAS MITCHELL

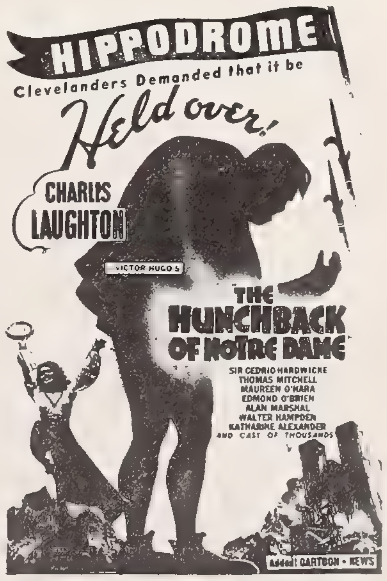
ALAN MARSHALL

EDMOND O'BRIEN

IT'S A TREMENDOUS R K O PICTURE

25c TILL 1 P M

7



HIPPODROME

Clevelanders Demanded that it be *Held over!*

CHARLES LAUGHTON

VICTOR HUGO'S

"THE HUNCHBACK OF NOTRE DAME"

SIR CEDRIC HARDWICKE

THOMAS MITCHELL

MAUREEN O'HARA

EDMOND O'BRIEN

ALAN MARSHAL

WALTER HAMPDEN

KATHARINE ALEXANDER

AND CAST OF THOUSANDS

Added! CARTOON • NEWS

8

MINNESOTANS REPORT ON BOXOFFICE DOINGS

Minnesota Amusement Managers Create Comprehensive Tieins for Buildup of Recent Dates

Representative of the effective showmanship displayed by theatremen of the Minnesota Amusement circuit are details of the following campaigns covering various dates from different situations. Numerous sources of exploitation have been tapped in these promotional activities which cover contributions from the office of Charlie Winchell, circuit ad head, as well as those forwarded directly from men in the field.

For "Eternally Yours," at the Lyceum, Duluth, Minn., Manager Geo. D. Irwin, used various devices including a miniature letter in an envelope, size, two inches by three and a half. Envelope with simulated stamp cancellation was addressed: "A little letter for you inside." The letter started with the line: "Most good things come in small packages," went on to tell of the picture, and was signed Eternally Yours.

Irwin Uses Cashier Cards

Irwin also had the "I am your cashier" cards made up, signed by the ticket-sellers and passed out to women patrons at the boxoffice. The copy was a personal plug by the girls for the picture. Postcards addressed to 10 friends of each of the staff were mailed wherein the signer endorsed the date and urged attendance. Top newspaper tiein was a series of personals on the classified page addressed to "Dear Anita" and signed "Arturo."

Among the civic-minded organizations in St. Paul, is the Hospitality Club which publicizes the movies in the local buildup. Promoted by Don Alexander, publicity head, and Manager Walter Van Camp, of the Paramount, was a five-column ad signed by the Club and given over to art and copy on coming pictures. The theatremen also cracked an 18-page special fashion supplement with a series of fashion shots of stars in coming pictures.

On "Drunk Driving", the theatremen promoted a full page in the roto section which featured numerous scenes from the picture together with tiein copy. In addition story on police commissioner's endorsement was run.

Steffy Stresses Fashions in "Babes"

The fashion angle was also exploited by Manager Frank Steffy, at the State, Minneapolis, on "Babes in Arms," with the aid of admen Ev Seibel and George Tharp. Smart program gotten out by leading women's shops for a fashion parade held in downtown hotel included mention of Judy Garland styles. Tiein was completed with line at the bottom of program listing star, picture and theatre.

For "Drums Along the Mohawk,'" theatremen tied in with a full-page color ad by Standard Oil, copy tieing in the "thrill to Claudette Colbert and thrill to a full tank of Standard Red Crown." All the company's filling stations displayed copy of ad and plugged the picture to customers. Company supervisors also worked up theatre parties among the employees. Souvenir photos of Colbert with theatre credits imprinted on reverse, were distributed at stations and by uniformed attendants in the lobby ahead.

Unique invitations to an advance screening of "Ninotchka" at the Paramount, St. Cloud, Minn., were worked out by Manager Fred Larkin with a lucky stunt in the form of a small stapled folder. Widely distributed, the cover carried copy suggesting the folder be opened to determine whether the holder would be among the 50 to be invited. Two sets of copy were used inside. The 50 with the invites read "you really are lucky. You are hereby invited," etc. The other said "we are sorry you did not pick a lucky one. But don't be downhearted. Everything will be all right if you see."

In Rochester, Minn., for "Jeepers Creepers," at the Lawler, Manager Don P. Fredrickson put out a hillbilly ballyhoo with local boys in costume. Boys paraded the town playing and singing topical numbers, rode about town in old model bannered car. They carried the necessary props, such as corn cob pipes, squirrel rifles and brown jugs. Boys were members of local high school band.

Ryan Holds Score Guessing Contest

Cracking a tough paper for tieins was accomplished by Manager Joe Ryan, Eastman, St. Cloud, Minn., through a score guessing contest put on by the daily. Ryan offered passes as extra prizes in return for mention in the publicity and also in full-page co-ops arranged by the paper to build up the interest. The passes attracted wide attention with entries growing each week as a result to the extent that the paper has tied in with Joe for the same hookup next year, and is ready to listen to other theatre promotional ideas previously turned down.

At the Century, Minneapolis, Manager Charley Zinn aroused interest in "Jamaica Inn" with an imprinted miniature blotter, calling card size, distributed in office buildings, offices and stores in the downtown loop. Card carried Laughton's name across face with copy at top to meet the star at Jamaica Inn.

Swenson Honors Football Squad

Harvey Swenson describes the wide publicity obtained with two annual "most valuable player" awards, voted to outstanding local high school and college members of football squad. Started in 1932, the tiein has been growing each year with Swenson awarding the plaques at theatres on different nights for added business and attentions in the local press.

For "Marx Bros at the Circus," Byron McElligott used a bannered "elephant" for street attention, two locals supplying the leg-power and animal animation. An open letter to Adolph Hitler for "All Quiet," by W. F. McKallor, stirred up a lot of local attention on the date. And to celebrate the 30th anniversary in pictures of L. G. Roesner, Minnesota partner in Winona, Minn., Harold Borresen advertised a reel of old time pictures showing local scenes.

Nelson Tops "Women" Drive With 16-Page Supplement

To be listed among the top promotions for "The Women" is the special 16-page supplement promoted by Manager Jack Nelson for his date at the Capitol, North Bay, Canada. Distinguished by a two-color front page and with copy that tied in the section directly to the picture, the supplement represented the top merchants in town with all ad copy hooked in with Nelson's date. In addition, there were feature articles on various phases of women appeal, publicity stories and art. Jack handled all the selling, there being no cost to the theatre. Paper further cooperated by announcing the supplement in advance.

Radio publicity was spiced with a series of teaser spot announcements, such as "I beg your pardon, Have you a date with the Women?" "No men wanted. Can the Women get away with it." And so forth. These announcements were promoted and used in addition to Nelson's regular program.

Novelty gags took the form of a tiein with the Lions, the Round Tabler placing a large sign over the doors at a stag party, copy reading: "Where are the Women." He also put pickets on the street with signs reading that the theatre was unfair to men since there were no men in the picture. Nelson also publicized the date at popular women's lodge dance by working a three and a six sheet into a stage decoration tiein line over the title reading: "We Salute the Women."

"LET'S HEAR FROM YOU"

Mayor Is Guest of Honor At Egan's "Lion" Opening

Booked in on short notice for a pre-Christmas date, "Lion Has Wings" was given a thorough sendoff at the Palace, Calgary, Alberta, Can., through the efforts of Manager Pete Egan and assistants, G. Shafer and C. Egan. Confirmation of the date brought immediate advance publicity culminating in a lengthy editorial by the editor of the leading daily, after a private screening. Paper also ran shots of prints delivered by air to all parts of the Dominion and photo of the Mayor of Calgary being greeted by Pete at the opening.

Advance was plugged ahead on three radio programs and special kiddie matinee held for early buildup. Front was artistically bannered and further decorated with strings of army pennants. Opening night, was given a military flavor with traffic at the boxoffice regulated by soldiers from nearby barracks, present as Egan's guests.

"LET'S HEAR FROM YOU"

Baby Tieins Feature Bray "Thin Man" Date

It was Baby Week for Lew Bray, at the Lyric, Brownwood, Texas, for "Another Thin Man," with the exploitation leaning heavily and successfully to tieups featuring the new addition to the Thin Man family. To announce the third member, Bray used the clothes-line idea for his lobby, single diapers hung for each letter of the title. Regular clothes pins kept them in place. Complete cost was three dollars.

Baby bed occupied by large doll was placed in lobby week ahead and during run. Crib was completely furnished with a card across the head carrying scene shot and copy. Leading jeweler cooperated with a window of baby things and Bray reports similar displays in other well-located stores.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, Mel.............Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel...................Foreign
Allegheny Uprising, 006, Mel...........RKO
All at Sea, Com.......................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel..........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel......Col
And So Goodbye, Mel.....................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel...FN
Another Thin Man, 13, Com.-Mel.......MGM
Arizona Kid, The, 951, West............Rep
Arouse and Beware, Mel................MGM
At Good Old Siwash, Com.-Mel.........Para
At Your Age, Com......................GN

B

Babes In Arms, 9, Mus.-Com...........MGM
Bachelor Mother, 932, Mel.............RKO
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, 17, Mus.....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel.................Para
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks! Com.....................Col
Big Guy, The, 4016, Mel...............Univ
Big Town Czar, 3018, Mel..............Univ
Bill of Divorcement, Mel...............RKO
Biscuit Eater, The, Mel................Para
Billy the Kid Returns, 851, West.......Rep
Black Friday, Mel......................Univ
Blackmail, 5, Mel......................MGM
Blazing Six Shooters, West.............Col
Blind Alley, Mel........................Col
Blondie Brings Up Baby, Com..........Col
Blondie on a Budget, Com................Col
Blondie Takes a Vacation, Com..........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West.........Rep
Boy Friend, 943, Com..............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 937, Com.-Mel..........MGM
British Intelligence, Mel................WB
Brivele Der Mamen, A, Mel.........Foreign
Broadway Melody of 1940, Mus.........MGM
Brother Rat and a Baby, Com...........WB
Brother Orchid, Mel......................WB
Buck Benny Rides Again, Com........Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West.......................RKO
Bullets for Rustlers, West.............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel.......................Col
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel...........Rep
Calling Philo Vance, Mel...............WB
Captain Fury, Mel.......................UA
Career, 930, Mel........................RKO
Castle on the Hudson,Mel...............WB
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel........................FN
Champ, The, Mel........................MGM
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie McCarthy, Detective, Com.......Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, Mel....................Mono
Cheyenne Kid, The, West...............Mono
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel............WB
Children of the Wild, 315, Mel...........GN
Chip of the Flying U, 4060, West.......Univ
Chump at Oxford, Com..................UA
Citadel of Silence, Mel..............Foreign
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Cisco Kid in Chicago, 039, Mel.....20th-Fox
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel.................Col
Coast Guard, Mel........................Col
Code of the Secret Service, 374, Mel......FN
Code of the Streets, 3019, Mel..........Univ
Colorado Sunset, 846, West..............Rep
Come On, George, Com..............Foreign
Comet Over Broadway, 370, Mel..........FN
Confessions of a Nazi Spy, Mel..........FN
Congo Maisie, 19, Mel..................MGM
Conspiracy, 935, Mel....................RKO
Convicted Woman, Mel...................Col
Covered Trailer, 915, Com...............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West.........Rep
Crashing Thru, 3936, Mel..............Mono

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com...............MGM
Danger Ahead, Mel......................Mono
Danger Flight, 3816, Mel..............Mono
Danger on Wheels, Mel.................Univ
Dark Command, The, Mel...............Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel..........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.........Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel....Foreign
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel..........Univ
Devil Is an Empress, Mel............Foreign
Discoveries, Mus. ....Foreign
Disputed Passage, 3908, Mel............Para
Dock on the Havel, Mel.............Foreign
Dr. Cyclops, Mel.......................Para
Doctor Takes a Wife, The, Com.........Col
Dodge City, 304, Mel. (C).............WB
Double Alibi, Mel.......................Univ
Double Deal, Mel...................St. Rts
Down Our Alley, Mus.-Com..........Foreign
Down the Wyoming Trail, 3864, West...Mono
Down Went McGinty, Mel...............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...............FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, 18, Mel..............MGM
Earthbound, 034, Mel...............20th-Fox
East Side of Heaven, Mus.-Com........Univ
East Side Kids, Mel....................Mono
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel...................Para
End of a Day, Mel....................Foreign
Enemy Within, The, Mel................WB
Englishman's Home, An, Mel..........Foreign
Entente Cordiale, Mel................Foreign
Escape, The, Mel...................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, Mel...................FN
Eternally Yours, Mel.....................UA
Everybody's Hobby, 376, Com.............FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel..........RKO
Ex Champ, 3010, Mel....................Univ
Exile Express, 301, Mel..................GN

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel..............MGM
Fatal Hour, Mel........................Mono
Fifth Avenue Girl, 934, Com..........RKO
Fight for Peace, The, 3831, Mel........Mono
Fighting Gringo, 986, West.............RKO
Fighting, Mad, 3937, West...........Mono
Fighting 69th, 451, Mel..................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col
Five Little Peppers at Home, Com.......Col
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel......MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com................RKO
Forgotten Woman, The, 3031, Mel......Univ
For Love or Money, 3030, Mel...........Univ
40 Little Mothers, Com.................MGM
For Women Only, 037, Mel..........20th-Fox
Four Feathers, Mel. (C)..................UA
Four Wives, 453, Mel.....................FN
Framed, 4032, Mel......................Univ
French Without Tears, Com............Para
Frontier Marshal, West.............20th-Fox
Frozen Limits, Com..................Foreign
Fugitive at Large, Mel..................Col
Fugitive from Justice, Mel.............WB
Full Confession, 003, Mel..............RKO
Full Speed Ahead, Mel...................GN

G

Gambling on the High Seas, Mel........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, Mel. ....Para
Girl and the Gambler, 926, Mel..........RKO
Girl from Mexico, 928, Com.-Mel........RKO
Girl from Rio, 3825, Mel...............Mono
Girl Must Live, Com...............20th-Fox
Golden Boy, Mel.........................Col
Golden Gloves, Mel......................Para
Gold Star Mothers, Mel...........Producers
Gone with the Wind, Mel. (C).........MGM
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.......Col
Goose Step, Mel...................Producers
Gorilla, The, 944, Com.-Mel.......20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel...............Para
Granny Get Your Gun, Mel..............WB
Grapes of Wrath, 040, Mel..........20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, Mel........................Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus...........Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel......20th-Fox
Hell's Harbor, Mel.................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com..........MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Here for a Day, 4035, Mel.............Univ
Heroes in Blue, 3919, Mel.............Mono
Hidden Enemy, Mel.....................Mono
Hidden Power, Mel.......................Col
High School, 028, Com.............20th-Fox
His Girl Friday, Mel....................Col
Hollywood Cavalcade, Mel. (C)....20th-Fox
Home from Home, Com...............Foreign
Honeymoon in Bali, 3904, Com..........Para
Honeymoon Deferred, Mel..............Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com....................Foreign
Hotel Imperial, 3836, Mel..............Para
House Across the Bay, Mel.............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel. ....Foreign
House of Fear, The, 3038, Mel.........Univ
House of Seven Gables, Mel............Univ
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Killed the Count, Mel...............Foreign
I Met a Murderer, Mel..............Foreign
Indianapolis Speedway The, 315, Mel.....WB
In Name Only, 936, Mel.................RKO
In Old Monterey, 847, West............Rep
Inside Information, 3039, Mel..........Univ
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel............UA
Invisible Killer, The, Mel..........Producers
Invisible Man Returns, Mel.............Univ
Insivible Stripes, 408, Mel.............WB
Invitation to Happiness, Com.-Mel......Para
Irene, Mus. ....RKO
Irish Luck, Mel.........................Mono
I Stole a Million, 3007, Mel............Para
Island of Lost Men, 3848, Mel..........Para
Isle of Destiny, Mel....................RKO
I Take This Woman, Mel.............MGM
It All Came True, Mel...................WB
It Could Happen to You, 950, Mel...20th-Fox
It's a Date, Mus.-Com..................Univ
It's a Wonderful World, 936, Com.-Mel..MGM
I Was an Adventuress, 038, Mel......20th-Fox

J

Jamaica Inn, 3906, Mel.................Para
Jeepers Creepers, 914, Com.............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel.........................WB
Judge Hardy and Son, 16, Com.......MGM
Just William, Com...................Foreign

K

Kansas Terrors, The, 961, West..........Rep
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel...............WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel............WB
Knights of the Range, West.............Para
Konga, the Wild Stallion, Mel.........Col

L

Lady Dick, Mel..........................FN
Lady of the Tropics, 947, Mel.........MGM
La Immaculada, Mel..................Foreign
Lambeth Walk, Com....................MGM
La Noche de los Maxas, Mel.........Foreign
Llano Kid, 3913, West.................Para
Last Desire, Mel.....................Foreign
Last Express, 3028, Mel.................Univ
Laugh It Off, 4026, Mel................Univ
Law of the Pampas, 3955, West........Para
Law of the Texan, West.................Col

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Legion of Lost Flyers, 4053, Mel.......Univ
Legion of the Lawless, 082, West........RKO
Life of Dr. Ehrlich, Mel.................WB
Light of the Western Stars, West.......Para
Light That Failed, The, Mel..........Para
Lion Has Wings, Mel....................UA
Little Accident, 4019, Com.............Univ
Little Orvie, Com.......................RKO
Little Miss Broadway, Mus.........20th-Fox
Little Old New York, 031, Mel.......20th-Fox
Llano Kid, Mus.........................Para
Lone Wolf Strikes, Mel..................Col
Lost Squadron, The, 994, Mel...........RKO
Lucky Night, 933, Com.................MGM
Lucky Texan, West.....................Mono

M

Mademoiselle Ma Mere, Com.........Foreign
Mad Empress, The, 420, Mel...........WB
Magnificent Fraud, The, 3847, Mel.......Para
Main Street Lawyer, 905, Mel...........Rep
Maisie, 940, Com.-Mel.................MGM
Man About Town, 3845, Com...........Para
Man from Oklahoma, West..........Producers
Man from Montreal, 4054, Mel..........Univ
Man from Sundown, The, West...........Col
Man from Texas, 3865, West...........Mono
Man in the Iron Mask, Mel.............UA
Man of Conquest, 801, Mel..............Rep
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel..............FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Marines Fly High, Mel..................RKO
Married and in Love, 014, Mel..........RKO
Marseillaise, Mel. ....Foreign
Marshal of Mesa City, 081, West........RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel...........RKO
Men Without Souls, Mel................Col
Mercy Plane, Mel..................Producers
Mexican Spitfire, 016, Com.-Mel.........RKO
Mickey the Kid, 814, Mel..............Rep
Midas Touch, The, Mel..............Foreign
Middle Watch, The, Com..............Foreign
Mikado, The, 4044, Mus. (C)..........Univ
Millionaire Playboy ....RKO
Million Dollar Legs, 3846, Mel........Para
Mill on the Floss, Mel..............Foreign
Miracle on Main Street, Mel...........Col
Miracles for Sale, 946, Mel............MGM
Mirele Efros, Mel...................Foreign
Missing Daughters, Mel..................Col
Missing Evidence, 4028, Mel...........Univ
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Money to Burn, 917, Com..............Rep
Mountain Rhythm, 845, West...........Rep
Murder on the Yukon, Mel.............Mono
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel........MGM
My Favorite Wife, Com.................RKO
My Little Chickadee, Com..............Univ
My Son Is Guilty, Mel...................Col
My Son, My Son, Mel...................UA
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase,
419, Mel. ....WB
Nancy Drew, Trouble Shooter, 324, Mel....WB
Naughty But Nice, 311, Com.-Mel......WB
Never Mind the Guard.................GN
Never Say Die, 3832, Com.............Para
New Frontier, 868, West...............Rep
New Moon, Mus.......................MGM
News Is Made at Night, 953, Mel....20th-Fox
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, 3912, Mel............Para
90 Degrees South, Mel...............Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Com.....................MGM
No Place to Go, 469, Mel................FN
Northwest Passage, Mel. (C)...........MGM
Nurse Edith Cavell, 001, Mel...........RKO

O

Of Human Bondage, 993, Mel............RKO
Of Mice and Men, Mel....................UA
Oh, Johnny, How You Can Love, 4021,
Mel. ....Univ
Oklahoma Frontier, 4059, West........Univ
Oklahoma Terror, West.................Mono
Old Maid, The, 452, Mel.................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus......................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com.........Para
One of the Finest, Mel.............Producers
1,000,000 B.C., Mel......................UA
One Wild Night, Mel................20th-Fox
Only Angels Have Wings, Mel...........Col
On the Night of the Fire, Mel........Foreign
Opened By Mistake, Com................Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.-Mel....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel...............Col
Outside the Three Mile Limit, Mel.......Col
Overland Mail, 3857, West...............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C)...............UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel.................GN
Papa's Misadventure, Com.............Foreign
Parents on Trial, Mel....................Col
Parole Fixer, Mel.......................Para
Passport to Alcatraz, Mel.................Col.
Phantom Strikes, The, 3923, Mel......Mono
Pinocchio, Cartoon (C).................RKO
Pioneer Days, West.....................Mono
Pioneers of the Frontier, West...........Col
Poisoned Pen, Mel....................Foreign
Pride of the Blue Grass, 418, Mel........WB
Pride of the Navy, 822, Mel............Rep
Primrose Path, The, Com.-Mel..........RKO
Private Lives of Elizabeth and Essex, The,
402, Mel. (C)........................WB

Q

Queen of Destiny, 061, Mel. (C)........RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel...............20th-Fox
Range War, 3954, West................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel....................UA
Rebecca, Mel. ....UA
Remember? 11, Com....................MGM
Remember the Night, Mel...............Para
Renegade Trail, 3859, West.............Para
Reno, 008, Mel........................RKO
Return of Dr. X, Mel...................FN
Ride 'Em Cowgirl, WI-2, West..........GN
Riders of Black River, West.............Col
Riders of Destiny, West...............Mono
Riders of the Frontier, West...........Mono
Riders of Pasco Basin, 4062, West.......Univ
Rigadoon, Mel. ....Univ
Rio, 4014, Mel.........................Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore, Mus.................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, 3951, West.........Mono
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rovin' Tumbleweeds, 848, West..........Rep
Riders of the Sea, 3910, Mel..........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West.........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Saint in London, 929, Mel.............RKO
Saint's Double Trouble, Mel............RKO
Saint Strikes Back, 918, Mel..........RKO
Santa Fe Marshal, West................Para
Santa Fe Stampede, 863, West..........Rep
San Francisco, 636, Mel...............MGM
Saturday's Children, Com.-Mel..........WB
Scandal Sheet, Mel......................Col
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret Four, The, Mel..................Mono
Secret of Dr. Kildare, 12, Mel........MGM
Seventeen, Com. ....Para
She Goes to War, Mel...............St. Rts.
She Married a Cop, Mel................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, 041, West............20th-Fox
Shop Around the Corner, 20, Mel........MGM
Should a Girl Marry? 3830, Mel.......Mono
Should Husbands Work? 816, Com.......Rep
Showdown, West........................Para
Sidewalks of London, Mel..............Para
Singing Charro, The, West..........Foreign
Singing Cowgirl, The, WI-3, West.......GN
Six-Gun Rhythm, WI-19, West..........GN
6,000 Enemies, 938; Mel...............MGM
Sky Patrol, 3815, Mel..................Mono
Slightly Honorable, Mel..................UA
Smashing the Money Ring, Mel..........FN
Smuggled Cargo, 825, Mel...............Rep
Some Like It Hot, 3837, Mus..........Para
Song of the Street, Mel.............Foreign
Sons of the Sea, Mel................Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel...........Rep
So This Is London, Com.............Foreign
South of the Border, 941, West.........Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel..............RKO
Stanley and Linvingstone, Mel......20th-Fox
Star Maker, The, 3851, Mus............Para
Still Water, Com.....................Foreign
Stolen Life, 3864, Mel.................Para
Stop, Look and Love, 008, Com......20th-Fox
Strange, Cargo, Mel...................MGM
Stranger from Texas, The, West.........Col
Stronger Than Desire, Mel..............MGM
Student Nurse, Mel.......................WB
Stunt Pilot, 3814, Mel..................Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel......................RKO
Sun Never Sets, Mel...................Univ
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Swanee River, 017, Mus. (C).......20th-Fox
Sweepstake Winner, Com.................FN
Swift Justice, West.................Producers
Swiss Family Robinson, 019, Mel........RKO

T

Taming of the West, West..............Col
Tarzan Finds a Son, 939, Mel.........MGM
Tear Gas Squad, Mel....................WB
Tell No Tales, 35, Mel.................MGM
Ten Days in Paris, Mel.............Foreign
Tevya, Mel..........................Foreign
Texas Express, West. ....Col
Texas Renegades, West............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel...........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel..........Univ
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel............Foreign
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel.............Col
Thou Shalt Not Kill, 916, Mel...........Rep
Three Cheers for the Irish, Mel..........WB
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West..........Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com................Col
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel........WB
Torture Ship, Mel...................Producers
Tower of London, 4012, Mel...........Univ
Traitor Spy, Mel.....................Foreign
Trapped in the Sky, Mel................Col
Tropic Fury, 4052, Mel.................Univ
20,000 Men a Year, 013, Mel.......20th-Fox
Two Bright Boys, 4017, Mel...........Univ
Two Fisted Rangers, West...............Col
Two's Company, Com....................UA
Two Thoroughbreds, 013, West..........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel.........................Col
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars,
West. ....Mono
Under-Pup, The, 4010, Mel.............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel...............Para
Unmarried ....Para
Untamed. Mel. (C).....................Para
Untitled, Com.........................MGM

V

Vigil in the Night, 007, Mel...........RKO
Village Barn Dance, Mus.-Com.........Rep
Virginia City, Mel......................WB

W

Wall Street Cowboy, 857, West...... .Rep
Wanted by Scotland Yard, 3829, Mel....Mono
War Along the Stage Trail, West.......Para
Ware Case, Mel....................20th-Fox
Waterfront, 325, Mel....................WB
Way Down South, 947, Mus.............RKO
Way of All Flesh, Mel..................Para
We Are Not Alone, Mel.................FN
We Shall Meet Again, Mel..............WB
Westbound Stage, 3952, West...........Mono
Western Caravan, West..................Col
West of Carson City, 4061, West.......Univ
West of the Divide, West..............Mono
What a Life, 3995, Com................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witness Vanishes, The, 4027, Mel......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf Call, 3827, Mel...................Mono
Wolf of New York, Mel..................Rep
Woman Is the Judge, A, Mel...........Col
Woman from Hell, Mel.................Para
Women, The, 1, Com.-Mel............MGM
Women Without Names, Mel...........Para
Wonder World, Mel......................GN
World Moves On, The, Mel.............WB
Wuthering Heights, Mel.................UA
Wyoming Outlaw, 867, West............Rep

Y

You Can't Get Away With Murder, 364,
Mel. ....FN
Young As You Feel, 032, Com.......20th-Fox
Young Man's Fancy, Mel.............Foreign
Young Mr. Lincoln, 947, Mel......20th-Fox
Young Tom Edison, Mel................MGM
Yukon Flight, 3938, Mel................Mono

Z

Zenobia, Com. ....UA
Zero Hour, The, 812, Mel...............Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Jan. 18,'40†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Sept. 7,'39†	92	Jan. 13,'40
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Man From Sundown, The	Chas. Starret - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows-Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	
(See "In the Cutting Room," Nov. 18,'39.)				
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Berry, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	rieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†		
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†		
Doctor Takes a Wife, The*	Loretta Young-Roy Milland			
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Lone Wolf Strikes, The	Warren William-Joan Perry	Jan. 26,'40†		
Men Without Souls*	John Litel-Rochelle Hudson			
Outside the Three Mile Limit	J. Holt-D. Purcell-I. Ware			
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Texas Express	Chas. Starrett-Iris Meredith			
(See "In the Cutting Room," Jan. 13,'40.)				
Too Many Husbands	J. Arthur - F. MacMurray - M. Douglas			

FIRST NATIONAL

(See Warner Brothers)

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Children of the Wild 315	Joan Valerie-James Bush	Oct. 14,'39	57	
Exile Express (G) 301	Anna Sten-Alan Marshal	May 27,'39	71	Aug. 26,'39
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Singing Cowgirl The W1-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39

Coming Attractions

At Your Age
Full Speed Ahead
Never Mind the Guard
Wonder World

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, p. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74; 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Congo Maisie 19	A. Sothern - J. Carroll-R. Johnson	Jan. 19,'40†	70	
(See "In the Cutting Room," Dec. 30,'39.)				
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72.)				
Earl of Chicago (G) 18	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
Kid from Texas, the (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53.)				
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23, '39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arouse and Beware	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Broadway Melody 1940	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Florian	Robert Young-Helen Gilbert			
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville			
Gone with the Wind (A)	Vivien Leigh - Clarke Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
I Take This Woman	Spencer Tracy-Hedy Lamarr.			
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†		Apr. 22,'39
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
Northwest Passage	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Strange Cargo	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter...... Betty Compson	Feb. 2,'40†		
Untitled*	F. Morgan-B. Burke-A. Rutherford			
Young Tom Edison	M. Rooney - G. Reynolds - V. Weidler-F. Bainter-George Bancroft			
(See "In the Cutting Room," Jan. 13,'40.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead	James Newill	Jan. 10,'40†		
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fatal Hour	Boris-Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†		
(See "Mr. Wong at Headquarters," "In the Cutting Room," Dec. 30,'39.)				
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	58	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A)	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Cheyenne Kid, The	Jack Randall	Feb. 24,'40†		
East Side Kids	Dennis Moore-Vince Barnett	Feb. 10,'40†		
Hidden Enemy	Warren Hull-Kay Linaker	Jan. 20,'40†		
Murder on the Yukon	James Newill	Feb. 17,'40†		
Pioneer Days	Jack Randall	Jan. 25,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3509	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 28,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tairoff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G)	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	*58	Jan. 13,'40
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56.)				
Heritage of the Desert (G) 3845	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G)	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	*90	Jan. 13,'40
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man In Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68; Dec. 23,'39, p. 60.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				

Coming Attractions

Adventure in Diamonds	Isa Miranda-George Brent	Mar. 8,'40†		
(See "Diamonds Are Dangerous," "In the Cutting Room," Nov. 11,'39.)				
At Good Old Siwash	Wm. Holder - J. Barrett - B. Granville-E. Stone-V. Glaser			
(See "In the Cutting Room," Dec. 30,'39.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	B. Donlevy - A. Tamiroff - M. Angelus			
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Mar. 25,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Golden Gloves	Jean Cagney-Richard Denning			
(See "In the Cutting Room," Jan. 13,'40.)				
Knights of the Range	Russell Hayden-Jean Parker	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The (G)	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	*99	Dec. 23,'39
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 2,'40†		
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
(See "In the Cutting Room," Jan. 13,'40.)				
Santa Fe Marshal (G)	William Boyd-Russell Hayden	Jan. 26,'40†	*69	Jan. 13,'40
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Showdown	Wm. Boyd-Russell Hayden	May 10,'40†		
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 16,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
(See "In the Cutting Room," Sept. 23,'39.)				
War Along the Strage Trail	Wm. Boyd-Russell Hayden			
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Woman from Hell	Ralph Bellamy - Jean Cagney - Wm. Henry.			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Swift Justice	Tim McCoy			
Texas Renegades	Tim McCoy	Jan. 21,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	60	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Heroes of the Saddle 963	Three Mesquiteers	Jan. 12,'40†	56	
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Thou Shalt Not Kill 916 (A)	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Texas Steers (G) 866	Three Msequiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Village Barn Dance	Richard Cromwell - Doris Day - Lulu Belle & Scotty			
(See "In the Cutting Room," Jan. 13,'40.)				
Wolf of New York	Edmund Lowe - Rose Hobart - James Stephenson			
(See "In the Cutting Room," Jan. 6,'40.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7, 39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16'39 pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Married and In Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	*60	Dec. 16,39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56.				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Feb. 9,'40†		
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble	G. Sanders - H. Whitney - B. Lugosi	Mar. 8,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 26,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 16,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	58	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, .pp. 66, 69. Dec. 30,'39; pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	
(See "In the Cutting Room," Nov. 25,'39.)				
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Step, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	*84	Dec. 23,'39
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson	Mar. 22,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama 035	Sidney Toler-Jean Rogers	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Cisco Kid in Chicago* 039	Cesar Romero-Jean Rogers	Apr. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Earthbound 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
For Women Only 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Apr. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	Apr. 5,'40†		
Little Old New York 041	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†		
Man Who Wouldn't Talk, The 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
They Came by Night 033		Feb. 23,'40†		
Young As You Feel 032	Jed Prouty-Spring Bylngton	Feb. 16,'40†	59	
(See "In the Cutting Room," Dec. 16,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best.	Sept. 22,'39†	70	Sept. 30,'39
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Haviland	Dec. 29,'39†	71	Dec. 23,'39
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72.)				
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65; Sept. 9,'39, p. 71.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
(See "In the Cutting Room," Dec. 16,'39.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson		77	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59.)				
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven			
Over the Moon (A)	Merle Oberon-Rex Harrison		78	Dec. 30,'39
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Big Town Czar (G) 3018	Barton MacLane-Tom Brown-Ed Sullivan	Apr. 21,'39	66	Apr. 22,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G)	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Code of the Streets (G) 3019	Frankie Thomas-Harry Carey-"Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
Invisible Man Returns (G)	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12.'40†	*81	Jan. 13,'40
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Motreal 4054	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Noland-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges -			
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Friday	Boris Karloff-Bela Lugosi			
Danger on Wheels	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Double Alibi	Wayne Morris-Margaret Lindsay			
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	
(See "In the Cutting Room," Oct. 28,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon			
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel	Feb. 9,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rigadoon	Lola Lane-James Craig			
(See "In the Cutting Room," Jan. 13,'40.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11, '39, 39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Esplonage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Rat and a Baby (G)	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	*90	Jan. 13,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Calling Philo Vance	J. Stephenson-Margot Stevenson	Feb. 3,'40†		
Castle on the Hudson	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 10,'40†		
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 17,'40†		
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Magic Bullets	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
(See "In the Cutting Room," Dec. 30,'39.)				
Saturday's Children	John Garfield-Claude Rains			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore - T. Mitchell - P. Lorre-A. Hale			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Feb. 24,'40†		
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley			*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby			88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Discoveries	Carroll Levis	Grand National		66	Sept. 2,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Killed the Count (A)	Syd Walker	Grand National		89	Sept. 2,'39
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire* (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cu-and Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya* (G)	Maurice Schwartz	Maymon	Feb. 5,'39	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
Traitor Spy	Bruce Cabot	Assoc. British		87	Dec. 30,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
Awful Goof, The 1427 Charley Chase Andy Clyde	Dec. 22,'39†	17
Calling All Curs (9-9-39) 1491 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39†	18
Heckler, The 1430 Charley Chase	Feb. 16,'40†	2 rls.
Mr. Clyde Goes to Washington 1429 Andy Clyde	Feb. 2,'40†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing But Pleasure 1428. Buster Keaton	Jan. 5,'40†	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oh, You Nazty Spy 1404 (3 Stooges)	Jan. 19,'40†	2 rls.
Olly to Bed, Olly to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Mar. 8,'40†	2 rls.
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
Threads of a Nation, The 1972	Jan. 19,'40†	1 rl.
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	10

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots' Expedition 1507	Feb. 9,'40†	6½
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39)		
Nell's Yells 9511	Nov. 3,'39†	7
Odd Sports 9804	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Dec. 22,'39†	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Jan. 26,'40†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	6
Little Lost Sheep 1751	Oct. 6,'39†	7
Practice Makes Perfect 1753	Apr. 5,'40†	6

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	6
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	10
No. 4 1854	Jan. 5,'40†	1 rl.
No. 5 1855	Feb. 9,'40†	1 rl.
No. 6 1856	Mar. 15,'40†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1804	Feb. 22,'40†	1 rl.
Jai Alai (1-6-40) 1802	Nov. 30,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Skiing Technique 1803	Jan. 19,'40†	1 rl.
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.
No. 3 1903 (Federal Bureau of Investigation)	Feb. 9,'40†	2 rls.

MGM

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The (12-23-39) W-891 (color)	Oct. 28,'39	9
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15, '39	8
Mad Maestro, The W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81 (color)	Dec. 9,'39	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish P-1 Neil Hamilton-Lynne Carver	Dec. 23,'39†	20
No. 27—Know Your Money P-2	Jan. 27,'40†	2 rls.

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia .... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Night Descends on Treasure Island T-57	Jan. 20,'40†	1 rl.
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27, '39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes M-75 (Sepia)	Dec. 30,'39†	11
Old South, The M-77	Jan. 20,'40†	1 rl.
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 (Sepia)	Jan. 6,'40†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Alfalfa's Double C-134	Jan. 20,'40†	11
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Maintain the Right S-104	Jan. 13,'40†	10
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
F-958	June 10,'39	10
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Little Lambkin C9-2	Feb. 2,'40†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile (1-6-40) K9-3	Nov. 10,'39†	10
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl.
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 9,'40†	1 rl.
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. A9-5	Dec. 29,'39†	1 rl.
Here's Hal (1-6-40) A9-4	Nov. 24,'39†	10
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl.
Moments of Charm of 1940 (10-4-39) A9-2 Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Flo Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov. 17,'39†	11
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Sugar Wind V8-5	Jan. 19,'40†	1 rl.
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review V9-4	Dec. 22,'39†	1 rl.

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 10—P8-10	May 5,39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) E 8-8 (Special)	Apr. 7,'39	22
Females Is Fickle E9-3	Feb. 23,'40†	1 rl.
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearian Spinach E9-2	Jan. 19,'40†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13.	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts R9-6	Dec. 8,'39†	1 rl.
No. 71—Bowling Skill R9-7	Jan. 26,'40†	1 rl.

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept. 29,'39†	1 rl.
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39†	18

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—L9-3	Jan. 19,'40†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Slightly at Sea	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—(1-6-40) 04,204	Dec. 1,'39†	11

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinguette (7-15-39)	May 26,'39	8
West Wall (1-6-40) 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Billposters, The 04,105	Apr. 9,'40†	1 rl.
Day in a Dog's Life 04,109	July 12,'40†	1 rl.
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Date 04,106	May 10,40†	1 rl.
Donald's Dog Laundry 04,103	Mar. 8,'40†	1 rl.
Donald's Outboard Motor 04,107	May 31,'40†	1 rl.
Donald's Vacation 04,108	June 21,'40†	1 rl.
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39	7
Magician Mickey 04,110	Aug. 2,'40†	1 rl.
Officer Duck 04,101	Sept. 22,'39†	8
Riverter 04,102	Feb. 16,'40†	1 rl.
Sea Scout 94,115	June 30,'39	8
Tugboat Mickey 04,104	Mar. 29,'40†	1 rl.
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Mystic Siam (5-6-39) 9105	Mar. 17,'39	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39	10

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Gandy Goose in the Frame Frame Up 9507	Dec. 30,'38	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl.
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Three Bears, The 9526 (color)	Feb. 10,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Feb. 16,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skiis")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'32	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty (1-6-40) 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.
No. 73—Novelty 4378	Feb. 19,'40†	2 rls.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies (1-6-40) 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) John Payne	Nov. 25,'39†	15
Remember When (9-16-39) 5101 Eaton Boys	Jan. 20,'40†	20
One for the Books (1-6-40)		20

COLOR PARADE

Title	Rel. Date	Min.
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.
New Horizons (1-13-40) 5104	Jan. 6,'40†	10

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16
Old Hickory (1-6-40) 5003	Dec. 23,'39†	17

LOONEY TUNES

Title	Rel. Date	Min.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec. 16,'39†	7
No. 80—Porky's Last Stand 5607	Jan. 6,'40†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and Hic Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb. 17,'40†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 78—Presto Change 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec. 16,'39†	7
No. 99—The Curious Puppy 5309	Dec. 30,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Romance In Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mrs. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept. 1,'39	22
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
ATLAS		
Xochimilco (1-13-40)		11
BRITISH		
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17
CENTRAL		
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do it Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER INTERNATIONAL		
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.
PARAMOUNT BRITISH		
'Arf a Mo' Hitler (10-28-39)		28
PATHE COMMERCIAL		
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls.
WORLD		
City, The (5-20-39)		44
YORKE		
Couriers of the Nation (12-9-39)		17
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1-13-40) 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	2 rls. (each) (1 episode 31 min.)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept. 2,'39	(1st episode 29 min.)
Drums of Fu Manchu Henry Brandon-Luana Walters (15 episodes)		
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley		18 (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (Larry (Buster) Crabbe	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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MOTION PICTURE HERALD

Neely Bill Brings Splits in Owners' Ranks, Move to Unify Labor, Coast Call for Debate

What the Neely Bill Demands

Majors Turn to Product and Totals for Season 1940-41

Hollywood Pays $2,470,000 For Story Material in a Year

U. S. Hit in Schine Action; Majors Attack Two Other Suits

Exhibitor Units Clash Over Cash Giveaways on the Radio

"New RKO" Emerges out of Seven-Year Reorganization

REVIEWS

"Abe Lincoln in Illinois"

"Grapes of Wrath"

"The Blue Bird"

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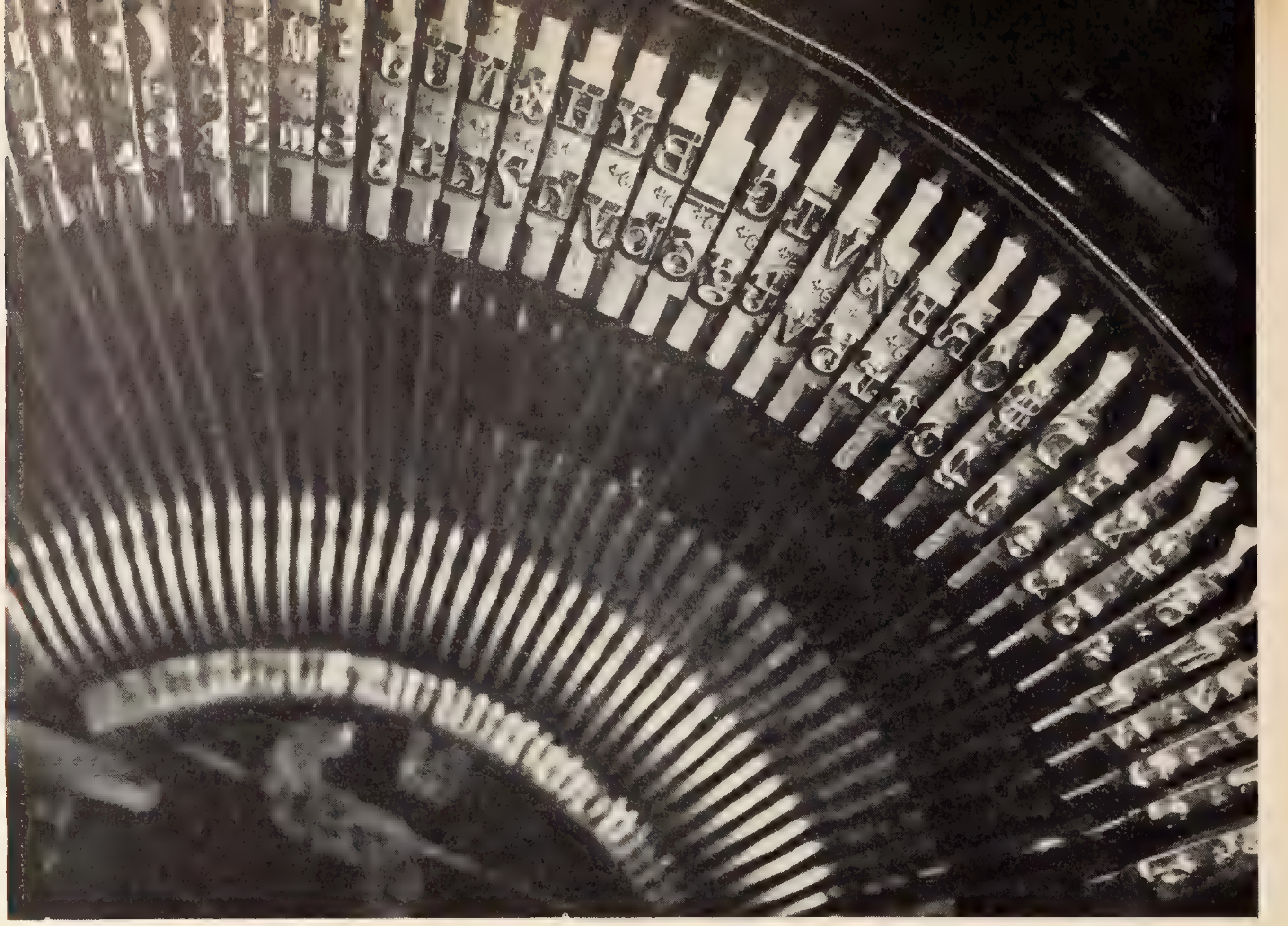

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(Fred Astaire, Eleanor Powell)

THE MAN FROM DAKOTA
(Wallace Beery, Dolores Del Rio)

NORTHWEST PASSAGE in Technicolor
(Spencer Tracy, Robert Young)

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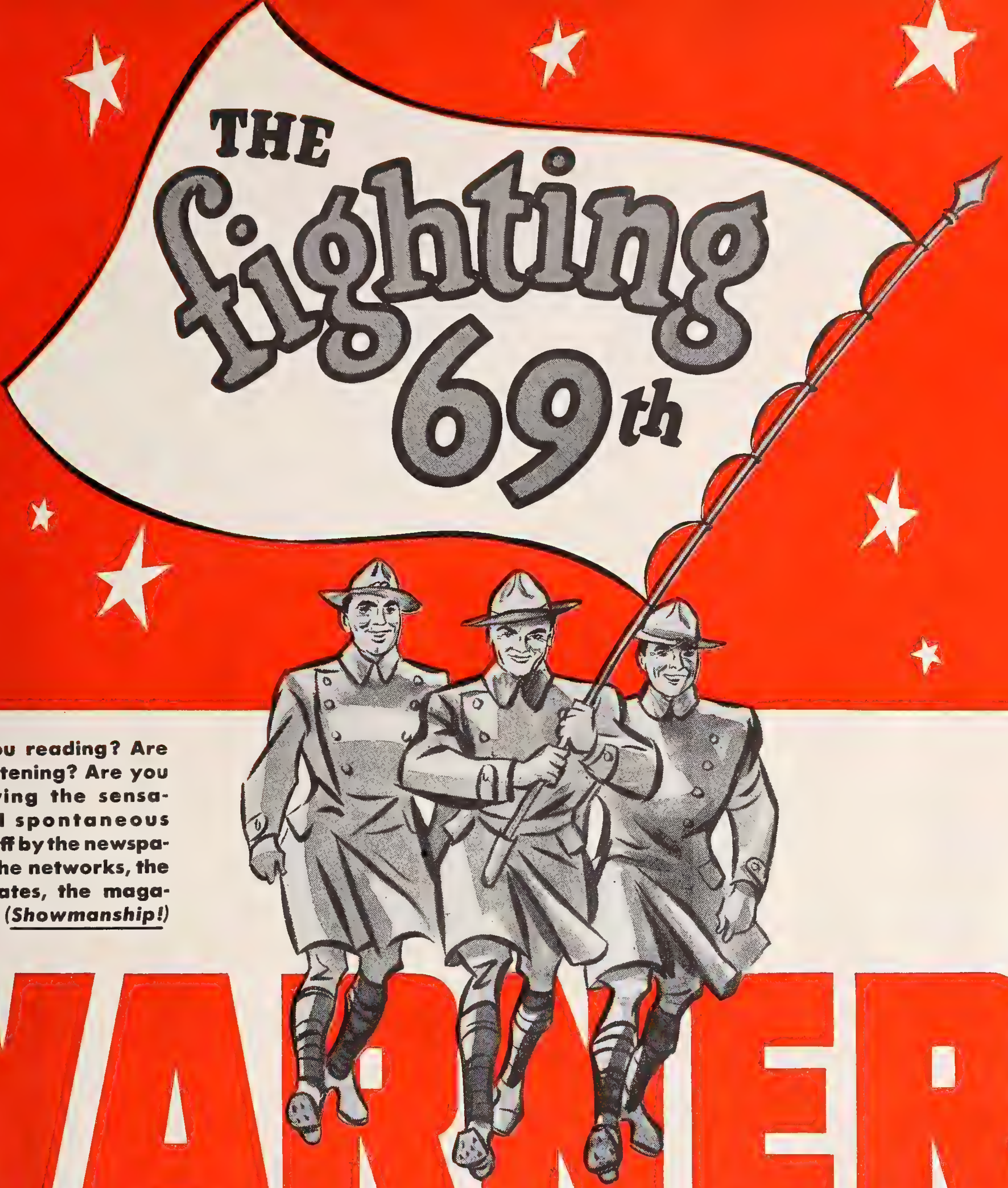

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SHOWM

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ANN SHERIDAN (wow!) JEFFREY LYNN
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JOHN GARFIELD
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BURGESS MEREDITH

ner

'VIRGINIA CITY'
ERROL FLYNN · MIRIAM HOPKINS
RANDOLPH SCOTT
HUMPHREY BOGART
Frank McHugh · Alan Hale

'WE SHALL MEET AGAIN'
MERLE OBERON
Geo. BRENT · Pat O'BRIEN
Geraldine Fitzgerald

ANSHIP

'SATURDAY'S CHILDREN'
JOHN GARFIELD
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20th CENTURY FOX

Picture on Pages 42-43

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 4 January 27, 1940

A Young Man Asks

DEAR MR. RAMSAYE:

I am the assistant manager of the Strand Theatre, 24 years old, and curious. I have asked several of my fellow workers a question and have so far not quite received the answer.

What is the psychology of the show business?

All other branches of business seem to have some set code or goal at which they aim; surely ours does have one. I have not been able to learn of any books that deal with the subject of how to be a good theatre man, and the only answer that I have been able to get so far has been "Work hard and do your job and you will learn."

This all seems to me to be a bit absurd, inasmuch as misdirected effort gets one nowhere, and any effort that is put forth without a definite goal would be better spent merely by the setting of a definite goal.

All of us want to be great men, and all of us who are trying to be work hard at it, but whereas a chemist endeavors to produce some new compound or substance to help him on his way, what does a showman do to accomplish the same end?

I am not asking for the formula for wealth, but instead the things that need most to be done to help, in some way, to make this most fascinating of businesses become what it intends to be.

I have a lot of very high ideals that I feel that the business should be working towards, and I would like to check these with what you deem should be the ideals of our industry. *Respectfully yours,*

HARRY F. JOINER.

NATURALLY enough you, Mr. Joiner, an obviously purposeful person, would like to have a lot of answers, all of the answers, that loom ahead in your work and prospective career. It is not surprising that your fellow workers have not been much help, and that you have found neither code nor book to offer guidance. It is to be suspected that not much can be done about supplying such a chart as you desire, but, with what I hope is due humility and cognizance of limitations, some observations can be offered.

You inquire about "the psychology of the show business".

I am not being flippant when I say that I am not sure that there is such a thing. In the popular meaning of the term it would call for an analysis of the mental states and processes of "the show business", most especially with respect to determining action. Individuals, sometimes groups, have psychological processes of a positive, active character. The show business is made up of something around a quarter of a million persons, variously divided into groups of units—and not a few acutely individualistic persons. Some of the groups and most of those special individualists have a notion of where they are going and how they are going to get there. Also what they will do in any given set of circumstances usually can be forecast without a crystal ball. The industry as a whole knows no more about where it is going than a rain-drop descending on the Great Divide.

Yet the industry as a whole is considerably a success. Despite the multiple, and inevitable, errors of its masters, it managed, or happened, to contribute importantly and therefore profitably to human happiness and satisfactions for the millions.

This has come about from the experimental explorations of the psychology of the customers, by the processes, and the sharp rivalries of the masters of the movies—incidentally a continuously narrowing number of persons, and at the moment probably less than twenty.

INTERNALLY the most apparent aspect of the motion picture business, your show business, is sharp, unrelenting competition for success, in dollars and in kudos. Commonly this results mostly in sharp bidding for every glint of anything that promises advantage. The first step is to buy, and out-buy, after that to create if may be.

That is of course most conspicuous in Hollywood.

It is equally to be noted, only more diffusely, in exhibition, the point of your present observation. The exhibitor first tries to buy as many hits, or probable hits, as possible—after that to apply such creative showmanship as he can.

Wrapped up here somewhere, it would appear, we have surrounded if not analyzed the psychologies involved—a public seeking satisfactions, and a set of makers and vendors striving for materials to assemble and sell competitively to that public. It all sounds like every man for himself—and it is.

I can image that is not very much help to you so far. It does, however, bring us precisely to the fact that what you are seeking, "the psychology of the show business", is merely man, in the mass or individually, reacting to his environment. If he is able to achieve success by reasonably fair means and be spoken of pleasantly by most of his fellows, he is called a good citizen and, if he does it in the show business, he is known as a good showman.

The motion picture business, your show business, is after all not to be considered as a domain by itself, special and apart. Its success is in its intimate interweaving with the whole of the fabric of civilization, or what is left of it. There are bright lights on the marquee and there are glamours in your merchandise, but you stand in your job this evening in relation to your business, the public and your world, not very differently from other young men engaged in retailing, up and down the street.

What it takes right now to get along successfully in Wichita Falls is what it takes to go places in the show business.

You are in a live, busy, and I fancy rather prosperous town. I paused there once to change oil and gas-up. The manager of the service station, with an eye on my alien license plates, asked a lot of questions about matters that showed he was intending to widen his horizons and had it in mind to go places—but meanwhile he saw to it that I got a good grease

[*Continued on bottom of following page*]

This Week

in the News

THE Solution?

A REPORT on the motion picture industry, embracing a program designed to eliminate "abuses" in the business, has been formulated by the Department of Commerce in Washington and presented to the Department of Justice for its immediate consideration.

This report, completed a week ago, is the result of conferences which Department of Commerce officials held with important corporate film and exhibition officials last year, *Motion Picture Daily* declared Thursday.

At the Department of Justice, unofficial commentators described parts of the report as recommending ideas "revolutionary" in character. No one in either Department would reveal the contents.

Observers were said to believe that the Department of Commerce report may be the beginning of an effort to inaugurate negotiations with the industry to correct abuses and thus satisfy the Government's anti-trust campaign objectives.

Officials of the Department of Justice, however, said that the report has no bearing on the Department's trust suits, the New York "key" case being scheduled to go on trial on May 1. (News of trust suits is on page 62).

While emphasizing that the New York suit definitely is going to trial, Department of Justice officials indicated that the case can be ended without trial if and when the organized industry which is under attack submits to the Government specific proposals satisfying the Government's objectives in the case. The Government also would demand that these proposals be incorporated in a consent decree approved by the federal courts.

Up, Up, Up

UNIVERSAL PICTURES COMPANY, now of Cowdin-Blumberg management, ended the year 1937 on October 30th, with a gross income of $18,150,876 and a net loss of $1,084,998; ended the year 1938, on the same date, with a gross income of $20,190,117 and a net loss of $591,178; ended the year 1939 with a gross income of $23,878,868 and a net profit of $1,153,321. That's the merry tale Universal's stockholders will receive in their mail Friday morning, when the company's annual financial statement will reach them.

—

Wall Street estimates Paramount's net profit for the year at approximately $4,500,000, or nearly $500,000 higher than the $4,096,000 reported for 1938.

A YOUNG MAN ASKS » » » *An Editorial* » » » [Continued]

job. He will make out all right—even if it so chances that he stays in Wichita Falls.

Maybe that sounds like another version of that line you quoted: "Work hard and do your job and you will learn." That contains one important error, the "work hard" part. The fellow who has "a hard job" is never any good at it, gets nothing out of it but the wage. More progress is to be had by devising ways of getting the job done painlessly, but done.

YOU say: "All of us want to be great men." That is probably inaccurate, and if true would be a great pity, because it would mean that such a vast majority would be so inevitably destined to disappointment. It is a very dangerous notion to want to be great. I have never known a great man, although I have known some who were said to be great. None of those who enjoyed repute of greatness were persons who set out to be that. Also I have had to write the obituaries of several men, some of them in our show business, who died of broken hearts in the pursuit of greatness.

The nearest to what is called a great man whom I ever knew was a fellow who specialized amazingly in tending strictly to his own business. He was so intensely interested that he gave it all he had, and never knew he was working hard, because he was not. He was in the right job for his capacities. As a showman he would have been a failure—in fact he was. He built a gadget called the motion picture and some people who wanted it worse than he did took it away from him. His lawyers fussed about it, but he was so interested in other things yet to do he hardly noticed it. His name was Edison.

That fellow of course falls into the category of the chemist you mention, who "endeavors to produce some new compound or substance to help him on his way". And that leads you to ask, "What does a showman do to accomplish the same end?" The analogy does not exist. Your chemist is engaged in creation, or exploration. The showman is eternally, inevitably, inescapably involved in exploitation—and that is true whether he works in studio, exchange or theatre.

The showman must always work with people and upon people. He must know about people and must be able to influence their reactions. The final merchandise is nebulous stuff indeed—it is the customer's anticipation that he is going to get his money's worth from a flow of shadows while sitting at so much per sit in one of your orchestra chairs. The customer may come in because he believes the billing, because he likes the theatre, or because you are nice to him, or because he has sore feet.

If you can arrange to get the customer to come in and satisfy him, and do it without cutting the competitor's throat in the booking deal, without bicycling the film, without resort to pictures or devices invasive of the status of your theatre, your industry and the standards of your community, you are getting along toward a success that will stand up and last. It will, I regret to say, possibly in many instances also be necessary to see that none of those things are done to you, either.

No matter where you go in the show business you'll be doing about the same thing—just trying to influence people, to push them into performance, or make them buy.

And there's the great hope of endurance and stability for the show business. It will be a business as long as there are people. It is not such a big business as it brags about being, but it is for many of us the most interesting, because of all there is under the sun the most interesting to us is us, the people.

—Terry Ramsaye

P. S.—Don't bother about trying to be a great showman. They live a life of headaches and die broke. Try to be a good business man in the show business and sleep nights. There are many of them and they are the happiest.—T.R.

Television Troubles

TELEVISION is having a variety of troubles, not only technical and economic, but with programs and the public's sales resistance. This week television, or more specifically Station W2XBS, of NBC, atop the Empire State Building, New York, had its first "censorship" trouble. The station presented, last Sunday afternoon, a British picture which contained scenes and dialogue reminiscent of some American pictures before the Production Code, which self-regulates Hollywood film standards.

This is NBC's story: The film, "School for Husbands," was previewed in the usual manner and approved by their man who selects material for telecasting. A print was delivered to NBC Sunday just before 2:30 P.M. when the program went on the air. After the film began to run through the telecaster, someone from J. H. Hoffberg Co., the distributor, told NBC, "We have done you a favor—we have given you a new print." NBC television officials asked, "Is it a print of the picture as approved by the Hays Office?" It developed that the print then being transmitted by television was not of the same version that was given a Production Code Seal last February, in New York.

If telecasters make many presentations of this type they will learn that "television troubles" have just begun.

Newsreel Debate

DESPITE FERVID pleadings in the English House of Lords on Wednesday, Lord Denman's motion demanding a state censorship on newsreels was withdrawn. The Government, delegating its reply to Lord Dufferin, pleaded the need to safeguard liberty, and asked that neither the newspapers nor the film industry be penalized for individual lapses.

The Government spokesman lacerated the Paramount Newsreel company on its treatment of Miss Unity Mitford's return to England from Germany, and said:

"As an example of sadistic brutality, it would be hard to beat."

Though deplorable, the treatment has seemed to London observers, to be no worse than press treatment of the incident, generally.

On appeal, it was promised in the House that the practicability and advisability of prohibiting further circulation of the newsreel of Miss Mitford's return, would be explored.

Lord Denman categorized the film treatment as a "fake," with objectionable commentary, and cruel to Miss Mitford and her father.

The War's On, Again

HALF-A-DOZEN generals of Allied's army will take to the field Tuesday morning to open the fight for the socalled minorities who would have Congress outlaw the practice of block booking motion pictures, under penalty to the film companies of imprisonment for violation (See Section 5, Part 1, page 14), under the bill (S. 280) that was passed by the Senate last year, and is now before a House interstate commerce subcommittee, as sponsored by Senator Matthew Mansfield Neely (Dem., W. Va). and supported by Allied, the Motion Picture Research Council and some others of varying connection with the industry.

Generals and privates of the opposing forces of the industry have been laying the groundwork for their campaign for weeks, from east to west, north to south, but in this stage of the battle, a battle that has been fought for years, Allied is only now for the first time entering into the open. True, its leaders have been formulating strategies in private chamber, as they did last week at a directors' meeting in Washington (see page 16), and now one of the largest concentrations of its executive manpower is to be turned loose for open support of the measure that is daily bringing attack from many sides of production, distribution, exhibition and labor. The forms of attack and the quarters from which they came this week are reported on page 14.

Scene of the firing of Allied's "opening shot" this year will be a luncheon-meeting of Allied's state affiliate in New Haven, in the Hotel Garde in that city; time of the firing, Tuesday, noon; the firers, Colonel Harry Cole, national Allied president, from Dallas, Texas, and Allied generals Nathan Yamins, Fall River, Mass.; Sidney Samuelson, Philadelphia; Frank Lyden, New England; Arthur Howard, Boston; Thornton Kelly, Connecticut. The general-in-charge of the Allied Armies, Abram Fern Myers, will not be present; he's laid up with a cold from winter's blasts, in his apartment in Washington.

Read "What the Neely Bill Demands," on page 14.

Fiddlesticks

MR. JAMES (JIMMY) FIDLER, Procter and Gamble's soap-and-shampoo aircaster of tattlings about Hollywood pictures and personalities, has been getting some more attention of late in the prints and elsewhere, in complaint of his film personality gossiping and his bell-ringing picture ratings, the complaints coming from producers and exhibitors alike.

This week's attention is directed to Mr. Fidler's remarks of Tuesday evening during which he made some kind of a crack about the FAME-MOTION PICTURE HERALD annual poll of "Biggest Money Making Stars" being "fixed," or "framed," or "influenced by politics," or something, as a result of which, he said, Deanna Durbin was not among the first ten winners.

We don't know the exact words of Mr. Fidler's bleat, not having listened, and, for reasons that seem strange, the Columbia Broadcasting Company in Hollywood and Mr. Fidler, likewise in Hollywood, both refused, with quite some abruptness, to provide text of the same; also, the New York corporate headquarters and operating home office of Columbia Broadcasting, which presumably controls the type and text of programs identified with its national networks, was unable to supply a copy of the Fidler charges, for the simple reason they didn't have a copy—"he 'airs' from Hollywood," they said.

Miss Durbin only narrowly missed making a place among the first ten stars of 1939, as voted by theatre owners on actual box office performances; but she did rate 12th position, running ahead of 190 other players who received votes; and, in *Fame*, issued in December, it was noted that Hollywood was wishing, "almost with civicism, that the three players—Crosby, Durbin and Withers—who almost crashed the Top Ten list, but didn't quite, had made the grade."

When Fidler broadcast his guesses as to who or who would not be on the FAME-MOTION PICTURE HERALD list of ten money-making stars, prior to publication of the names of the ten, he had nine of them correct and had Miss Durbin for the other one.

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THIS WEEK IN PICTURES

Western Union Cable Photo

UNITED ARTISTS officials in England witness the signing of Gabriel Pascal's contract with George Bernard Shaw for the production of "Major Barbara," to be released by UA under Mr. Pascal's new three year contract with that company. In Mr. Shaw's London home are George Archibald of UA, the author, the producer and E. T. Carr, UA general manager in England.

NEW FILM COMPANY. David L. Loew, above left, and Albert Lewin are ready to start production of films for United Artists release.

By Staff Photographer

PANDRO BERMAN, former RKO producer who has signed to produce for MGM, is in New York en route to a Florida vacation.

By Staff Photographer

LEAVING FOR THE COAST, Ned E. Depinet and George Schaefer of RKO get ready to board the 20th Century in New York. Before leaving Mr. Schaefer said no changes were contemplated in plans for the completion of "Heart of Darkness" which Orson Welles is producing. They will confer with studio officials on new season product.

CHARLES SKOURAS, below, head of Fox West Coast, is in New York to confer with his brother Spyros on the operations of National Theatres. He thinks it important for exhibitors to stress extended runs and believes such attention will mean the reduction of double features. He reports business ten to fifteen per cent above last year.

By Staff Photographer

LUNCHEON IN PUERTO RICO, right. Terry Ramsaye, editor of Motion Picture Herald, is entertained by the Film Board of that city. Around the table: J. P. Donohue, Paramount manager; M. Ramirez Torres, Medal Film Exchange; Carl Ponedell, United Artists manager, and Mrs. Ponedell; Mr. Ramsaye; David Gould, MGM manager; Oscar Romaguera, ***El Imparcial;*** Frank Planas, Warner manager; Carlos Zeno, 20th Century-Fox, manager, and Enrique Labrador, Film Board secretary.

El Imparcial Photo

JOSEPH S. HUMMEL, above right, Warner foreign manager, arrives in Santiago, Chile, from Buenos Aires, accompanied by Harry Novak, supervisor for Argentine, Chile and Uruguay, and is greeted by I. Rosenfeld, left, manager for the company in Chile.

MAJOR LESLIE E. THOMPSON, chairman of the film division of the Finnish Relief Fund, reports to Herbert Hoover, head of the Fund, that 10,000 theatres have set a goal of $500,000 for the Fund.

By C. C. Springfield

SAM PARISH, Huntsville, Texas, exhibitor, looks at a special edition of the Huntsville ***Item*** which marks the 30th anniversary of the opening of his motion picture theatre, the Dorothy.

PINOCCHIO is coming to town, heralded in advance by Roy Disney, right, brother of Walt Disney, in New York to confer with RKO executives on the marketing of the new cartoon feature.

By Staff Photographer

IT'S STILL "Gone with the Wind" for Louis B. Mayer, right, conferring in Chicago with midwest district and branch managers on various deals for the picture. Mr. Mayer is on his way east. Left to right: W. H. Workman, Minneapolis; W. E. Banford, Chicago; W. W. Willman, Indianapolis; J. E. Flynn, district manager; Mr. Mayer; Sam Shurman, Milwaukee, and Jack Shumow, Chicago sales manager.

COCKTAILS AND ARRIVALS

By Staff Photographer

By Staff Photographer

INGRID BERGMAN, above with Lynn Farnol of United Artists, and Ernst Lubitsch, left, were given a joint reception by UA at a River Club cocktail party in New York. Miss Bergman is soon to appear in a Selznick production of "Joan of Arc." Mr. Lubitsch is associated with Sol Lesser in a producing company which will release through UA. While in New York he conferred with Mayor LaGuardia.

By Metropolitan

JOE PENNER, above, arrives with Mrs. Penner in Grand Central for a vacation after completing RKO's "Millionaire Playboy."

By Cosmo-Sileo

ERROL FLYNN, left, is guest of honor at a Warner cocktail party in the Waldorf Astoria.

By Cosmo-Sileo

STARS of "The Fighting 69th" arrive for the premiere of the picture and attendant ceremonies to the great satisfaction of thousands of Grand Central commuters, autograph hunters and New York's curious. Part of the crowd which gathered to see Pat O'Brien and James Cagney is shown below and on the opposite page. At left the stars and Jack Warner are greeted by Colonel John J. Mangan, officer of the famed regiment, now the 165th Infantry, New York National Guard.

PREMIERES AND EXPLOITATION

FOUR openings or previews in the east in six days set a new high this week for activity on the home office front. Twentieth Century-Fox launched its "Blue Bird" at the Hollywood in New York and previewed "Grapes of Wrath"; RKO held a Washington premiere of "Abe Lincoln in Illinois", and Warner Brothers opened "The Fighting 69th". The activity is reported pictorially on this page and in the story on page 25.

By Staff Photographer

By Staff Photographer

By Cosmo-Sileo

20TH CENTURY-FOX executives came east for the "Blue Bird" opening and "Grapes of Wrath" showing as well as conferences on plans for the two pictures. Above is Joseph M. Schenck who reported to the press that the war in Europe has reduced the company's revenue by $7,500,000 a year. At right is Darryl Zanuck, producer of both; and at left Martin Quigley with Sidney R. Kent before the "Grapes of Wrath' showing.

NOW
AYING
IN ILLINOIS
GENE LO

By Metropolitan

By Metropolitan

OFFICIAL and social Washington donned ermine, sables, jewels and top hats Monday night for the opening of "Abe Lincoln" at the RKO Keith in the capital. At a broadcast, above, of part of the script over a coast-to-coast network which preceded the premiere are Mary Howard, Ruth Gordon, Raymond Massey, and John Cromwell, the director. Left, Mr. Massey and Mrs. Roosevelt, guest of honor.

By Cosmo-Sileo

NEELY SPLITS STATE UNITS; AIM FOR AFL SUPPORT; COAST SEEKS FORUM

Louis Charninsky Warns Labor That Measure Would Reduce Working Personnel; Virginia MPTO Opposes Bill

Anticipation that the Neely anti-block booking bill soon may reach the attention of the House interstate commerce sub-committee, in whose hands the document rests, has interest approaching boiling point in all branches of the industry—in organized exhibition and otherwise, in production and distribution and in the labor sphere.

Adding to this week's attention to the bill as given by Allied States Association (see page 16) and by various state groups, are expressions in protest of passage, voiced by theatre operators in the field, a petition to the American Federation of Labor to support the attack on the bill by unifying labor's protest, and an invitation by Hollywood to proponents and opponents to debate the matter before talent groups.

Exhibitor Groups Divide

Organized exhibitor ranks in Pennsylvania and New York were split this week over the issue. A group of owners of New York Allied walked out after an organization meeting indorsed passage in Albany.

Harry Brandt, president of the Independent Theatre Owners Association, New York, who is conducting what is presumably his own fight throughout the country, arrived at Miami Beach, Fla., to petition a meeting of the American Federation of Labor on Monday, to solidify the entire labor front against the proposed measure. The labor organization is in executive session there.

A large labor body, an AFL affiliate, that opposed the Neely Bill two weeks ago, was the New York City Central Trades and Labor Council, representing 350 crafts unions with 600,000 members. In a statement to public and press, Thomas Murtha, its president, called attention to the bill's "destructive features," and a joint statement by Mr. Murtha and the board declared, in part:

"We are going to do everything within our power to kill this bill, which will do great damage to a major American industry but will solve none of the serious problems and difficulties of that industry."

Charninsky Attacks Bill

Louis Charninsky, manager of the Capitol, Mirror and Rialto theatres in Dallas, appeared before the Dallas Central Labor Council last week on the invitation of the council's president, Wallace Reilly, and talked on the evils of the bill. He said that 282,000 employes in the trade would be reduced by half and that one-half of present expenditure would be used for product if the bill passed. Mr. Charninsky said more "sex pictures," instead of fewer, would be made, and cited the fact that William Green, head of the American Federation of Labor, is against the bill. The council went on rec-

(Continued on opposite page)

What the Neely Bill Demands

Do you know that the Neely Bill (S. 280), now pending before the House of Representatives in Congress, as passed by the Senate last summer, makes the following provisions?

Sec. 3 (1) It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition films in a block or group of two or more films and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer to lease for public exhibition films in a block or group of two or more at an aggregate price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which aggregate price and separate and several prices shall bear to each other such relation (a) as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or (b) as tends to require an exhibitor to lease such entire block or group or forego the lease of any number or numbers thereof, or (c) that the effect of the lease or offer to lease of such films may be substantially to lessen competition or tend to create a monopoly in the production, distribution, and exhibition of films; or to lease or offer to lease for public exhibition films in any other manner or by any other means the effect of which would be to defeat the purpose of this Act.

(2) It shall be unlawful for any person knowingly to transport or cause to be transported in commerce any motion-picture film which is leased, or intended to be leased in violation of subdivision (1) of this section.

▽

Sec. 4. It shall be unlawful for any distributor of motion-picture films in commerce to lease or offer to lease for public exhibition any motion-picture film or films over two thousand feet in length unless such distributor shall furnish the exhibitor at or before the time of making such lease or offer to lease an accurate synopsis of the contents of such film. Such synopsis shall be made a part of the lease and shall include (a) a general outline of the story and descriptions of the principal characters, and (b) a statement describing the manner of treatment of dialogs concerning and scenes depicting vice, crime, or suggestive of sexual passion. It is the purpose of this section to make available to the exhibitor sufficient information concerning the type and contents of the film and the manner of treatment of questionable subject matter to enable him to determine whether he wishes to select the film for exhibition and later to determine whether the film is fairly described by the synopsis.

▽

Sec. 5. (1) Every person who violates section 3, or who fails to furnish the synopsis required by section 4, or knowingly makes any false statement in such synopsis, shall be deemed guilty of a misdemeanor and, on conviction thereof, shall be punished by a fine of not exceeding $5,000 or by imprisonment for not exceeding one year, or by both such fine and imprisonment in the discretion of the court.

(2) The several district courts of the United States are hereby invested with jurisdiction to prevent and restrain violations of this Act, and it shall be the duty of the several district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute proceedings in equity to prevent and restrain such violations. Such proceedings may be by way of petition setting forth the case and praying that such violation shall be enjoined or otherwise prohibited. When the parties complained of shall have been duly notified of such petition, the court shall proceed, as soon as may be, to the hearing and determination of the case; and pending such petition, and before final decree, the court may at any time make such temporary restraining order or prohibition as shall be deemed just in the premises. Whenever it shall appear to the court before which any such proceeding may be pending that the ends of justice require that other parties should be brought before the court, the court may cause them to be summoned whether they reside in the district in which the court is held or not, and subpoenas to that end may be served in any district by the marshal thereof.

ACTORS GUILD HITS NEELY BILL

(Continued from opposite page)

ord as opposing the bill by unanimous consent.

Karl Hoblitzelle and Robert J. O'Donnell, who conduct the Interstate Circuit throughout the southwest, in a joint statement which they addressed to "fellow-exhibitors" called the bill "the most destructive and oppressive legislation with which this industry has ever been threatened, which will surely ruin every exhibitor in the business, whether large or small, independent or chain. It will eventually lead to the extension of federal supervision over this industry with its red tape, its checks, barriers to conduct free business, and excessive supervisory costs. If this bill passes, there won't be a man in this business who won't be sorry for the day that he shrugged this problem aside as no concern of his or with the feeling that it was the other fellow's fight."

Actors Hit Bill

The Screen Actors Guild came out against the Neely bill Tuesday. In its official publication, the Guild management declared that the Neely bill "would cut motion picture production in half and would disastrously affect industry employment," adding:

"The Screen Actors Guild believes that enactment of the Neely bill, which would destroy methods by which theatres in this country are provided regularly with film necessary to their existence, would inevitably cause the closing of many theatres, curtailment of production and consequent unemployment of actors whom we represent."

"Endless litigation over synopses would follow," said the Guild, declaring, "Here is a plan which would stop production temporarily, keep production in low gear, and which would make good production all but impossible."

Guild Invites Debate

Abram Myers, general counsel for Allied States, and a representative of the Motion Picture Producers and Distributors of America have been invited to debate the Neely bill at a mass meeting of Screen Writers Guild members on Monday at the Roosevelt hotel in Hollywood. The guild board ordered the meeting so that the guild as a whole may decide what action to take.

The Screen Directors Guild has delayed action on the Neely bill until the return to Hollywood of Mrs. Mabel Walker Willebrandt, guild counsel, from Washington.

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and Darryl Zanuck, head of production, denounced the bill on their arrival in New York last week from Hollywood. Mr. Schenck warned that the passage of the bill probably would result in a serious shortage of product, particularly for the small exhibitor.

Mr. Zanuck termed the bill insane and said it would wreck inestimable harm to the industry at large.

Albany Members Walk Out

After New York Allied's Albany unit—its state president, Max Cohen, was absent—had voted on Monday to support the Neely Bill, six of its members walked out of the state organization, headed by Mitchell Conery, regional leader. They were said to feel the organization's effectiveness had been weakened by its break from the National Allied States Association several months ago.

SCHWARTZ HEADS EXHIBITORS AGAIN

For the seventh year, Ernest Schwartz was elected president of the Cleveland Motion Picture Exhibitors' Association, in that city, last week. Elected vice-president was Albert E. Ptak; secretary, George Erdmann; treasurer, L. G. Baldwin.

—

The executive board of the Oregon branch of the Pacific Coast Conference of Independent Theatre Owners met on Monday and Tuesday, at the Heathman Hotel, Portland.

—

In New Haven, George Wilkinson, Jr., was elected treasurer of the Connecticut Motion Picture Theatre Owners, succeeding his late father, operator of the Wilkinson Theatre, Wallingford. The new treasurer is also treasurer of the Wallingford Bank and Trust Company.

The others, besides Mr. Conery, were Abe Stone, of Albany, Clarence Dopp and Bob Jenner, of Johnstown and Frankfort; John Gardiner, of Schenectady; and Charles Wilson, of Troy.

Cohen Opposed to Bill

Mr. Cohen is known to be opposed to the Neely Bill. Rumors of a revolt against his guidance of the state Allied against the bill and, consequently, against the National Allied stand, had been heard for several months.

The state Allied's convention may be held at Syracuse in April.

Resignation of six members from the Albany unit of Allied Theatre Owners of New York does not mean disruption or abandonment of the regional unit, according to Edmund Souhami, attorney for the state organization.

Souhami attended a regional meeting in Albany on Monday at which the resignations were submitted after the meeting voted to support the Neely bill, contrary to action at a recent state meeting in Syracuse. Souhami said that the Albany unit still has more than 40 members.

Col. H. A. Cole, Allied States president, in New York this week said that the national organization does not intend to renew efforts to organize an affiliated unit in New York State.

An Albany unit meeting will be held shortly to elect a successor to Mitchell Conery of Ravena, regional vice-president, one of those who resigned.

Virginia MPTO Meets

Opposition to the Neely Bill officially entered the records of the Motion Picture Theatre Owners of Virginia, at the organization's annual convention, last Thursday, in Richmond. Members had heard Harry Brandt, New York exhibitor leader, speak against the bill, and against the appearance of screen stars on the radio.

The MPTO members are expected, in support of their attack against the Neely Bill, to urge all friends to wire Congressmen of their opinion. The unit also pledged support to the fight against stars on the radio, by appointing Morton G. Thalheimer and William S. Wilder to a committee being formed by Mr. Brandt.

All officers were re-elected for another year. These are William F. Crockett, president; Benjamin T. Pitts, vice-president; Harold Wood, secretary; and Sam Bendheim, Jr., treasurer.

New members of the board are Daniel Weinberg, Jeff Hofheimer, John Caldwell, Denver Aleshire, and H. M. Moody.

In Philadelphia two local exhibitor organizations, the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey, and Delaware, and the Allied Independent Theatre Owners of Eastern Pennsylvania, split on support of the Neely bill. The United MPTO organization last Friday went on record against the bill and asked members to write their Congressmen. The Allied unit resolved in favor of the bill, in line with the National Allied policy.

The United MPTO re-elected Lewen Pizor, president, George P. Aarons, secretary-counsel, and Morris Spiers treasurer.

Welcome to Zukor and Hicks in Panama

Adolph Zukor, chairman of the board of Paramount Pictures, and John W. Hicks, Jr., vice-president in charge of foreign distribution, accompanied by Mrs. Hicks, arrived in Panama over the weekend on the first leg of their general survey of Latin-American condiitons. They were received by the President of Panama, Dr. Augusto Boyd, at the Presidential Palace. Later they were entertained by the American Ambassador to Panama, William Dawson, following which they were received by Major General Van Voorhis, commanding general of the Panama Canal Zone.

E. C. Grainger Holds Cincinnati Meeting

E. C. Grainger, general manager of the Feiber & Shea circuit, and the circuit's managers in the field held a breakfast-meeting at the Netherland-Plaza Hotel in Cincinnati last week. Attending were: Ray C. Hickman, field representative; Frank King, manager of the Midland and Auditorium, Newark; Dan Gilhula, manager of the State of Ohio, Cambridge; Edward J. Hiehle, manager of the Weller, Zanesville; Duke Prince, manager of the Ohio and Strand, Marietta; Tom Alfred, general manager of the Lancaster Amusement Company, Lancaster; Harold Snyder, manager of the Lyric, Lancaster, and Jack Shea, booker of New York.

NATIONAL ALLIED PUSHES NEELY BILL AND SYSTEM OF ARBITRATION

Attitude of Large and Affiliated Circuits Called Big Factor in Outcome; Myers Hints at A. F. of L. "Unholy Alliance"

National Allied States Association directors last Thursday re-elected officers, speeded the campaign in which it is leading so-called minorities in exhibition to push the Neely Bill, set Detroit as the city for the national convention in May or June, discussed the growing influence of labor in the motion picture industry—and urged a voluntary system of arbitration throughout the industry. The directors met in annual session at the Carlton hotel, Washington.

In the meantime, throughout the country, exhibitor organizations, both Allied and non-Allied, were voting opposition or support of the Neely Bill, and the score was about even this week. (See Page 14.)

Calls Large Circuits Factor

Opinion, generally, on the reception Allied efforts to bring about immediate arbitration might receive, indicated in distribution quarters that the answer rested upon the attitude of the large and affiliated circuits. It is these whose holdings and business practices will be affected by any disputes, and their settlement, over present clearance, overbuying, and admission systems—matters which virtually any local arbitration board probably will concern itself with.

The Allied arbitration plan, which was broached last week coincident with the directors' absorption in other matters such as the Neely bill itself, seems in the opinion of observers, to be almost identical to that which the late trade practice code set up, with one exception, the desire of Allied that two independent exhibitors be on each local board, to balance the distributor and affiliated circuit representatives. The directors approved other phases of the code's arbitration system.

The trade practice code was virtually junked, despite much exhibitor sentiment for it, last fall, when Wesley Arnold, United States assistant attorney general, ruled it illegal. It had been months in the making, and its discarding caused much debate among exhibitor organizations. Many of them asked for a retention of its arbitration clauses, and some sought its retention, anyway, in somewhat altered form.

Urge Early Neely Action

At the final session of the Allied directors last Thursday, resolutions were adopted renewing the unit's endorsement of the Neely Bill, and petitioning the House interstate and foreign commerce committee to report the bill out promptly, to have it passed in the current session. In other resolutions the directors asked distributors to ban licenses for screenings of their 16mm pictures in competition with their 35 mm customers; protested the use of screen stars on radio programs; and asked regional units to cooperate with a survey being made on parking problems by Yale University.

The organization previously had criticized distributors' selling terms on outstanding pictures; listened to an attack on present business practices by Abram F. Myers, who expressed faith in the Neely Bill; heard him declare that exhibitor witnesses for the Government, in its New York anti-trust suit, would be protected by the Government; and criticized radio giveaways, among other things. A large part of the session was devoted to a discussion of how the Neely Bill could be aided, on the line of campaign its opponents probably would take, and how to defeat them.

BILL WILL PASS 2 TO 1 IN HOUSE, SAYS COLE

Col. H. A. Cole, president of Allied States Association, arriving in New York Monday from the board meeting in Washington, predicted that the Neely bill would be reported on the floor of the House late in the spring and that it would pass by a two-to-one vote.

Should the House interstate and foreign commerce committee decide to forego hearings, Colonel Cole believed that House action would be taken earlier.

Passage of the bill would create "great expansion" in the industry, he said, drawing a parallel with the breaking up of the Motion Picture Patents monopoly and the subsequent period of growth experienced by the industry.

Regarding an arbitration system, Colonel Cole said he believed that a feasible setup could be brought about if the distributors would sit down with independent exhibitor representatives and agree to "fair representation" on the boards for independent exhibitors.

Labor Problems Aired

The labor "threat," whereby a labor dispute thousands of miles away, as in Hollywood studios, may now involve a small exhibitor, was another topic. It was emphasized that Allied was looking into the legality of the theatre closings caused by a labor dispute not involving that theatre, and probably would try to enlist the aid of the Department of Justice.

The board also considered the effect of the expiration of the master pact with the Alexander Film Company, and appointed a special committee, headed by Arthur Howard, to study screen advertising as a special subject. The committee's finding will be reported to the board, and a renewal of the Alexander agreement, which expires March 1st, may be sought. The agreement with Alexander had been in effect since 1935.

The board reelected Colonel Cole president, Mr. Myers chairman and general counsel, and Charles H. Olive secretary. It elected Herman A. Blum financial secretary, Martin G. Smith treasurer, and the executive committee was made to comprise Colonel Cole, W. A. Steffes, Sidney E. Samuelson, Martin G. Smith, Jack Kirsch and M. A. Rosenberg. Ray Branch is to appoint a committee to work out convention details, it was announced.

Attacks Federation's Stand

Mr. Myers' warning to organized labor was a sidelight of the meeting last week. It was based upon the expressed opposition of the American Federation of Labor to the Neely Bill (the C.I.O. favors the bill, it is said); and Mr. Myers said the AFL opposition pointed at what seemed to him "an unholy alliance." He added:

"Certain leaders have succeeded in propelling organized labor into industry politics on the side of the motion picture trust. How this came about can only be surmised . . . but I want to call your attention to the use being made of the unions—not only those connected with the motion picture business, but all affiliated with the AFL—in fighting the Neely Bill."

The American people do not favor such a policy; they, on the whole, favor the Bill, the board chairman proclaimed.

Mr. Myers, departing to other subjects, praised Warner Brothers' "new sales attitude," and "hoped other companies would improve on the Warner formula." Without a code they could easily, he indicated, grant some of the relief they wanted to grant under a code.

Mr. Myers was to issue a statement this week clarifying the board's stand on "excessive" selling prices for "big" films, under an understanding at the meeting last week. At the time, the distributor policies in regard to the recent big pictures, one of which asks a 70 per cent percentage, were assailed, as out of line with fairness in business practices.

In considering the city for its annual convention, which is expected in late May or early June, the directors considered Chicago, Atlantic City, and Detroit, and decided on Detroit. Jack Kirsch, leader of the Illinois Allied, had asked the convention for Chicago.

Steffes Ill

W. A. "Al" Steffes, leader of the Northwest Allied and the "stormy petrel" of exhibitor politics for almost two decades, and a member of the board of directors, was taken ill last Wednesday, in the midst of the annual National Allied States Association directors meeting, and hurried to the Providence Hospital, Washington, where he is expected to be confined for five weeks.

Police To Censor Films Not Bearing Code Seals

The Los Angeles City Council, which by a vote of 10 to 4, ordered preparation of an ordinance giving the Police Commission censorship authority over films and stage plays last week, indicated this week that all pictures having the Production Code Administration seal would not be included in the province of the Commission's powers if the measure is passed.

Opposition to the plan was led by Councilman Earl C. Gay, who said: "This bill is a direct slap at the motion picture industry and if we who govern the city which is the home of such an industry pass such an ordinance, we will find it moving away. New York and San Francisco would welcome such an industry move."

The Cameo theatre, New York, has obtained an injunction restraining the New York State Board of Censors from interfering with the showing of the Hungarian film, "Life on the Hortobagy." A hearing was set for Friday in supreme court.

The Bureau of Police and Fire in Providence, R. I., this week promised reconsideration of its action last week in denying a license to the Playhouse theatre for the presentation of burlesque.

Agents Challenge Board's Election

Challenging the results of the first bargaining agency election it had obtained since its organization, the motion picture division of the Theatrical Agents, Managers and Treasurers Union was granted a hearing on Wednesday, in the New York offices of the New York State Labor Relations Board. Decision was reserved.

The vote in the Endicott circuit, held two weeks ago, went against the union.

The union, composed of "front office" personnel, is endeavoring to organize all houses in the New York area. It announced on Tuesday that it had obtained a contract with the R & M Amusement Corporation, for the Bronx Opera House, setting wage scales, a closed shop, and working hours.

Monopoly Charged

Meanwhile, as the officers of the American Federation of Musicians conferred this week and last, in Miami, preparatory to a national convention to be held later, officials of the Department of Justice in Washington said they had received charges of monopoly against the federation. The complaint source was not disclosed; but it was understood, by observers of the scene, that the charges were made by radio broadcasters.

In Hollywood, the Screen Publicists' Guild and producers were still debating certain clauses of the bargaining contract.

Hollywood producers will insist that studio unions relinquish their ten per cent wage increase, granted over producers' protests last fall, when producers' and labor representatives meet on February 15th, in that area, for a reexamination of the whole studio labor question, according to Joseph M. Schenck.

In Hollywood, the representatives of the studio cameramen, sound men, and projectionists, have reached a tentative agreement on jurisdiction, with Pat Casey, producers' labor contact.

Service Employees Protest

Last week, in the same area, the Building Service Employees International Union, one of the unions which benefited from the general ten per cent wage increase given to most studio unions, went before the National Labor Relations Board local office and filed charges of unfair labor practice by the producers.

Final returns of the Screen Actors' Guild secret balloting on the amendments to the bylaws in which extras will have new rights, were in the unit's offices Monday. Approval was almost unanimous.

In Houston, last week, C.I.O. projectionists lost their court plea for a temporary injunction against servicing of the River Oaks Theatre by A.F.L. projectionists. There will be another hearing, in February on the additional plea for a permanent injunction.

In Omaha, Howard Jackson was elected business agent of the projectionists' local 343, and R. L. McIntyre, president.

In New York, Jean Muir, acting secretary of the American Guild of Variety Artists, queried New York State labor leaders on "What is a good union member?"

The guild will begin organizing the San Francisco area on February 20th, it said this week. Election of local officers will be the first move.

Local 306, New York, won a victory this week over the Empire State Operators' Union, when the state labor relations board ruled that the former's agreement with the Arion theatre, Middle Village, Long Island, was valid. Empire had protested the agreement, which requires dismissal of its men, and substitution of Local 306 men.

"GRAPES OF WRATH"

An Editorial Viewpoint

THE motion picture version of "Grapes of Wrath", anxiously looked forward to by advocates of the Left and timorously awaited by others who view with concern the adaptation of material of this sort to the screen, has just opened at the Rivoli theatre, New York City.

Both groups will find in the Darryl Zanuck production grounds for their alternately anticipated anxiousness and apprehensions. The picture is a new and emphatic item of evidence in support of the frequently repeated assertion in these columns that the entertainment motion picture is no place for social, political and economic argument. It is a stark and drab depiction of a group of incidents in human misery, told against a chaotic jumble of philosophic and sociological suggestion and argument.

The suggestion and argument are the creation of John Steinbeck, author of the story. The producer is simply the translator of what, or some of what, he found in the story. That Mr. Zanuck and his collaborators did very well indeed with what they set out to handle is graphically demonstrated throughout the production. The screen narration by Nunnally Johnson is a creditable effort. The directorial genius which John Ford has stamped upon a considerable number of American productions is here again conspicuous. The mistake is not in the execution for screen purposes of the Steinbeck story. It is in its selection in the first place as material suitable for the screen.

The audience import of the picture—inevitably because of the subject matter upon which it was based—becomes a demagogic preachment. If the conditions which the picture tends to present as typical are proportionately true, then the Revolution has been too long delayed. If, on the other hand, the picture depicts an extraordinary, isolated and non-typical condition and tends to persuade an audience that it is typical, then no small libel against the good name of the republic has been committed. One contemplates with little pleasure, indeed, the impression of these United States and our government, of, for and by, which this subject may create in other countries. This dilemma is in no sense an unique creation of this picture. It is the inevitable result of attempting theatrically to deal with problems which the necessities and limitations of the medium render impossible of factual, analytical and faithful treatment. It is this very shortcoming of the medium which makes it so attractive to those who wish to stampede the public emotionally rather than lead it rationally. It is because of this that the propagandists seek so ardently to make the screen their soapbox.

It may well be said that the producer of this subject exerted himself shrewdly in the selection of incidents from the original story and in the treatment of them. Much of the coarseness, vulgarity and all of the filth and obscenity have been chipped away. But it may be wondered why in the first place such an unpromising field of material was prospected. The answer perhaps is a situation of reaction rather than initiative. Pressure has been heavy and unrelenting. Mr. Zanuck, while issuing a series of fine popular entertainments, probably had the term "escapist" hissed so often in his ear that he finally—and we hope reluctantly—decided to give them that which they like loosely to label as "significant". This he has done and well done.

There remain, however, to be measured the consequences to the screen and the consequences to reasoned judgment on those problems—political, social, economic and religious—which the screen play, guided by the heavy and designing hand of John Steinbeck, treats with.

—*M. Q.*

Ticket Brokers Charged With Code Violations

Seven brokers and one theatre manager were brought up on charges this week before the Code Enforcement Authority of the new New York City ticket code in the first hearings held by the authority. No action was taken and details of the charges were not made public.

After the hearing, Gustave A. Gerber, who appeared as attorney for several of the agencies, explained that several violations may have occurred in the fight against the code and before the smaller brokers accepted it.

$206,008 Film Taxes Collected in Ontario

The revenue collected by the Ontario Government from film exchanges and theatres in the last fiscal year was $206,008, according to financial reports submitted in the Provincial Legislature. The Ontario Board of Censors collected $110,370 in fees for the examination of films while the revenue from theatre licenses reached $95,136, both amounts being the largest on record.

Expenditures of the Censorship and Theatres Inspection branch for the 12 months were $33,267, the largest item of which was $26,113 for salaries.

MICHIGAN ASKS U.S. TO HALT CASH AIR GAMES, OHIO REFUSES TO JOIN

Cooperative Theatres Executive Says "Pot o' Gold" Is Competition That Is Costing Theatres $1,000,000 a Week

Horace Heidt's weekly radio "Pot o' Gold" $1,000 cash giveaway for Tums' "tummy-pills," presented to the person sitting at home when his name is called on the broadcast, continues to ride merrily on over the air waves the while showmen ride into disputes over the manner and method of attacking what they call one of the worst forms of competition.

"Insurance" Plan

Abandoning, pro tem, anyway, its plan to start a plan in theatres in large sections of the midwest in counter-attack to offset Tums' prize giveaway, the Independent Theatre Owners Association of Ohio, led by P. J. Wood, as secretary, this week took exhibitors to task for their lack of cooperation.

Furthermore, the Ohio ITO declined to support a petition filed by Cooperative Theatres of Michigan with the Federal Communications Commission in Washington to rule such games of "unfair competition" off the air.

Some owners, however, are going in for participating insurance plans, as proposed by Mr. Wood. An owner in the combination, which collects a per seat fee weekly from participating theatres, agrees to pay the $1,000 to any patron who is in his theatre at the time Tums selects the patron as its $1,000 winner—Tums, of course, paying only when the person so selected is at home at the time of the radio drawing. The combination insures the owner for the $1,000.

200,000 Seats Required

"The average exhibitor represents a paradox," said Mr. Wood. "He constantly complains about outside competition, yet refuses to apply an expedient when offered," in commenting on his failure thus far to obtain the required quota of 200,000 seats necessary to put into effect his proposed insurance plan. "Unless we raise $6,000 at three cents per seat as the initial deposit, we will have to abandon the plan."

The plan was discarded by the circuits, according to Mr. Wood, because "of the fear that such a campaign would call attention to the broadcast of people who now do not have any knowledge of it. If this is true, I shed tears for the thinking apparatus of those executives in charge of operation of the affiliated theatres."

Michigan Circuit Acts

The Co-Operative Theatres of Michigan started a campaign to obtain federal intervention to eliminate "Pot o' Gold" and other similar money giveaway radio programs. Thomas McGuire, public relations director, filed a formal protest with the Federal Communications Commission and held that the programs violated Section 316 of the anti-gambling section of the Communications Act. He also wrote, "Any program which does so much harm as this program does to theatre owners is not of public convenience or necessity and should be taken off the air."

Representative Rudolph Tenerowicz called the exhibitors' plight to the attention of Congress, on the instigation of the Michigan owners, inserting scores of letters in the Congressional Record from exhibitors protesting cash air giveaways. In Mr. McGuire's letter to the Congressman, it was charged that Tums' "Pot o' Gold" is costing theatres $1,000,000 in admissions every week it is being broadcast.

The theatre group is attempting to organize a drive among exhibitors to make similar protests. Mr. McGuire wrote Mr. Wood of the ITO of Ohio many other advertisers might adopt a similar type of program as the "Pot o' Gold" broadcast and a great competition would be built up.

Mr. Wood, in his reply, objected to the methods adopted by the Co-Operative Theatres of Michigan, urged that exhibitors "sell" their shows, and added that theatre men conduct "gambling programs" and hence should not resort to the courts over "radio gambling programs."

Join in Opposition

A number of exhibitors in Ohio have banded together to launch their own "Pot o' Gold." Approximately 60 Cleveland subsequent-run theatres on Tuesday began offering a double award. The trustees in charge are P. E. Essick, John D. Kalafat and Harry Greenberger. The Washington circuit, operated by M. B. Horwitz, has its own award system. The Schine circuit with 33 theatres in 17 different Ohio towns also has an independent campaign against the NBC radio show; $1,000 will be awarded to anyone attending a Schine theatre when his or her telephone number is selected by the Tums' program

One independent exhibitor—Ed Ramsey, operator of the Plymouth theatre (220 seats) in Plymouth, Ohio (1,600 population)—has announced that he will match the Tum's $1,000 award if any of his patrons miss winning while attending his theatre.

Meanwhile F. E. Williams, an attorney of law at Saint Louis, urged Mr. Woods to adopt legal means to combat the radio broadcast and gave an opinion supporting the stand of the Michigan group. He wrote: "Instead of fighting one lottery by setting up counter lotteries as you propose to do, I suggest that you make an attempt to go to the root of the matter and invoke the criminal law against the broadcasting of the offering of prizes dependent on chance by the sponsors of the Tums program."

"These lotteries are specifically prohibited by the U. S. Code 1934, Title 18, Section 336. The Radio Commission and the postoffice department have been very careless about letting lotteries through, but this does not mean that the courts and the United States District Attorneys will not enforce the Federal Law when reputable citizens demand such enforcement," he wrote.

Mr. Williams characterized the plan of counter-prizes one that only would institute a "never-ending" fight.

A Founder Passes

EVER more rapidly run the sands for the founders now as the motion picture enters its sixth decade. The passing of Mr. Henry Norton Marvin removes one of the foremost and most distinguished, a person of grace and culture—erudite in a day when erudition was rather rarer than now.

As the dominant member of the K. M. C. D. Syndicate (Koopman, Marvin, Casler, Dickson), from which was derived the American Mutoscope Company, which became the American Mutoscope and Biograph Company, Mr. Marvin observed much of the amusement trade and its trends which gave him painful concern.

"I observed," he remarked to your editor one reminiscent day, "that our first release, Joseph Jefferson in his classic role of 'Rip van Winkle,' did not do very well, but when we issued 'Girl Climbing Apple Tree' we had our first hit."

It was Henry Norton Marvin who made a director of an actor known as Lawrence Griffith—D. W. G.—much against that actor's fear he would be a poor director and lose employment. Biograph, with nearly ten years behind it, was even then best of the producers, expanding its capacity with Griffith's promotion.

Mr. Marvin was most important in the technological affairs of the Motion Picture Patents Company, and his impress is deep upon all the archives of the strife ridden years—1896-1914. He was one of the first, if not the first, advocates of self-regulation in motion picture production.

His contribution was concluded many a year ago. Through all his years of application his name appeared in print but rarely. He worked for his industry, his company, and its product and its stockholders with a fidelity which might well have been a more controlling example to his contemporaries and some of his successors. To him the screen owes no little of its better tradition.

—*T. R.*

Toronto Trade Unit Headed by Taylor

Circuit and independent theatre officials and film distributors have been elected to offices in the Toronto Board of Trade Film Section for 1940. Nat Taylor, general manager of Twentieth Century-Fox Theatres, and vice-president of the Independent Theatres Association, is the chairman of the section, and Louis Rosenfeld, general manager of Columbia Pictures of Canada, Ltd., is vice-chairman.

Members of the executive board are J. P. O'Loghlin, general manager of Twentieth Century-Fox Corporation, Ltd.; B. Geldsaler, Famous Players Canadian Corporation, and Harry Alexander, president of the Independent Theatres Association and manager of the Lansdown Theatre, Toronto, with F. D. Tolchard as secretary.

Today, after 120 years, it's still the best-selling adventure novel... NOW FILMED FOR THE FIRST TIME!

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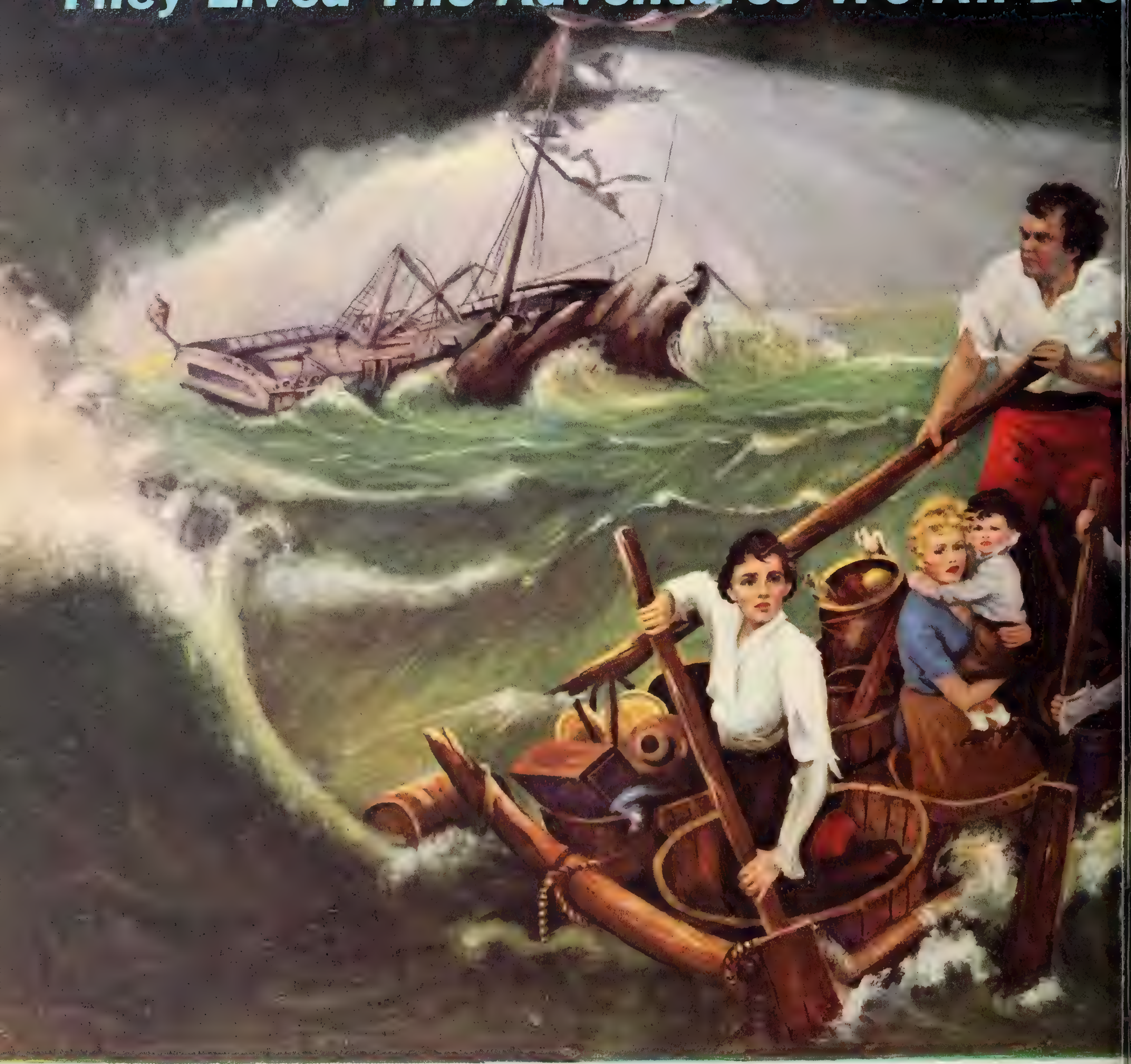

The most refreshing new note in screen entertainment since "Gunga Din." . . . Big as the book that has fired the imagination of millions for generations! . . . Mightily filmed with all the lure of shipwrecked folks against the unknown terrors of an uncharted tropic

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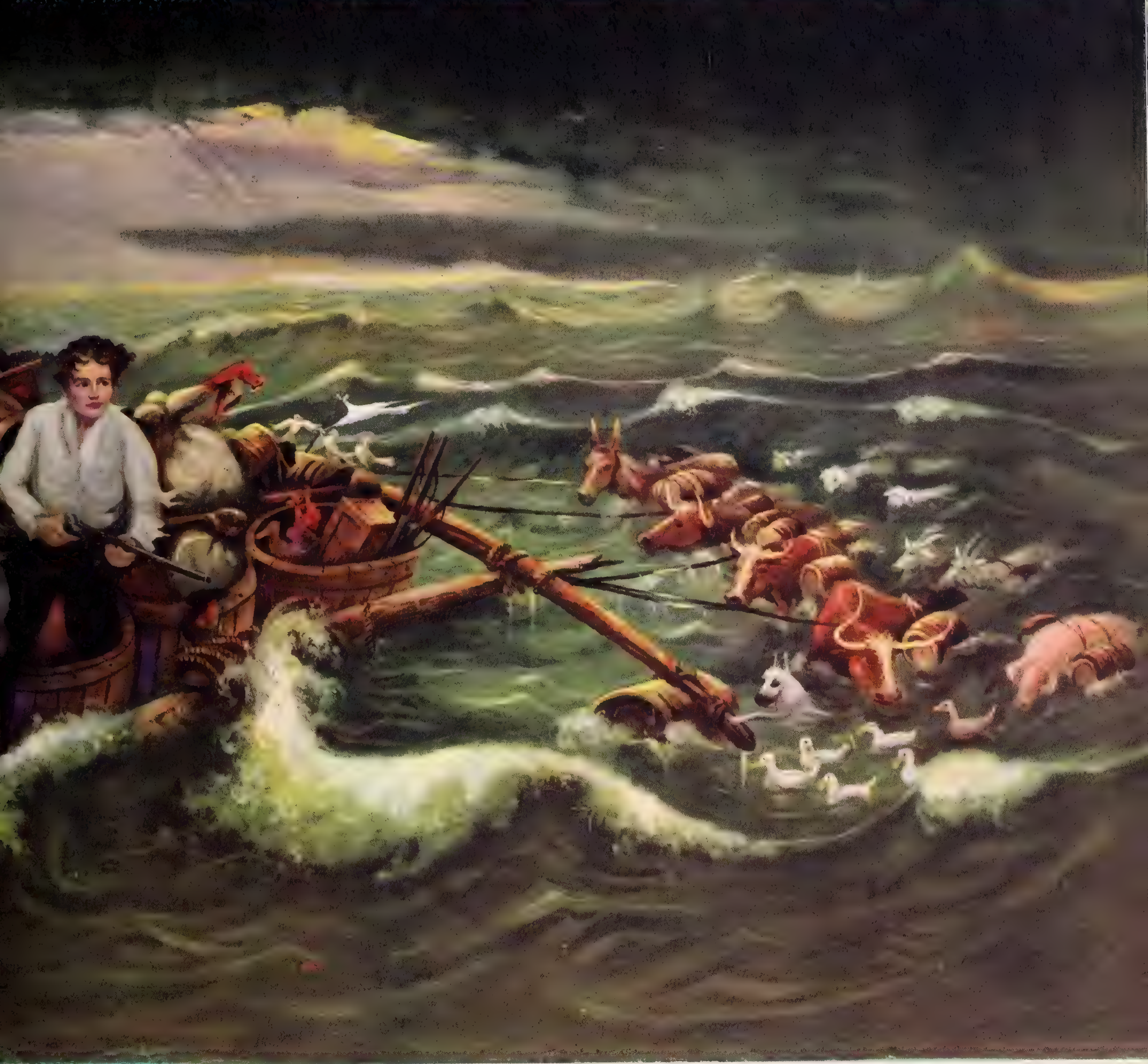

isle!...Jam-packed with things never seen on the screen before . . . wondrous sights and scenes; strange new situations; animals, birds, exotic foods, flowers; things exciting, stirring, irresistibly real in unreality beyond the humdrum life of a punch-the-timeclock world!

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Shipwreck by tidal wave! . . . Escape on a raft made of barrels!... Hidden treasure!... The house built in the tree-tops! . . . Taming jungle denizens for household pets!... Birds of gorgeous plumage; beasts of strange behavior! ... The baby caught in the wild boar trap! . . . Dining in full dress in a cavern carved in a giant tree! . . . Exploring the mysteries of the forest and hills! . . . South Sea hurricane! . . . Life-on-the-thrill on adventure isle, a thousand miles from nowhere!

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PRODUCERS SPENT $2,470,000 FOR 494 STORIES DURING 1939

Purchases Only 54 Fewer Than in 1938 but 156 Less Than Total Purchased in 1937; Big Drop in Recent Months

Story purchases by Hollywood for 1939 declined six per cent below 1938, with purchases for the year reaching 494, as compared to 546 bought in 1938, and 648 purchased in 1937.

On Average $5,000 a Story

Using the generally accepted average expenditure of $5,000 a story (with many individual purchases running far above or below this figure), Hollywood in 1939 spent approximately $2,470,000 for new screen material as compared to the $2,730,000 spent in 1938 and the $3,240,000 spent in 1937.

Originals purchased in 1939 totaled 307, and of 494 properties acquired, accounting for 60 per cent of the total bought, the remaining 40 per cent being divided into books and magazine stories, accounting for about 30 per cent, while the number of plays bought was 39, slightly less than 10 per cent.

A comparison of the sources of material, excluding original stories, for the last three years follows.

	1937	*1938*	*1939*
BOOKS	104	143	101
MAGAZINES	79	57	57
PLAYS	75	30	39

Among the more outstanding purchases made during 1939 were, in January, Victor Hugo's novel "The Hunchback of Notre Dame" purchased by RKO from Metro-Goldwyn-Mayer which at that time owned screen rights; "Old Maid" a stage play by Zoe Atkins who sold the screen rights to Paramount and from whom Warner Brothers purchased the story as a vehicle for Bette Davis; "The Underpup," a magazine story by I. A. R. Wylie which was bought and produced by Universal starring the new singing star Gloria Jean.

Other Top Purchases

During February MGM bought the Rachel Crothers play "Susan and God"; Paramount purchased the O. Henry short story "The Double Dyed Deceiver"; RKO bought the Robert Sherwood play "Abe Lincoln in Illinois" at a reported price of $275,000 one of the highest prices paid for screen material.

In March Katharine Hepburn acquired the screen rights to Phillip Barry's play, "The Philadelphia Story". This was reputed to be the first instance in which a stage player bought the screen rights to a legitimate play. Meanwhile Paramount bought the rights to Rudyard Kipling's "The Light That Failed" and "The Road to Mandalay." Metro-Goldwyn-Mayer at this time bought the series of Nick Carter detective stories numbering about 800 books as possible screen material.

Preparing for the 1939-1940 product season various producers in May bought many of the best selling novels and stage plays. Included in these purchases were Robert Sherwood's "Road to Roam," for which screen rights were purchased from Pathe and the Phyllis Bottome novel "The Mortal Storm" both purchased by Metro-Goldwyn-Mayer while the George Kaufman-Moss Hart stage play "The American Way" was purchased by Max Gordon for release through RKO. At the same time Twentieth Century-Fox purchased John Steinbeck's novel "The Grapes of Wrath," at a Maurice Maeterlinck's play, as a vehicle for Shirley Temple.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
January, 1939	42	14(a)	1	57
February	33	21(b)	1	55
March	30	15(c)	8	53
April	46	12(d)	7	65
May	29	15(e)	1	45
June	24	15(f)	4	43
July	19	5(g)	2	26
August	19	13(h)	1	33
September	23	4	2	29
October	13	13(i)	6	32
November	12	5(j)	3	20
December	17	16(k)	3	36
TOTALS FOR 12 MONTHS	307	48(l)	39	494

(a) Including 7 published magazine stories and 1 radio program.
(b) Including 1 published magazine story and 2 radio programs.
(c) Including 4 published magazine stories.
(d) Including 3 published magazine stories.
(e) Including 4 published magazine stories, 3 films and 1 radio program.
(f) Including 3 published magazine stories and 2 radio scripts.
(g) Including 2 published magazine stories.
(h) Including 3 published magazine stories and 1 film.
(i) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(j) Including 1 published magazine story and 2 films.
(k) Including 2 published magazine stories, 2 films and 1 radio script.
(l) Including 32 published magazine stories, 7 radio scripts, 9 films and 1 newspaper serial.

In June Paramount purchased the screen rights to "Assigned to Adventure" an autobiography by Irene Kuhn, noted newspaper woman. "The Primrose Path," a play, was acquired as a vehicle for Ginger Rogers by RKO Radio Pictures.

Metro-Goldwyn-Mayer in July purchased a series of eight short stories by Noel Coward entitled "Tonight at Eight-Thirty."

In August Producers-Distributors Corp., bought "Goose-Step" an original story by Sheppard Traub and released under the titles "Beasts of Berlin" and "Hitler, Beast of Berlin." Vaugh Elston's *Cosmopolitan* magazine story, "Mutineer", was purchased for production by Warner Brothers.

Bette Davis Vehicle

Another vehicle for Bette Davis was purchased by Warner Brothers in September. It was "No Time for Comedy" a stage play by S. N. Behrman. At the same time "Memo to a Movie Producer" an original story by Katherine Harley Fringe was purchased by Paramount which in November sold the book rights to a New York publisher for novelization. This is reported to be the first time screen material has been sold to publishers before a picture has been made.

J. D. Trop purchased the Ellery Queen detective stories for screen material in October of 1939 and the musical comedy "Irene" was purchased by Herbert Wilcox as a vehicle for Anna Neagle.

In November screen rights to two old motion pictures were acquired. They were "Down to the Sea in Ships" to be produced by Twentieth Century-Fox and "Kiki" bought by RKO from Mary Pickford who owned the screen rights. The Clare Booth stage play "Kiss the Boys Goodby" was purchased by Paramount as a vehicle for Mary Martin, former musical comedy star now appearing in motion pictures.

"Kitty Foyle" Christopher Morley's novel was also purchased during the last month of 1939 by RKO and Sidney Kingsley then sold the screen rights to MGM for his stage play "The World We Make."

36 Bought in December

In December thirty-six properties were acquired for production in Hollywood, sixteen more than were purchased during the preceding month and four more than bought during the month of October.

Of the thirty-six properties acquired seventeen were original stories, sixteen were books, of which there were two films to be remade, two magazine stories and one radio skit, and three were plays.

The month's purchases with all available production credits follow:

Bat, The, a mystery thriller of the early Twenties that has reached the screen twice before. Purchased by the new James Roosevelt company for the first picture of Globe Productions. Rights have been purchased from Mary Pickford whose company filmed it in 1926 and again as "The Bat Whispers" in 1931. Norman Foster will direct.

Brother, Here's A Man, an as yet unpublished novel by Kim Beattie purchased by Metro-Goldwyn-Mayer as a possible vehicle for Spencer Tracy.

Conga Mania, an original story by Harry Cloak purchased by Universal.

Corsican Brothers, The, the Alexander Dumas classic to be produced by Edward Small for distribution by United Artists.

Country Lawyer, a novel by Bellamy Partridge purchased by Paramount as a starring vehicle for Fred MacMurray.

Danger on Wheels, an original story by Ben Pivar purchased by Universal.

Doctor of the Glen, *The*, a forthcoming novel by A. J. Cronin. Purchased by Columbia.

First Captain of Industry, Eli Whitney, an original story of the inventor of the cotton gin by Ann Morgan. Purchased by Metro-Goldwyn-Mayer.

Golden Fleecing, The, an unpublished original story by Lynn Root, Frank Fenton and John Fante purchased by Metro-Goldwyn-Mayer.

Has Anyone Here Seen Kelly, an original story by Edwin Rutt purchased by Universal.

Heaven Can Wait, a play by Harry Siegel who has sold the film and stage rights to Lewis Milestone and Jed Harris.

Psychology of Famine

Hunger, a novel by Lucien Gottschalk portraying the psychology of persons faced with famine. Purchased by Wesley Ruggles and Claude Binyon.

It's Murder, an original story by Virginia A. Blair purchased by Republic.

Kitty Foyle, a novel by Christopher Morley purchased by RKO.

Last Headline, The, an original story by Frank McDonald purchased by Republic.

Letter, The, a novel by Somerset Maugham

(*Continued on following page, column 3*)

Films Make Stars, Says Roach, So He Builds Both

Producer Tosses War Gloom, Suggests Player Apprenticeships

by WILLIAM R. WEAVER
Hollywood Editor

HAL ROACH'S artisans are scoring "1,000,000 B. C." and he says he believes he's got a great picture, in large part because it's fundamentally a motion picture, not any other kind. He hasn't decided yet whether "Of Mice and Men" will whet audience appetite for more of the same but feels that his studio did a good production job on it, is satisfied with the box office news about it. He'll make six pictures for United Artists release in 1940-41 and names five of them familiarly, adds that he intends to keep the sixth commitment open in readiness for that unpredictable production opportunity always so sure to present itself. "Of Mice and Men" was one of those. None of the five pictures named are in the John Steinbeck vein. There is, however, a "Mrs. Topper."

Star or Picture

It is less of his program than of his policy, however, that Hal Roach talks this sunny afternoon in his knotty-pine office, and he tells not merely what this policy is but also how he came by it. It derives from a set of deductions which, he makes you feel, must have been equally evident to any other student of box office looking at the industry scene as long and steadily as he. Then you realize these are few, and that few of these few are as free as he to proceed in pursuit of a policy independently arrived at.

One object on the industry scene to which the Roach eye was attracted the other week was the listing in this publication of the names of the 10 stars who, by the evidence of exhibitors' box office ballots, drew the most persons into theatres. Now, none of these stars are strangers to Hal Roach, nor their records. Mickey Rooney, for instance, was once a Roach employee. He went into the Hardy Family series and the Hardy Family pictures made history and Rooney. Tyrone Power's fame dates from "Lloyds of London."

Four for Stardom

Four players now under contract to Hal Roach are in line for a particular and permanent kind of stardom. One or two more will be. They are not box office dynamite at this writing. They will star in Roach pictures, nevertheless, supported by the strongest players to be had. Named in this connection are Adolphe Menjou, Mary Astor, a top half dozen others. This, says Mr. Roach, is how stars are made.

Lon Chaney, Jr., son of a great actor and heir to his talent, is one of the Roach quartet of contractees figured into the Roach plannings. John Mature, whom you'll be seeing in "1,000,000 B.C.," is another. John Hubbard and Carole Landis are on the list. It is the Roach plan to build stars for Roach pictures and select pictures for Roach stars, thus dispensing with the common practice of lending and borrowing talent, the error of diffusing the individuality of product and personnel.

It is not alone upon your list of money making stars, of course, that the Roach policy is based. There is, says he, a definite change of consumer attitude. The day when "who's in it?" was the primary question, and "what is it?" the secondary, is past, according to his summing up, and the questions now are reversed.

There's no provision in the Roach plannings for dire war consequences. He doesn't expect any. There weren't any, he says, in the last war. Overseas populations got preoccupied with martial events temporarily, then returned to the theatres, encouraged by their governments. They're doing the same thing now.

Nor will television, if it comes, bring disaster to the motion picture; on the contrary, "television will be one of the greatest boons the motion picture ever experienced, as a new source of talent." Every telecast, he explains, will be the equivalent of a screen test of everybody in it and with television, no scout need be sent, only a phone call and wired ticket.

Furthermore: "We're a herd species. I've got a projection room in my house as complete and modern as any theatre in town. I have a boy and a girl who can show their friends any picture they want to see. So we all go out to the movies.

"Nobody stays home from a good picture to listen to a radio show."

Technological Needs

No, the industry hasn't much to worry about, externally, says Mr. Roach. It could do with some changes internally, however, particularly on the technological side. For example, he points out, a good many of the mechanical processes might be progressed with more swiftly in the direction of refinement and simplification; they are unwieldy and prohibitively expensive. And Mr. Roach himself is an investigator in the field of mechanical means to artistic end.

He would like to see some progress made, likewise, toward the accomplishment of third-dimension motion pictures, or reasonably accurate imitation thereof, and toward perfection of a means for obtaining true color.

Hal Roach's first job in the motion picture industry paid him a dollar a day plus carfare and lunch. That was as an extra. When he got to hiring talent instead of being it, he had to pay his players $3 a day. Two of them were Gary Cooper and Janet Gaynor. He and they wanted so badly a chance to "get into pictures" that the wages didn't discourage them. They did all right. He says the world is still full of young folk who feel the same way about it, but they can't get in. There are rules now to protect the talent which got here before the rules were passed, and he thinks that's quite all right, too, but pretty tough on a youngster who hasn't got the price the rules exact.

"If ever an industry needed an apprenticeship this one does," says Mr. Roach. "You've got to get 'em in front of a camera and let 'em do something. It ought to be arranged so that a beginner can and must register for a year's apprenticeship."

Paramount Promotes Graham

Robert L. Graham, former manager for Paramount Films, S.A. at Ancon, Canal Zone, has been named assistant to Arthur L. Pratchett, general manager for Central America.

Higgins Moves Office

Herbert F. Higgins has moved his Exhibitors Booking Service to new quarters at 457 Statler Office Building in Boston.

Cannes Festival Set

The International Film Festival in Cannes, France, which was postponed from the Fall, is being held from January 25th to February 15th.

Stories Purchased In Past Month

(*Continued from preceding page*)

purchased from Paramount by Warner Brothers.

Night Operator, a magazine story by Lucille Selk Edgerton for an Edgar Selwyn production. Joseph Fields and Jerry Chodorov are doing the screen play.

One Sunday Afternoon, an original story purchased by Warner Brothers from Paramount.

Our Home Town, an original story by William Ulman, Jr., purchased by Metro-Goldwyn-Mayer.

Out of Gas, a novel by Charles Nordhoff and James Norman Hall that recently ran in serial form in the Saturday Evening Post purchased by Warner Brothers as a starring vehicle for Errol Flynn.

Sandy Is A Lady, an original story by Charles Grayson purchased by Universal.

Second Meeting, a novel by Lucian Cary purchased by Universal.

Shepherd of The Hills, Harold Bell Wright's best selling novel purchased from Warner Brothers by Paramount and to be filmed in color with John Howard in the starring role.

Raphaelson Play

Skylark, a play by Samson Raphaelson purchased by Paramount as a starring vehicle for Claudette Colbert.

So Gallantly Gleaming, an original story by Peter Ordway and Harvey Thew for production by Walter Wanger and being adapted for the screen by Sonya Levien. United Artists will release the picture.

Son of Mama Posito, The, a radio skit by Maxwell Aley purchased by Universal.

Son of Monte Cristo, The, an original story purchased from RKO for production by Edward Small and to be distributed by United Artists.

Spring Parade, an original story by Felix Jackson purchased by Universal.

Stony Hollow, an unpublished original story by Charles N. Elliot purchased for production by Metro-Goldwyn-Mayer.

Sunrise In My Pocket, an original story by Edwin Justin Mayer purchased by Paramount.

They're All Crazy, an original story by Paul G. Smith purchased by Universal.

Tree of Liberty, The, Elizabeth Page's book acquired by Frank Lloyd and Jack Skirball for production with Columbia Releasing the picture.

Trouble Enough, an original story by Frank Butler purchased by Paramount to star Fred MacMurray and Robert Preston.

Vagabond King, The, Rudolf Friml's operetta bought from Pamamount by Metro-Goldwyn-Mayer as a vehicle for Nelson Eddy.

World We Make, The, Sidney Kingsley's stage play purchased by Metro-Goldwyn-Mayer.

Yesterday's Heroes, a magazine story by William Brent bought by Twentieth Century-Fox.

International Sets Two

International Roadshow Attractions have announced "Mystery in Swing" and "Darktown Strutters' Ball" as the first two of four features with all colored casts to be produced for the first quarter of 1940. A Benny Bray production and an Argus Pictures feature now in preparation will follow, according to George Randol, in charge of production for Bert Goldberg, president.

'BLUE BIRD', 'LINCOLN', 'WRATH', '69th' OPEN; 'WIND' INTO 207 THEATRES

Blaze of Showmanship Attention by Distributors and Exhibitors Marks Debuts of Four of Hollywood's Showcase Films

Four new motion pictures from Hollywood, labeled by their respective distributors as being among the top crop of the second half of the season's releases, were sent out this week to exhibitor customers with a blaze of showmanship attention of the "world premiere" spotlight variety, in the following order of their public appearance:

"The Blue Bird," a colored reproduction of Maeterlinck's fantastic play, by Twentieth Century-Fox, opened on Broadway last Friday evening, at the Hollywood theatre. A showman's review appears on page 50.

"Abe Lincoln in Illinois," from Robert Sherwood's play which sketched the Emancipator up to his arrival at the White House, given its first public exhibition by RKO before a Washington audience, at its Keith theatre in the Capital, on Monday night. Reviewed on page 50.

"The Grapes of Wrath," from John Steinbeck's book, by Twentieth Century-Fox, presented first to the press of the east on Tuesday night, at New York's Normandie theatre. Reviewed on page 52.

"The Fighting 69th,"about that famous World War regiment and its chaplain, Father Francis Duffy, presented by Warner Brothers at a reunion banquet of 69th veterans, at New York's Waldorf-Astoria Hotel, and simultaneously in more than a score of cities, Wednesday night. Review in January 13th issue, page 36.

"The Blue Bird"

The premiere of the Darryl Zanuck production of Maurice Maeterlinck's "The Blue Bird" was held at the Hollywood theatre on Friday night. Many Twentieth Century-Fox executives and ranking men in other companies, as well as well-known civic figures, attended the opening. A delegation headed by Darryl F. Zanuck and Joseph M. Schenck, chairman of the board of directors, came from the Coast for the "Blue Bird" and the "Grapes of Wrath" premieres. Others who came from the Coast were Gene Markey, associate producer, and his wife, Hedy Lamarr.

Among those present at the "Blue Bird" opening were S. R. Kent, president of Twentieth Century-Fox; Will H. Hays, Jesse Lasky, Ernst Lubitsch, Barney Balaban, Mr. and Mrs. Colvin Brown, Herman Wobber, Spvros Skouras, Charles Skouras, Edwin L. Weisl, Buddy De Sylva, Irving Berlin, Max Gordon, Nunnally Johnson, Clendennin Ryan.

Other industry executives present included Neil Agnew, Harry Brandt, Leo Brecher, Joe Bernhard, Mort Blumenstock, Harry Buckiey, Jack Cohn, Harry Cohn, Howard Dietz, Ned Depinet, Charles Einfeld, Si Fabian, Harry Goetz, Charles C. McCarthy, Joseph Moskowitz, Abe Montague, S. Barret McCormick, Leon Netter, W. F. Rodgers, Gradwell Sears, Si Seadler, George Schaefer, Nate Spingold, Murray Silverstone and many others.

Movietone News made films that will be used in connection with the showing in other cities. "The Blue Bird" opens in San Francisco at the St. Francis theatre on February 1st and at the Adams theatre in Detroit on the 2nd. Shirley Temple will make her first personal appearance at the San Francisco opening.

The New York premiere publicity and advertising was directed by Charles E. McCarthy. He was assisted by Arch Reeve, advertising manager; Rodney Bush, exploitation manager; Earl Wingart, Carl Moss, Abe Goodman, William Chambliss and Irving Kahn.

The Andre Kostelanetz program on February 2nd will be dedicated to "The Blue Bird". Full color advertisements will appear in a number of national magazines. The local advertising at the three premiere cities will run approximately 2,800 lines in each metropolitan newspaper. Special posters, window displays and editions of the Maeterlinck book are other features of the campaign.

"Abe Lincoln"

RKO Radio enlisted all of official and social Washington for its opening of "Abe Lincoln in Illinois" Monday night at the RKO Keith in the nation's capital.

Sponsored as a benefit by the Newspaper Women's Club of Washington the premiere combined the brilliance of a Hollywood first night with the aura lent by the presence of the President's wife, cabinet members, supreme court justices, senators and congressmen, foreign embassy staffs, and Army and Navy officers. The program girls were debutantes, sub— and post—, and the audience ascended the social ladder from there. Led by the newspaper women, society organizations of the city had been active for weeks in ticket sales and advance publicity counted into the thousands of lines, culminating in a special edition of the *Times-Herald* distributed as the audience departed after the showing. The house was a sellout at $2.50.

Raymond Massey, star of the picture was introduced from the stage with Ruth Gordon and Mary Howard, who play Ann Rutledge and Mary Todd Lincoln, by Katharine Brooks, president of the club. Also on hand were Max Gordon and Harry Goetz, producers of the film; Robert Sherwood, the author, and John Cromwell, the director.

Arriving celebrities were interviewed over WJSV and a reception given by the club at the Hotel Raleigh following the performance was broadcast over a 47 station NBC Blue hookup. A number of other dinner and cocktail parties preceded and followed the showing of the picture.

RKO executives in attendance included A. W. Smith, Jr., eastern and Canadian sales manager; Nat Levy, eastern district sales manager; J. J.

(*Continued on following page, column* 1)

"WRATH'S" START BREAKS RECORDS

"Grapes of Wrath's" first box office performance on Broadway broke the all time opening record at the 23-year-old Rivoli theatre. After the press preview Tuesday night at the Normandie theatre, the Twentieth Century-Fox picture opened Wednesday morning at the Rivoli, and the theatre temporarily had to stop selling tickets at 10:15 AM, when a second box office was rushed to the lobby to help accommodate the ticket buyers for the second showing. The picture broke all opening day records since the house opened in 1917. It did a gross of $9,500, beating "Modern Times".

Picture Shown in 190 Cities at Advanced Rental and Admission Set by MGM; February Openings Are Set

Metro-Goldwyn-Mayer's presentation of David Oliver Selznick's "Gone With the Wind" this week reached its 207th run, in 190 cities, continuing on the advance rental, advance admission policy originally set down for it.

One of the first large circuit deals, outside the Loew houses, was completed for "Wind" this week with the Schine theatres. The first booking on the circuit is February 25th for openings at Gloversville and Lexington. The picture will be held one week in approximately 80 theatres of the Schine group. A special meeting of 31 Schine zone managers and district managers was held this week in Gloversville to discuss the special exhibition policies made necessary by the length of the picture and the price required.

More Advance Dates

A number of new advance dates have been announced, as follows:

January 26th—Cambria, Johnstown, Pa.

January 30th — Florida, Daytona Beach; Grand, Orlando.

February 1st—Paramount, Palm Beach.

February 2nd—Warner, Youngstown; Capitol, Pottsville; Wintergarden, Jamestown, N. Y.; Fairmont, Fairmont, W. Va.; Cathaum, State College, Pa.; Garden, Paterson, N. J.; Capitol, Lancaster, Rex, Wheeling, W. Va.; Keeney, Elmira, N. Y.; Troy, N. Y.

February 3rd—Capitol, New Britain, Conn.

February 4th — Genesee, Waukegan, Ill.; Smoot, Parkersburg.

February 5th—Capitol, St. Petersburg, Fla.; Plaza, Asheville, N. C.; Palmetto, Columbia, S. C.

February 6th—Ritz, Tallahassee.

February 7th—Tampa, Tampa; Florida, Jacksonville.

February 8th—Orpheum, Huntington; Strand, Ithaca; Palace, Peoria; Dixie, Staunton, Va.; American, Roanoke, Va.; Empire, Portland, Me.; Opera House, Bangor, Me.

February 9th—Strand, York, Pa.; Capitol, Hazelton, Pa.; Capitol, Shenandoah, Pa.; Music Box, Tacoma, Wash.; Regent, Elmira, N. Y.; Stanley, Utica, N. Y.; Ritz, Clarksburg, Pa.; Garde, New London, Conn.; Norwalk, Norwalk, Conn.; Stamford, Stamford, Conn.; Ritz, Tulsa.

February 10th—Colfax, South Bend, Ind.

February 11th—Capitol, Concord, N. H.; Palace, Olean, N. Y.; Columbia, Warren, Pa.; State, Manchester, N. H.; Shea, Bradford, Pa.

February 12th — Capitol, Winchester, Va.; Maryland, Hagerstown, Md.

February 13th—Polk, Lakeland, Fla.

February 14th—Liberty, Sharon, Pa.; Capitol, Sacramento, Calif.

February 15th—Elsinore, Salem, Ore.; Palace, Rockford, Ill.; Emboyd, Fort Wayne, Ind.

February 16th — Ohio, Lima, O.; Warner, Morgantown, Pa.; Strand, Ridgway, Pa.; Steuben, Hornell, N. Y.: Capitol, Chambersburg, Pa.; Colonial, Lebanon, Pa.; Strand, Sunbury, Pa.

February 17th—Orpheum, Witchita, Kan.

February 18th—Orpheum, Springfield, Ill.

February 19th—Tivoli, Frederick, Md.; Paramount, Bristol, Tenn.

(*Continued on following page, column* 3)

WORLD PREMIERES OF FOUR FILMS

(*Continued from preceding page, column 2*)

O'Connor, vice-president in charge of theatre operations; Fred Meyers, head of the film booking department; S. Barret McCormick, director of advertising and publicity; H. M. Richey, in charge of exhibitor relations, and Harry Mandel, publicity director.

Out-of-town exhibitors present included Sidney Bowden and Harry Valentine, Norfolk; Mr. and Mrs. David Kamsky, Neighborhood theatre, Richmond; I. M. Rappaport, Hippodrome, Baltimore; Robert Sidman, Senate, Harrisburg.

Advance exploitation for the opening included a contest for a Lincoln double, staged by Hardie Meakin, manager of the Keith.

Pre-release roadshow engagements of the picture were scheduled after the Washington opening at the Senate, Harrisburg, January 29th; Sheridan, Miami Beach, January 25th; Paramount, Palm Beach, January 25th; Capitol, St. Petersburg, January 20th, Victory, Tampa, January 31st; Florida, Jacksonville, February 1st, and Auditorium, Daytona Beach, February 8th. In each situation the picture will be shown continuously at morning and afternoon performances with matinee seats selling for 75 cents. All evening performances will be on a reserved seat basis, with tickets priced at $1.10.

Starting Thursday, 38 RKO exchanges in the United States and Canada were to begin holding screenings of the picture for the trade.

"Grapes of Wrath"

The world premiere of "Grapes of Wrath", Darryl F. Zanuck's film version of Steinbeck's novel, was held at the Rivoli theatre in New York Wednesday night. The evening before there was a press premiere at the Normandie theatre. The picture will play at the Rivoli theatre at popular prices for an extended run.

An audience of 600 which included the press and a number of special guests attended the preview. Those scheduled to attend included:

Mr. and Mrs. Darryl Zanuck, Mr. and Mrs. Sidney R. Kent, Mr. and Mrs. Theodore Roosevelt, Joseph M. Schenck, Gene Markey and his wife, Hedy Lamarr, Jane Darwell, who plays Ma Joad in the picture, Dorothy Lamour, Director Sidney Lanfield, associate producer Nunnally Johnson, who wrote the screen play, Pascal Covici and Harold Ginsberg, of Viking Press, Mr. and Mrs. Martin Quigley, Mr. and Mrs. Herman Wobber, Mr. and Mrs. William Kupper, Mr. and Mrs. William C. Gehring, Mr. and Mrs. Gilbert Miller, Mr. and Mrs. William Paley, Mr. and Mrs. Irving Berlin, Mr. and Mrs. J. P. McEvoy, Mr. and Mrs. Ernst Lubitsch, Mr. and Mrs. Herbert Bayard Swope, Mr. and Mrs. Henry Luce, Mr. and Mrs. Donald Campbell, Mr. and Mrs. Jack Warner, Mr. and Mrs. W. A. Harriman, Mr. and Mrs. Max Gordon, Mr. and Mrs. Buddy DeSylva, and Mr. and Mrs. C. V. Whitney.

"Fighting 69th"

"The Fighting 69th" Day (Wednesday) began with ceremonies in honor of Father Francis Duffy, wartime chaplain of the old 69th regiment and reached a climax in a dinner-reunion of the regiment in New York and similar gatherings of Rainbow Division veterans all over the country. At all the dinner meetings Warner Brothers' "Fighting 69th" was previewed.

James Cagney and Pat O'Brien, stars of the film, took part in the ceremony held in front of the Duffy statue in Times square. The function was part of the reunion celebration of the regiment. The proceedings were broadcast over the CBS network by Kate Smith, who also participated in the program. Officers, the Color Guard and the band of the regiment also took part in the program. Bishop John F. O'Hara, former President of Notre Dame and now in charge of all Catholic chaplains in the United States Army and Navy, officiated.

BILL BARS UNION DISCRIMINATION

The New York Senate has passed and sent to Governor Herbert Lehman the Perry-Flynn bill prohibiting membership discrimination by labor unions because of race, color or creed. The measure would extend to theatres, music halls, concert halls, circuses and other places of public entertainment and amusement any prohibition against refusing admittance which now applies to hotels and restaurants in the state.

About 1,200 members and friends of the 69th regiment attended the New York dinner at the Waldorf-Astoria In addition to the guests of honor already announced others were Herbert Hoover, Will H. Hays, who also was a speaker, and Governor Herbert H. Lehman. The program was broadcast over WJZ and the Blue network of NBC from 9 to 9:30 P.M. On Thursday stations WNYC, WMCA, WINS and WEVD presented transcribed programs of the dinner ceremonies.

Pat O'Brien and Colonel William J. Donovan, wartime commander of the regiment, appeared over 68 stations of the CBS network on Tuesday night. Other radio tieups with the picture were: WEAF last Friday; WOR on Monday; most of the local stations carry announcements of the arrival of the guests from Hollywood; WNEW on Monday; over the Mutual system on Monday afternoon.

Jack L. Warner, James Cagney and Pat O'Brien were met at the station Monday by officers of the regiment, the band, newspaper men and a large crowd. Wayne Morris and Jeffrey Lynn led a delegation of Hollywood correspondents who came to New York by plane.

Albert S. Howson, director of censorship for Warner Brothers, addressed 400 members of the Woman's Forum Friday at the Roosevelt Hotel on the "Fighting 69th." The organization is comprised of officers of various city Federation Clubs.

Governor Culbert L. Olson accepted an invitation to attend the "Fighting 69th"-Rainbow Division dinner at the Biltmore Hotel in Los Angeles. A number of Los Angeles radio stations plugged the dinner, including WECA, KHJ and KNX.

Warner Brothers have announced that the picture will have 365 simultaneous openings during the week of January 26th. The large number of simultaneous dates has been arranged to take advantage of the Rainbow Division dinners all over the country on January 24th.

"The Fighting 69th" opens at the Strand theatre on Friday, January 26th.

Skouras Convention

Spyros Skouras, head of National Theatres, and a number of circuit executives, left New York Wednesday to attend the annual conference of division managers opening Monday in Los Angeles. Among those attending will be Charles Skouras, head of Fox West Coast; Bud Lollier and William Leris of that circuit; William Powers, chief film buyer; Ed Zabel, film buyer, and John Healy, assistant to Spyros Skouras.

New Figures on 'Wind' Boxoffice

(*Continued from preceding page, column 3*)

February 23rd—Broadway, Lawrence, Mass.; Madison, Mansfield, O.; Jefferson, Punxatawney, Pa.; Columbia, Brookville, Pa.; Penn, Titusville, Pa.; Family, Batavia, N. Y.

March 1st—Premier, Newburyport, Mass.

Box-Office Statistics

New figures from the distributor, MGM, on the reception given the production at the box office follow. Advance sale in Baltimore $43,000, with all tickets sold out for first week and for 85% of the second. A house record of $14,000 is reported from Dayton, O. Indianapolis shows $26,000, 100% sell-out for first week and 95% of tickets sold in advance for second week. Memphis reported a $20,300 advance sale; New Orleans, $23,000; Rochester, $31,000; Washington, D. C., $34,600; St. Louis, $2,000; Cleveland, $31,000; Detroit, $47,600.

Absolute capacity is report at both New York theatres with a gross of over $100,000 for the two. The sixth week in Atlanta showed $23,600.

In Los Angeles the figures listed were $23,200 for the Carthay Circle and $29,000 at the United Artists. The Miami and Miami Beach theatres are expected to gross $63,000 in the first full week. And in Philadelphia the figure is expected to be $65,000.

The picture grossed $58,300 for its four-week run in Reading and $50,700 in Harrisburg for the same period.

Tickets are selling four weeks in advance in Chicago and John Jones, of the Oriental theatre, said "we could have sold 10,000 seats at $5.00 each for the opening." He expects to run the picture at least eight weeks.

The picture is expected to play Loew's Midland in Kansas City for one or two weeks and if it is held a larger period product will probably go to the Tower theatre. Sixty per cent of the reservations are accompanied by post office money orders.

Great Lakes is completing "Wind" deals for Peoria, Rockford, Springfield and Waukegan and South Bend. Frank D. Drew, MGM branch manager in Cleveland, reported that all key spots in that territory have contracted for early openings on the Selznick picture.

A poll conducted by the New York radio film reviewers and commentators selected "Gone With the Wind" as the best picture of the year and gave second place to "Mr. Smith Goes to Washington."

Davidson, Formerly of Warners, with Alliance

Sidney C. Davidson has been appointed advertising and publicity director of Film Alliance of the United States, in New York.

Mr. Davidson was formerly director of exploitation for Warner Brothers, and lately, with the New York World's Fair publicity department. He also was associated with Universal, as director of exploitation, and with the publicity campaign on "Motion Pictures' Greatest Year."

Film Alliance is planning an expansion of personnel and larger quarters, in the RKO Building, New York City.

A Private Nurse Asks:

"Which would you choose . . . your sister's shame or your own disgrace?"

CAROLE

Lombard

BRIAN

Aherne

ANNE

Shirley

Only a doctor could—or would dare—tell this startling, off-duty story of woman's most dramatic profession; only the AUTHOR OF "THE CITADEL" could tell it so vividly, so absorbingly, that three great stars reach new heights in its portrayal. From the pages of Good Housekeeping Magazine's most sensational serial comes A. J. CRONIN'S striking drama of a girl who made three heroic sacrifices to win the love of one man who thought her shameless!...BOX OFFICE IN EVERY SCENE OF PUNCH DRAMA!

"VIGIL IN THE NIGHT

with JULIEN MITCHELL · ROBERT COOTE · BRENDA FORBES · PETER CUSHING

Produced and Directed by the man who made 'Gunga Din' **GEORGE STEVENS**

PANDRO S. BERMAN In Charge of Production · RKO RADIO PICTURE

Screen Play by Fred Guiol . . . P. J. Wolfson . . . Rowland Leigh

MAJORS TURN TO PRODUCTION PLANS AND NUMBERS FOR NEXT SEASON

Several Large Companies Announce Same Number as This Year, Despite War; 20th-Fox Fox Aims at More Roadshows

Tangible evidence that Hollywood today stands better off on long-range planning of product and quantities came from virtually every one of the large companies this week —war or no war.

Twentieth Century-Fox said Darryl Zanuck, its production chief, was discussing adoption of protective contractual clauses to halt exhibitors' withdrawing of "worthwhile" pictures before reaching the end of their box office possibilities. The company will have more roadshows, 14 coming up with budgets of $1,000,000 each.

Paramount may have fewer pictures next season, but Metro-Goldwyn-Mayer plans the same number, around 52, likewise Universal, with 43, and Republic, 52.

Meanwhile the majors' studios in Hollywood continued to strengthen production forces. Warners this week signed Frank Capra, and Universal took on Frank Lloyd.

Zanuck on Fox's Plans

Darryl F. Zanuck, head of Twentieth Century-Fox production, arriving in New York last week to attend the world premiere of "The Blue Bird," said the company may have to resort to protective contractual clauses to halt the practice of withdrawing high bracket pictures from theatres while they are still doing business. He discussed the advisability of stipulating longer playing time in film contracts wherever possible if the domestic market is to compensate for the loss of revenue from abroad and mounting production costs. This, he said, is the opinion of producers on the coast.

Mr. Zanuck said that pictures can be made anywhere, but "good films can be made only in Hollywood," in answering questions concerning New York production possibilities.

More roadshows will come from the company this season and next, Mr. Zanuck said. In this category he mentioned "Lillian Russell," "Brigham Young" and "Down to the Sea in Ships."

"Lillian Russell" will run three hours and 15 minutes and will be given special sales handling at higher than usual percentages. It is budgeted at more than $2,000,000, the largest negative cost in the history of the organization, he said.

Fourteen films on this season's program are budgeted at a million or more, he continued, and next year's budgets will be comparable. "Jesse James" and "Alexander's Ragtime Band" were the biggest grossers the company ever had, both doing about the same business.

Mr. Zanuck said that the big films have been given longer playing time by first runs and a number have been played as single bills, citing that "Alexander's Ragtime Band" was played singly in 95 per cent of the country.

Radio contracts of all Twentieth Century-Fox players have been purchased by the company, except that of Don Ameche, he said, adding that while the company opposes the indiscriminate air appearances of its stars, its policy is to make full use of radio to exploit selected films.

Air programs will continue to feature players in highlights of their films unless production schedules prevent. As an example of the policy, he pointed to the "Little Old New York" exploitation on the "Good News" program Thursday night.

GOLDWYN WILL FILM "THE LITTLE FOXES"

Samuel Goldwyn last Saturday bought the film rights to "The Little Foxes," Broadway stage hit by Lillian Hellman. Broadway reports are that the producer paid $100,000. William Wyler will direct. Mr. Goldwyn, however, will first produce "Black Gold".

Mr. Goldwyn last week served two weeks' notice on his studio employees; this, however, was described as routine procedure between production—the studio is now completing "The Westerner." However, all publicity men were pared from the Goldwyn staff, except Jock Lawrence. Distribution of the film is still pending.

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Mr. Goldwyn's suit against United Artists, in the name of his producing company, for $54,559 with interest, was transferred last Friday from the New York supreme court to the United States district court in New York City. The sum is claimed as his producer's bonus.

Joseph M. Schenck, board chairman, who arrived in New York at the same time as Mr. Zanuck, said that the war situation in Europe is reducing the company's gross at the rate of $7,500,000 a year. In the last few weeks the domestic gross has improved, he said.

Mr. Schenck said that the producers would not be averse to permitting some of the companies to ask for a reduction when the 10 per cent increase granted studio unions last fall comes up for arbitration February 15th.

Fewer Paramount Films

Production of fewer pictures for the 1940-41 season will be considered by Paramount at home office conferences, Y. Frank Freeman, studio head, said Monday on his arrival in New York from the Coast and New Orleans. Mr. Freeman said that the matter of making fewer pictures next season would be decided in New York this week.

The number of pictures will probably be between 40 and 44. It was 60 to 62 this season.

The studio head was accompanied from New Orleans by E. V. Richards, executive of the Saenger Circuit and member of the Paramount board. Mr. Richards has been asked to sit in at the product conferences, but said that due to pressure of business at his own office his stay in New York would be very brief.

T. Keith Glennan, Paramount studio operations manager, is in New York for the conferences.

Besides his "Hopalong Cassidy" series, Harry Sherman will produce some "high budget" pictures for Paramount next season.

MGM Plans 52

Howard Dietz, director of publicity and advertising for Metro-Goldwyn-Mayer, returned to New York last week from a three weeks' trip to the studio where he saw new product and planned campaigns.

World premieres of two pictures have been set, "Young Tom Edison" February 11th at Port Huron, Mich., which figured in the inventor's life, and "Northwest Passage" at the Pinney theatre, Boise, Idaho, February 20th.

"Northwest Passage," in color, will get a big campaign, with $150,000 to be spent in national magazine advertising. The picture is the story of Book One, "Rogers' Rangers," of the best-selling novel, and a picture may be made of the second part. Release is scheduled February 23rd.

The exploitation program for "Young Tom Edison," Mr. Dietz said, will be the largest ever devised by MGM.

The story of Edison's life and achievements were found to be so big that it was divided in two films, with Mickey Rooney playing young Edison in the first, which leads into the second, "Edison the Man," in which Spencer Tracy will have the title role. The first film will be nationally released in March, the second in May.

"I Take This Woman" has been remade in part. It features Hedy Lamarr and Spencer Tracy. It will be released February 2nd.

"Broadway Melody of 1940," to be released February 9, he compared to "The Great Ziegfeld."

Mr. Dietz also commented on "Shop Around the Corner," Ernst Lubitsch production; "Congo Maisie," featuring Ann Sothern, and "Strange Cargo," with Clark Gable and Joan Crawford, to be released March 1st.

MGM plans 52 features for next season, the same number as scheduled for the present season's release, said Louis B. Mayer, in charge of production, who arrived Tuesday from the West Coast for a week of conferences at the home office (Picture in Pictorial Section).

Regarding production in New York, Mr. Mayer said: "I will produce anywhere Nicholas M. Schenck wants me too. Certainly, good pictures can be made in the East. They are not necessarily confined to Hollywood. Some of our finest pictures last season came from England."

Mr. Mayer said the company has no plans to produce in New York.

He will see "The World We Make," stage play, which MGM has purchased for a Norma Shearer vehicle, and two or three others which are under consideration for films. MGM also recently purchased "Philadelphia Story," in which Katharine Hepburn is starring.

Universal Plans 43

Universal will schedule 43 features for production next season, the same number as this year, Nate J. Blumberg, president, and William A. Scully, vice-president and distribution head, said this week on their return to New York from a two weeks production conference at the studio.

The company has signed Frank Lloyd, in association with Jack Skirball, to produce top budget productions. They will make six.

Joseph H. Seidelman, Universal vice-president and foreign department head, left New York this week for a six week business trip to Mexico and Central America.

Universal's current schedule consists of 40 productions of its own and three which it was to distribute for Harry Edington. Mr. Edington, after delivering one, was released from his Universal commitments to take charge of production of the higher budget pictures for RKO. Universal expects to replace from another source the other two pictures which Mr. Edington was to have delivered.

Next season Universal plans to produce seven Richard Arlen-Andy Devine pictures, seven westerns and four serials.

On the company's starring list for the new

(Continued on following page)

TOP BUDGET FILMS EMPHASIZED

(*Continued from preceding page*)

season will be Bing Crosby, Marlene Dietrich, Deanna Durbin, Loretta Young and Gloria Jean, among others.

J. Cheever Cowdin, Universal board chairman, who participated in the production conferences, returned to New York by plane on Sunday.

Capra in Warner Deal

A deal is expected to be signed this week whereby Frank Capra and Robert Riskin will produce their first independent picture for Warner release, with the Warner company to provide the financing.

The deal applies to one picture only, "Life and Death of John Doe," an original by Richard Connell and Robert Presnell. William Holman, formerly Columbia studio manager, will be associated with Mr. Capra and Mr. Riskin as general manager. Production is to start about the middle of April.

Warners will range their 1940-41 product from a minimum negative cost of $350,000 to $2,500,000, it was said this week by Jack L. Warner, production head, arriving in New York from the coast to attend the preview of "The Fighting 69th."

Increasing of expenditure at the studio, he said, is in accordance with the policy of complete "B" picture elimination so that maximum grosses can be attained. "Exhibitors don't want them, and the public doesn't want them. The easiest thing in the world is to turn out 100 "B" pictures a year. At the Warner studios we are too serious to waste time on them."

The studio, he said, is concentrating on comedy and action, "solid entertainment of a type that made the screen what it is today and what it is intended to be." He estimated that production costs have increased 300 to 400 per cent in the last four years.

The number of historical featurettes on the company's schedule will probably be increased. The program will be set when Norman H. Moray, Vitaphone sales manager, arrives in Hollywood from New York February 12th.

"Tree of Liberty" Deal

Columbia and Frank Lloyd Productions last Wednesday signed an agreement, providing that the producer-director will make "Tree of Liberty" for the distributor. Mr. Lloyd will make the film before joining Universal under his new contract with that company.

RKO Still Has Welles

Orson Welles will produce, to completion, "Heart of Darkness" for RKO, George Schaefer, company president, said in New York last week, before leaving for Hollywood. Mr. Welles' contract with RKO remains unchanged, he said.

Mr. Schaefer and Ned E. Depinet, vice-president in charge of sales, left New York for conferences at the studio with Harry Edington, Lee Marcus, Joseph Nolan, and other production chiefs.

Howard Benedict, who launches his first production for the company, "Curtain Call," late this month, also has been assigned to produce "All This And More."

The company has bought "Inside Track"; it is a story by Howard Nostrand.

Helprin and Silverstone Posts

Morris Helprin and Emanuel Silverstone have been appointed American representatives of Gabriel Pascal, British producer for United Artists, in the same capacities in which they now serve Alexander Korda, UA partner and also a British producer. Mr. Helprin will be advertising and publicity head, and Mr. Silverstone in charge of sales.

ROOSEVELT BIDS YOUNG EXECUTIVES TO FILMS

James Roosevelt, head of the newly formed Globe Productions and vice-president of the Goldwyn Studio, speaking at the anniversary banquet of the Portland, Ore., Junior Chamber of Commerce Sunday night, lauded Ted (Theodore) Roosevelt Gamble, named Citizen No. 1 of Portland, saying that in their brief acquaintance he was indeed glad to call him both cousin and friend, and pointed to "Ted's" record as a showman. Mr. Gamble is manager of the Broadway and other J. J. Parker theatres in Oregon.

The son of the President said that the example set by Mr. Gamble should encourage other young Americans to become associated with the theatre and film industry, and predicted a bright future for those who could point to a "job well done."

The Portland visit was the first of a series of meetings with exhibitors planned by Mr. Roosevelt on a good-will tour, described in the HERALD *issue of last week.*

John Stahl, producer, arrived in New York from the coast, for conferences on a production deal, with Maurice Silverstone, chief executive of United Artists.

United Artists will have more pictures next year than this, Al Margolies, publicity manager, said in New York, after his return from two weeks on the coast. Charles Chaplin's "Production No. 6" is nearing completion, he said.

"Flotsam," Erich Maria Remarque novel, will be the first production of the newly organized David L. Loew-Albert Lewin production company, it was announced last Thursday. Offices are now located on the Selznick-International lot. The story was purchased from MGM. United Artists will release the picture.

Republic Planning 52

Regardless of war or current conditions, as they may be considered, Republic Pictures is understood to be going ahead with a program of 52 features, including 24 westerns and four serials, about the same as this year. M. J. Siegel, production head, returned to the coast after conferences on the 1940-41 program at the New York home offices.

Bernard Vorhaus, formerly a director at the company studios, will return shortly, as a producer, it was said. Vorhaus has been directing "The Courageous Dr. Christian" at RKO.

Rudy Vallee, recently associated with Republic, as associate producer, is to spend three months at the studio to familiarize himself with procedure, before receiving his first assignment from the home office, it was learned this week. "Hit Parade," starring Frances Langford, and possibly Mr. Vallee, will be his first production, and is scheduled to begin in mid-April.

Work at Republic studios on "Dark Command," its "big-budget" picture, will be resumed on February 1st, it is reported. "Lady from New Orleans" is scheduled to start in March. There will be a Bob Seton series of six westerns.

Screencraft Pictures

J. S. Berkson and B. H. Mills, former Republic franchise holders in Albany, Buffalo, and Detroit, has been organized to distribute, nationally through state rights exchanges. It already has obtained "War Angels"; six Tim McCoy westerns; and six Thrill-O-Dramas.

Darneille in New York

George J. Darneille, vice-president of Cartoon Films, Ltd., has joined the staff of General Film Industries, Inc., the New York subsidiary of General Film Company of California.

GN Officers Report Deals to Trustee

Financial deals of Grand National Pictures with Educational Pictures and Arcadia Pictures were reported this week to Referee Peter B. Olney, Jr., by former officers of the company. The transactions under which Educational received 1,100,000 shares of $1.00 par common stock in return for reissue rights and trade names were described by Harold Saxe, GN comptroller; George Blake, secretary and Norman C. Nicholson, general counsel. Educational rights and trade names had a book value of $43,233 but were worth the amount paid, according to the witnesses. On the schedules filed by Grand National the Educational properties were estimated in value at $1,068,922. The estimate was attacked by attorneys for the creditors' committee.

It was also reported at the hearings that Grand National had assumed Educational's debts totaling $235,888.

Another transaction treated was a deal with Arcadia Pictures in which Grand National obtained a $15,000 loan. Also discussed was a $25,000 loan from the National City Bank. Joseph Dannenberg, attorney for the trustee, tried to prove a connection between GN and Arcadia. The fact was brought out that a number of GN directors also served on the Arcadia board.

According to Mr. Nicholson Grand National was not in a position to meet debts as they matured at any time during 1939. Mr. Blake was questioned on two mortgages on Western Studio equipment.

Seven pictures have already been returned to producers and a number of other producers have filed applications for the immediate return of their pictures. E. W. Hammons, head of Grand National, was to be called at a hearing later in the week.

Mr. Hammons this week moved to the Paramount Building, occupying a part of the suite formerly occupied by Educational Pictures. Mr. Hammons is planning to return Educational to operation and is contemplating the resumption of short subject production.

THE
BLUE
BIRD

NEW YORK!...WEST CO

HAIL "THE

...following spectacula
and Hollywood preview

"SPECTACULAR!"

"POIGNANT!"

"Unquestionable appeal to audiences of all ages, types and places. A masterpiece of imagination, spectacular, rich in sentiment." —*M. P. Daily*

"Colorful and enchanting. A beautiful film. Sets are opulent, photography gorgeous! Should prove an enchanting adventure for the youngsters . . . and their elders, too!" —*N. Y. Daily Mirror*

"A screen masterpiece. Something radiant—new in screen history. Touches deeper wells of sentiment . . . women will be dissolved in tears!" —*L. A. Times*

"EYE-FILLING!"

"Zanuck and 20th Century-Fox can well be proud. Most unusual entertainment for young and old alike. Charmingly different."—*L. A. Herald-Express*

"ENCHANTING!"

"Opulent and eye-filling spectacle . . . to beguile those of all ages who are lucky enough to see it. A pictorial gem . . . delightful." —*N. Y. Daily News*

"GORGEOUS!"

"RADIANT!"

"UNUSUAL!"

AST!...TRADE PRESS!...

BLUE BIRD"

N. Y. World Premiere

or nation's critics!

"MASTERPIECE!"

"Will enchant children and delight mature audiences. Brilliant fantasy . . . superbly projected to the screen." *—Film Daily*

"MOVING!"

"There is comedy . . . pathos, too. Surprisingly emotional in its effect. Apt to bring out all the handkerchiefs in an audience. A picture with a charm of its own." *—N. Y. Sun*

"DELIGHTFUL!"

"Big treat for young and old. Will undoubtedly delight both adults and children all over the country. Done on an elaborate scale." *—L. A. Examiner*

"SUPREME!"

"Complete enchantment is in store for the millions who unquestionably will see this. Will send children into ecstacies and give their elders supreme entertainment Moving, poignant story . . . and tender drama which brings many a lump to the throat!" *—Hollywood Reporter*

"HEART-WARMING!"

"BEAUTIFUL!"

"DIFFERENT!"

SHOWMEN, TOO!..

Typical of the reaction of the unusually large number of leading exhibitors attending THE BLUE BIRD world premiere at the Hollywood Theatre, N. Y., is the following wire from an outstanding showman and one of the best judges of pictures in the business:

"YOU TOLD ME THAT 'THE BLUE BIRD' WAS A GREAT PICTURE. THAT WAS A MILD STATEMENT. AFTER SEEING THE PICTURE AND AGAIN REVIEWING THE VARIOUS SCENES, I AM CONVINCED THAT THE GREAT BEAUTY AND CHARM OF THIS PRODUCTION WILL CAUSE THE PUBLIC TO LOVE IT. I HOPE EVERY EXHIBITOR ENTHUSES OVER 'THE BLUE BIRD' AS I AM ENTHUSED AND THAT THEY GIVE IT ALL THE SHOWMANSHIP THAT THE PICTURE DESERVES."

A. R. BOYD

Maurice MAETERLINCK'S

THE BLUE BIRD

in TECHNICOLOR

with

Shirley Temple • Spring Byington
Nigel Bruce • Gale Sondergaard
Eddie Collins • Sybil Jason • Jessie
Ralph • Helen Ericson • Johnny
Russell • Laura Hope Crews • Russell
Hicks • Cecilia Loftus • Al Shean
Gene Reynolds

Directed by Walter Lang
Associate Producer Gene Markey • Screen
Play by Ernest Pascal • Additional Dialogue
by Walter Bullock
A 20th Century-Fox Picture
Darryl F. Zanuck In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

RKO ORGANIZATION IS COMPLETED; TRUSTEE BOWS OUT TO NEW BOARD

Schaefer Continues at Helm as New Management Files with the Secretary of the State of New York

Precisely seven years to the day since the beginning of its corporate and financial reorganization, the Radio - Keith - Orpheum Corporation, on Friday, along about noon, will emerge from federal court control, when representatives of the court-appointed trustee, the Irving Trust Company, will turn over to the management, in the home office at Rockefeller Center, New York, all assets, securities and documents, on court order.

Proceedings Began Jan. 26, 1933

It was on the morning of Jan. 26, 1933, that the corporation entered into reorganization proceedings, after three years of financial difficulties growing out of the general depression on the outside and a depression-within-a depression within the motion picture industry. The long proceedings of reorganization that followed brought many changes, in ownership, in management, in policy and operations.

The Radio Corporation of America was the owner at the beginning of the reorganization. The Rockefellers entered later as an important creditor, and Floyd Odlum's Atlas Corporation bought a half interest in the company from RCA. The company, too, emerges with George J. Schaefer at its helm, as he has been for some 12 months.

Moving rapidly in recent days, from the countless delays over seven years brought about by the intricacies of legal, corporate and financial remoulding, actions by minorities and whatnot, the new management last week went to Albany to file a statement of designation to do business in New York State for Radio-Keith-Orpheum, which corporation was chartered in Delaware.

The Setup of Shares

The statement of designation submitted to Michael F. Walsh, Secretary of State, listed a share setup of $8,000,000 in one dollar shares of common stock and 130,000 of one hundred dollar shares of six per cent preferred. RKO's official agent was Prentice Hall, Inc., of 90 Broad-Street, New York, which filed the papers bearing the corporation's signature as signed by William Mallard, as secretary.

It was last Thursday, in New York, that William Bondy, federal judge, directed Irving Trust Company, reorganization trustee, to turn over to the revamped Radio-Keith-Orpheum all R K O assets in its possession.

In the court order, the trustee was asked to give the assets to the reorganized company on Friday. The order also directed Chemical Bank and Trust Company, Central Hanover Bank and Trust Company and City Bank Farmers Trust Company, trustees of various R K O indentures, to turn over to Irving Trust all collateral securing bonds issued under the indentures.

The new company will pay in full all claims allowed in the reorganization proceedings and also a final $50,000 installment due on the $6,000,000 issue of six per cent gold notes.

Funded Debt Limited

The new company will not be permitted to acquire more than $3,000,000 in funded debt as long as any of the 130,000 $100 preferred shares remain outstanding. Unsecured creditors, with allowed claims totaling $12,222,669, will receive 1,222,669 shares of the new common.

J. C. JENKINS ILL OF HEART ATTACK

"Jaysee" Jenkins, field representative and columnist of Motion Picture Herald, *and its predecessors, for thirteen years, was seriously ill this week following a heart attack, in his home town, Neligh, Nebraska.*

Mr. Jenkins—John Curtis Jenkins—who on February 28th will be 82 *years old, joined the field staff of Quigley Publications thirteen years ago. His homespun observations on independent exhibitors and their problems appeared weekly in successively, Exhibitors Herald, Exhibitors Herald-World and* Motion Picture Herald, *until illness curtailed his field activities.*

A last-minute amendment to Judge Bondy's order of last Thursday authorized the trustee to withhold $64,625 in addition to $20,000 provided in the original order. This sum will be available to the Chemical Bank and Trust Company and its attorneys for allowances to be given them.

Hamilton C. Rickaby, attorney for Atlas Corporation, stated that no other important step remained except the granting of final allowances. In response, Judge Bondy requested attorneys to make their applications "modest" in amount.

In the issuance of the 8,000,000 shares of common stock and 130,000 preferred, the Bankers Trust Company will act as agent. Atlas has picked up 249,272 shares of the new 500,000 share issue. Atlas will pay $645,816, less the underwriting fee of $.25 per share for the stock. RKO will receive about $1,400,000 on the stock issue.

692,000 Atlas Shares

Atlas will hold a total of approximately 692,000 shares, including those held by its subsidiary, the American Company and those held in association with Lehman Brothers. RCA will hold about 673,500 and Rockefeller Center about 663,500. In addition to those holdings, Atlas will have about 53,000 shares of the new RKO preferred which is convertible into common stock and RCA will have about 44,855 shares of the preferred.

The U. S. Securities and Exchange Commission will study and make recommendations on all applications for final allowances in the RKO reorganization proceedings, Marlin Gale, attorney for the S.E.C., said at last Thursday's hearing before Judge Bondy.

Mr. Gale urged Judge Bondy to postpone applications of the Chemical Bank and Trust Co. for a final allowance of $38,125. plus $4,966 expenses, and for its attorneys, Wright, Gordon, Zachry and Parlin for $25,000. The S.E.C. was desirous of studying all applications at one time, he said.

George W. Alger, special master also applied for an allowance. Mr. Alger who has received interim allowances of $34,500 asked for an amount to be fixed by the court. No delay on his application was sought by the S.E.C.

Price, Waterhouse Co. has been allowed $4,800 as compensation for an audit of RKO books for 1938, under an order signed by Judge Bondy.

RKO was incorporated as a holding company Oct. 25, 1928, principally to acquire two amusement holding companies, Keith-Albee Orpheum Corp., a large circuit operator, and F.B.O. Productions Inc. (now RKO Radio Pictures Inc.), a producer and distributor of motion pictures. Subsequently, its producing, distributing and exhibiting facilities were expanded through acquisitions. The company now controls directly the following subsidiaries:

RKO Radio Pictures, Inc., Pathe News Inc., RKO Proctor Corp., RKO Midwest Corp., RKO Orpheum Corp., RKO Rhode Island Corp., Union Hill Corp. and Keith-Albee-Orpheum Corp.

Merrill, Treasurer

It was announced last Friday, from the office of George Schaefer, president, that at the next meeting of the board, W. J. Merrill would be nominated for election to the office of treasurer of RKO. At the board's last meeting, on January 10th, Mr. Merrill was elected a vice-president.

For the last four years, Mr. Merrill has been connected with RKO, serving the last year as assistant to President Schaefer. Previously he had held major executive posts with various large companies, as vice-president, controller and director of Royal Baking Powder; vice-president and treasurer of Great Island Holding Corporation, vice-president and controller of W. and J. Sloane, and others.

He is an alumnus of the Harvard Graduate School of Business Administration, and started his business career in the West.

At a meeting of the boards of directors of Keith-Albee-Orpheum Corporation and B. F. Keith Corporation, last Thursday, Malcolm Kingsberg was elected executive vice president. He will continue to serve as vice chairman of the board of both corporations.

The board of directors of Keith-Albee-Orpheum Corporation has declared a dividend, out of operating surplus, of $1.75 per share on the seven per cent cumulative convertible preferred stock, for the quarter ended Sept. 30, 1937, payable on April 1, 1940, to the holders of record at the close of business on March 15, 1940.

Heywood Broun Estate Set at About $10,000

Heywood Broun, newspaper columnist, who died December 18th, left an estate estimated at $5,000 in real property and "not over $5,000" in personal property. His will was admitted to probate court in Stamford, Conn., this week. According to the petition, which was executed in New York on November 6, 1936, his widow, Mrs. Constance Madison Broun, and his son by his first marriage, Heywood Hale Broun, are to share in the estate, of which Morris Ernst, New York attorney, was named executor.

Plans for a Heywood Broun Memorial Meeting, to be held February 12th at the Manhattan Center, New York, under the auspices of the Newspaper Guild of New York, were announced this week. Mr. Broun was president of the American Newspaper Guild.

FURTHER DIFFICULTIES FOR FILM SHIPMENTS

Shippers Give Britain's Blockade System Six Weeks' Trial; Orders Divided Among Ships

With the American government demanding the right of freedom from interference with neutral commerce and with the British enforcing an absolute blockade, all film shipments from the United States are meeting further difficulties. Last week the U. S. State Department lodged a strong protest against the practice of holding up United States mail. Great Britain has always made its own rules on inspecting ships—the United States went to war on that back in 1912, but the protests of the State Department have had certain beneficial effects in relaxing blockade restrictions and film are expected to benefit along with other types of shipments.

British System Tested

Massce and Co., New York, principal film shipper to foreign lands, are giving the British "Navicert" system a six week's trial from last December 15th through this month. The "Navicert" is a certificate issued by the British Consul here stating that the shipment is not contraband. In theory a "Navicert" should expedite shipments through the British blockade. The film exporters are seeking to determine if the "Navicert" is worth the $2 which must be paid for each shipment. Consolidation is not permitted. Further, the United States government has stated that it would refuse clearance papers to any ship that made "Navicerts" obligatory for all shipments carried. That would be, the State Department decided, undue interference with United States commerce. If a ship carried cargoes covered 100% by "Navicerts", it should be permitted to pass through inspection with no difficulty.

"Navicerts" at present appear to have little advantage as far as film shipments are concerned according to Massce & Co. because up to now only one film shipment has been held up. This shipment was destined for countries beyond Italy but was delayed by the Italians. The film shippers do not know the reason for the delay, nor does the British Consulate.

The Latest Plan

The latest plan worked out for expediting shipments is that the steamship companies arrange with the British Government so that the ships are allowed to proceed to their ultimate destination and not be held up by the blockade or brought to England. When the destination is reached the British Naval attache at the particular embassy or consulate of that country inspects the cargo and has the Captain set aside whatever part of the cargo which needs careful examination.

The British inspection system, as exercised in the first months of the war, was found not altogether satisfactory even from the British point of view. Many steamers were brought into Gibraltar for inspection. But this being a military post, there are no facilities for storing any contraband that may be found and the delay in making inspections at that port aroused many neutrals, particularly the Italians whose ships were constantly being stopped and delayed by the English.

As far as film shipments are concerned the most difficult country to supply has been France. Only about one ship a month leaves this country for France. Massce & Co. is trying to work out arrangements for reshipping film to that country. Film shipments have not reached pre-war normal but the companies are trying to get as much film as possible shipped to Europe. To obtain greater safety shipments often are being spread over several ships so that if anything happens to one not all the film is lost.

IN NEWSREELS

MOVIETONE NEWS—No. 38, Vol. 22.—Scenes of the Finnish-Russian conflict....Swedish king directs country defense....Belgium mobilizes following rumors of possible Nazi invasion....Dutch troops move to reinforce frontiers....Heavy French artillery answer German bombardment....Alpine Chasseurs guard mountain border....Women replace men in French industry....Scenes on the Maginot Line....Allied leaders meet in France....Hore-Belisha....Italian monarchs and Pope exchange visits....Rumanian king warns Russia....Duchess of Windsor helps Red Cross in France....Lew Lehr....Skiing in Lapland.

MOVIETONE NEWS—No. 39, Vol. 22.—Navy Secretary Edison pins medals on four men for heroism in Squalus rescues....Four liners scrapped....Navy trains men for submarine rescue....Heavy snowfall in Rome....British air force activities curtailed by bitter cold....Skating on Holland's Zuider Zee....French train Senegal troops in artillery methods ....New York premiere of "The Blue Bird"....Lew Lehr....Boxing....Rowing....Skiing.

NEWS OF THE DAY—No. 236, Vol. 11.—The war in Finland....Guns roar on western front....Sunday mass in Maginot Line....Chamberlain, Daladier and Gamelin inspect French troops....Duchess of Windsor helps make-up comfort kits in France for Allied soldiers....Quadruplets born to sharecropper in Alabama pose for camera....Professional stars defeated by Green Bay Packers.

NEWS OF THE DAY—No. 237, Vol. 11.—Mines strew British coast with wrecks....Maginot Line draped in frozen mantle....Submarine maneuvers in Pacific....Browder convicted of passport fraud....Murphy and Jackson sworn in at White House....Nation mourns death of Borah....Hats for men....Sports.

PARAMOUNT NEWS—No. 41.—U. S. Army holds military ski demonstration....Frank Gannett to seek Republican nomination for President....Adventurers on journey to uninhabited Bahama island....Quadruplets born in Alabama....Chamberlain inspects British troops in France....Duchess of Windsor in France....War fashion note from Paris....British soldiers return to London on leave....Business going on as usual in Finland....Pope visits Italian monarchs....Venzke wins mile race....Hockey....Bobsledding.

PARAMOUNT NEWS—No. 42.—Browder found guilty of passport fraud....Unity Mitford returns to England from Germany....Liners taken from Germany in 1917 ordered sold for scrap iron....Display novel "windmobile"....British bobbies wear lighted headgear....Senator William Borah funeral in Washington....Navy honors men of Squalus rescue....Submarine fleet maneuvers....Boxing....Rowing....skiing.

RKO PATHE NEWS—No. 53, Vol. 11.—Scenes from the war in Finland....Pope returns visit of Italian king....Earl Browder on trial for passport fraud....Holland holds ice skating holidays....Big guns roar on western front....21 leave for desert isle "Utopia."

RKO PATHE NEWS—No. 54, Vol. 11.—Nation mourns Senator Borah....Nazi crew of scuttled Columbus detained in California....Unity Mitford returns to England....Diving heroes of Squalus rescue rewarded ....Murphy and Jackson take new jobs....Britain sweeps mines from the sea....University of Washington oarsmen practice....Ski-jumping meet held in Illinois.

UNIVERSAL NEWSREEL—No. 842, Vol. 12.—Scenes from the war in Finland....British submarine returns to base after sinking Nazi cruiser....Hore-Belisha reviews Canadian troops....Duchess of Windsor in France....Guns roar on western front....Women work in airplane factories....Pope and Italian king exchange visits....Quadruplets born in cabin....Sun tan clinic in Miami Beach....Wrestling bout amid tomatoes....Football wind-up won by Green Bay Packers.

UNIVERSAL NEWSREEL—No. 843, Vol. 12.—Scenes of the war in Finland....Pilot saves plane in crack-up....Nation mourns Senator Borah....Columbus crew await deportation....Squalus rescue heroes are decorated....U. S. will sell liners acquired in 1917....Parade of Miami bathing girls in "goofy" beach suits....Rowing....Skiing....Girls battle in mud.

Nominees for Art Direction, Sound Awards Named

Nominations for the Academy of Motion Picture Arts and Sciences awards for art direction and sound recording were made this week. Under the rules governing these awards each studio nominates a production. The entire nominated groups will be judged by the award committees for each group and one production from each group will be selected for the awards.

Nominated for Achievement in Art Direction: "Beau Geste," Paramount; "Captain Fury," Hal Roach; "First Love," Universal; "Gone with the Wind," Selznick International; "Love Affair," RKO Radio; "Man of Conquest," Republic; "Mr. Smith Goes to Washington," Columbia; "Private Lives of Elizabeth and Essex," Warner Brothers; "The Rains Came," 20th Century-Fox; "Stagecoach," Walter Wanger; "Wizard of Oz," Metro-Goldwyn-Mayer, and "Wuthering Heights," Samuel Goldwyn.

Nominated for Achievement in Sound Recording: "Balalaika," MGM; "Daytime Wife," 20th Century-Fox; "Gone with the Wind," Selznick; "The Great Victor Herbert," Paramount; "The Hunchback of Notre Dame," RKO Radio; "Man of Conquest," Republic; "Mr. Smith Goes to Washington," Columbia; "Of Mice and Men," Hal Roach; "Private Lives of Elizabeth and Essex," Warners, and "When Tomorrow Comes," Universal.

Nominations for the Academy Award for Scientific or Technical Achievement closed Monday. This award is given for devices, methods, formulas, discoveries or inventions of special or outstanding value which were actually employed in the industry in 1939.

Harold J. McCord, chairman of the Film Editors Section of the Academy Technicians Branch, and Edmund D. Hannan, president of the Society of Motion Picture Film Editors, have appointed members representing these organizations to the Joint Committee handling the film editing award selection.

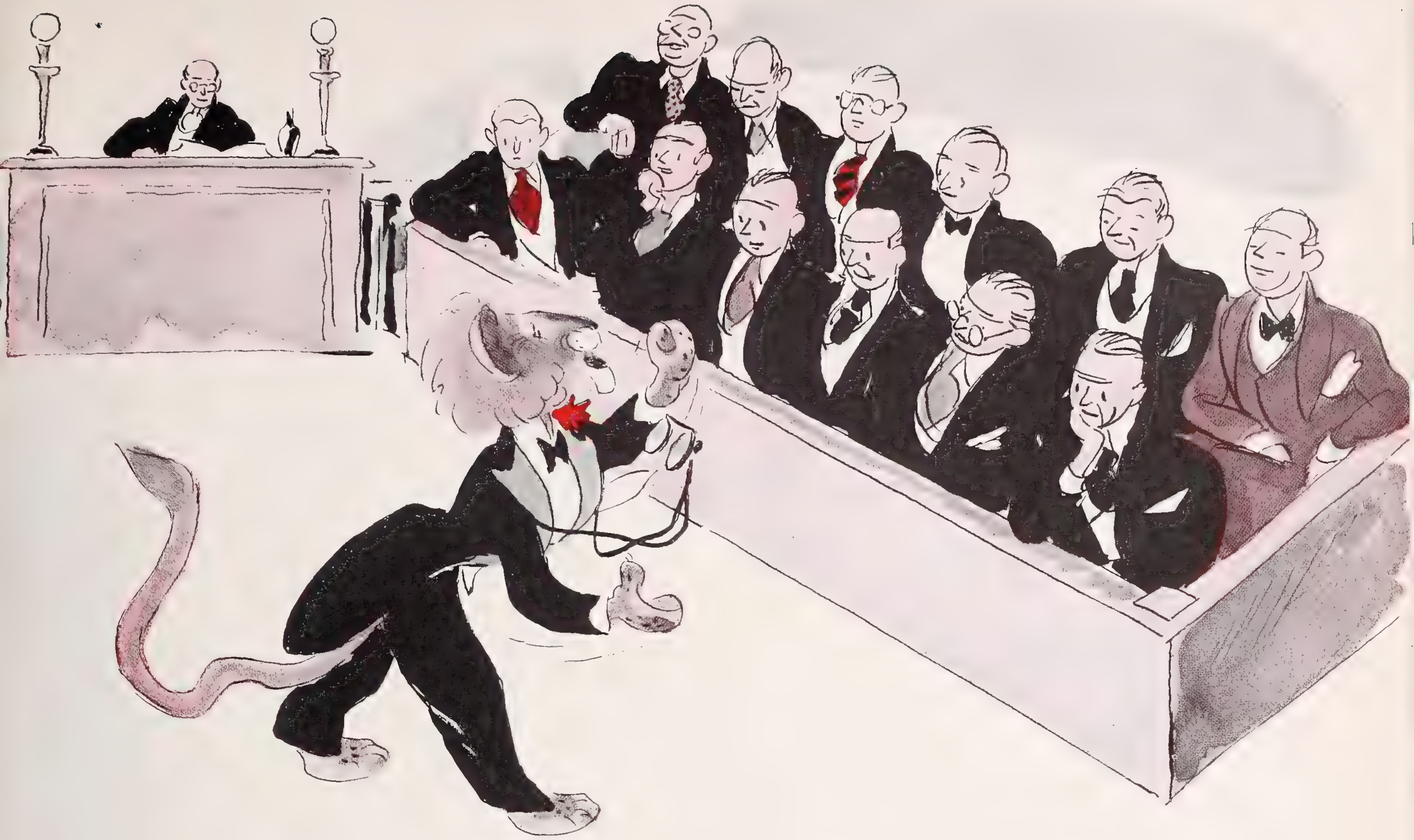
The committee members are Anne Bauchens, Warren Low, Francis D. Lyon, Harold J. McCord and Eugene Milford, representing the Academy Film Editors, and Philip Cahn, Conrad A. Nervig, Gene Havlick, Walter Thompson, and Eda Warren, representing the Society of Motion Picture Film Editors.

Wanger Sees Screen as Greatest Social Factor

Walter Wanger at his election last week to the presidency of the Motion Picture Academy of Arts and Sciences said that there are 8,500 creative artists in Hollywood and an 85-million weekly theatre attendance and both have more in common than mere entertainment. "The screen is the greatest social influence, expanding as well as interpreting the American way of living to the whole world," he said.

In speaking of the Academy Mr. Wanger said: "The Academy is the only institution in which actor, director, writer, technician and producer members function as individuals, irrespective of their economic or studio affiliations."

The Academy board, in tribute to Frank Capra, who was drafted as first vice-president after he declined to seek the office of president for the third term, credited him with "divorcing the Academy from economic matters," stressing the cultural.



Gentlemen of the Jury:

Our case rests. The power and ability of a great studio is again revealed in the case of

"I TAKE THIS WOMAN"

(over)

We are prepared to state emphatically that "I TAKE THIS WOMAN" is one of the year's outstanding attractions. Screen it for yourself and we know your showmanship sense will agree.

We know that "I TAKE THIS WOMAN" will make you prouder than ever that you have an M-G-M contract. It shows how a great organization can come through. SPENCER TRACY gives one of the finest performances of his magnificent career.

HEDY LAMARR is a dream of beauty and her work will make the public and critics applaud her.

Congratulations W. S. Van Dyke II, for the splendid direction. Also James K. McGuinness for his screen play from Charles McArthur's story.

We know what we're talking about when we say that—

YOU'LL BE PROUD OF

SPENCER TRACY *and* HEDY LAMARR *in* "I TAKE THIS WOMAN"

(A Metro-Goldwyn-Mayer Picture)

THE HOLLYWOOD SCENE

Rapf Report

Sitting behind the blond wood desk in his office on the third floor of Metro-Goldwyn-Mayer's administration building, Harry Rapf, showman since his start in minstrel shows in Denver, more than a quarter century ago, this week discussed showmanship and its latest manifestation, television.

"Indicative of the change in the entertainment demands of the public," says Mr. Rapf, "are the gains recorded in films, books, radio, all of which have put people seeking entertainment far ahead in their demands. Then, too, the producer today meets the new ideas and concepts not only from external contact, but from the young writers and directors with whom he works, matches experience, creates situations."

Cited as typical was "Forty Little Mothers," work on which is scheduled to be finished within a fortnight. As a teacher in a girls' school, Eddie Cantor has a "drastic change in the type of role to which he has been accustomed," according to Mr. Rapf, producer of the picture. Additionally, "world conditions are so upset today that it becomes next to impossible to plan ahead as to subject matter."

Television? "No more competition than radio. Practically the same basic entertainment as films, the material will have to be written, acted, directed and produced by people familiar with visual entertainment. I see it as coming in to popular acceptance within a decade, possibly only five years," says Mr. Rapf, "as part of motion picture entertainment. It is, after all, the same photographed dramatic phase of entertainment, whether projected through the air or on a screen."

Activity

Print orders for RKO Radio's "Isle of Destiny" and Monogram's "Gentleman from Arizona," combined with an unusual volume of short subjects, are responsible for the current two eight-hour daily shifts on a six-day-a-week basis at the cinecolor plant at Burbank, according to a company report.

This rate is expected to prevail for some time to come. It compares with the former single shift and five day week schedule.

LeRoy, Director

Cameras have started turning on "Waterloo Bridge," first film to engage the talent of Vivien Leigh since her triumph in "Gone With the Wind." Mervyn LeRoy, who'll direct it, says it will have something to do with the present war, but more, by way of background, with the conflict of 1914-18, as its characters grow younger with the technique of flashback and the removal of makeup.

Co-starring will be Robert Taylor, star of the LeRoy produced "Stand Up and Fight." But sitting at his desk, facing a row of inter-office communication buttons formidable as the instrument panel of a Boeing bomber, nerve system of the project, the young man (he's just turned 40) tells of turning away from production, his last and temporary love, to direction, his first.

"Directing," he says, "brings the feeling of something concrete to be handled and worked with. Somehow the end of a picture, the finish of all the work, with which one has been associated as producer, doesn't bring quite that feeling of accomplishment and creation."

No believer in any of the current political "isms," Mr. LeRoy thinks no more of the Hollywood hierarchy which sets the title of producer at the head of the list. And therein lies the precedent.

PRODUCTION RISES SHARPLY

Production took an upward spurt this week, with seven pictures finished and nine started, compared to the four finished and two begun last week. Shooting were 25, with 22 being prepared and 65 edited, against the 23 in the first, 19 in the second and 65 in the third category during the preceding week.

RKO Radio and Twentieth Century-Fox each completed two, "The Primrose Path" and "Irene," and "Dance With the Devil" and the second "Hotel for Women" film. Columbia completed "Blondie on a Budget"; Edward Small, "My Son, My Son," and Warner Brothers, "It All Came True."

Work was started on "The Doctor Takes a Wife," Columbia; "Two Girls on Broadway," an as yet untitled Dr. Kildare picture, and "Edison, the Man," Metro - Goldwyn - Mayer; "Rhythm of the Rio Grande," Monogram; "Sailor's Lady," "Earth Bound," and "Twinkle, Twinkle, Little Star," Twentieth Century-Fox, and "Enemy Agent," Universal.

Three short subjects were finished, all at MGM, while Columbia and Warners each started one, these being the only two shooting. Being prepared were eight: three by MGM, two apiece by Warners and Columbia, and one at RKO. Being edited were 14, Columbia and Warners accounting for four apiece, and MGM and RKO for three each.

Name News

Louis B. Mayer and Howard Strickling have left for New York for home office conferences at Metro-Goldwyn-Mayer.

* * *

Ralph Spence has completed his screen play on "The South American Way" for Twentieth Century-Fox, and work on the book for "Salute to Spring," forthcoming Broadway musical comedy.

John Cromwell has been assigned by Paramount to direct "Miss Susie Slagle's."

* * *

Howard Koch is working on the screen play of "The Sea Hawk" for Warner Brothers.

* * *

William Holden has been assigned the role of "George Gibbs" in "Our Town."

* * *

Nate Blumberg and William Scully have returned to New York after conferences at the Universal studio.

* * *

Leslie Fenton has been assigned to direct "Well Dressed for Murder" for Metro-Goldwyn-Mayer.

* * *

Steve Pasternacki has been appointed head Paramount music librarian by Louis Lipstone, director of the department.

* * *

Wally Klein and Bertram Milhauser have completed their screen play of "An Angel from Texas" for Warner Brothers.

* * *

Talbot Jennings has left for New York upon the completion of the screen play for "Edison, the Man."

* * *

Norman Moray, Vitaphone sales manager, is to arrive at the Warner studio February 12th, for conferences with Jack L. Warner, Hal Wallis and Gordon Hollingshead.

* * *

William LeBaron, managing director of Paramount production, was guest of honor at a testimonial dinner last week tendered by the Masquers' Club.

* * *

Nat Perrin has been assigned by Metro-Goldwyn-Mayer to work on an original screen story for producer Louis K. Sidney.

* * *

Casey Robinson has completed the screen play for "All This and Heaven, Too," for Warner Brothers.

* * *

M. J. Siegel, head of Republic studios, has returned from New York conferences with Herbert J. Yates, board chairman.

* * *

Laurence Olivier and Greer Garson have been assigned to co-star in "Pride and Prejudice."

* * *

T. Keith Glennan, Paramount studio operations' manager, has left for New York and home office conferences.

* * *

Phil Rosen and Otis Garrett have been assigned to direct the first and second of the forthcoming Fine Arts pictures.

Recorded Music Guide

Doubleday, Doran & Company, publishing firm, has signed a contract with Irving Kolodin, Associate Music Critic of the New York *Sun*, to publish "A Guide to Recorded Music," which will be an index to serious recorded music, with evaluations of the major works.

World Gets Baur Film

World Pictures Corporation has obtained American distribution rights to "The Patriot," featuring Harry Baur.

ARENA BAR
BEER
ELECTRIC
SHINE
5

DARRYL F. ZANUCK'S
THE GRAPES OF WRATH
by JOHN STEINBECK
ARTISTS
John Steinbeck

25% OF "TOP-BRACKET" SALARIES GO TO FILM STARS AND EXECUTIVES

Personnel of Several Companies Omitted from Federal Report of 400 Persons in United States on Payroll at Over $75,000

Motion picture company executives and stars composed nearly one-fourth of the 400 persons receiving $75,000 or more in compensation from any one company in 1938, according to an annual listing made public by the U. S. Treasury Department this week. Salaries of several motion picture companies were omitted from the list and it is expected these names will be published later. Nor do the salaries as listed represent actual income, because of the federal and state income taxes, the federal tax alone taking considerably more than one-half of the highest bracket pay.

Reportable Minimum Now $75,000

The revenue law requires the publishing of salaries over a set figure. Until this year all salaries over $15,000 were listed. Last year Congress raised the reportable minimum to $75,000.

Efforts have been made for years by "big business," including the motion picture, to have the law repealed on the grounds that it serves no useful purpose and gives a distorted picture. The sums published are the gross income before taxes.

The impression has been created in the past in some newspaper tabulations that the salaries published were net, but this year several newspapers carrying the story generally gave figures to indicate the amount of tax that is paid to the government on the high salaries. The federal tax alone on some of the top incomes reported runs higher than 60 per cent, not to mention the state assessments.

An indication of the amount of tax paid on the large incomes is given in two tables accompanying the complete list in the New York *Journal-American*. The approximate federal tax on $200,000 was listed at $97,000; for $300,000, $164,000; for $400,000, $234,000 and for $500,000 a tax of about $306,000. The figures do not include additional state income taxes, nor do they take into consideration personal deductions and legitimate exemptions.

Several Companies Not Mentioned

General comment was made on the fact that through "some technicality" or some "unexplained" point the salaries of Loew's, Inc., and Metro-Goldwyn-Mayer were not published. Other motion picture companies not listed also include: Warner Brothers Pictures, RKO Radio Pictures, Hal Roach Studios and Universal Pictures.

Among the high salaries of Loew's, Inc., and MGM for 1937 were the following: Louis B. Mayer $1,161,753, Nicholas M. Schenck $489,602, J. Robert Rubin $641,123; Arthur M. Loew $356,074 and A. L. Lichtman $147,000. Among the high salaried MGM stars were Greta Garbo $472,499, William Powell $246,110, Robert Montgomery $243,250, Jeanette MacDonald $238,299, Clark Gable $289,000, Joan Crawford $351,538, and Arlington Brugh (Robert Taylor) $173,352. Hunt Stromberg received $265,500 in 1937.

This week's published list includes only salaries, bonuses and commissions totalling over $75,000 from one company. Dividends are not included. In the case of "free lance" actors, though they make over the set sum, their names are not published if they receive less than $75,000 from each of the companies at which they worked. In recent years studios have also made it a practice to "farm out" some leading players. Further, in some instances stars are listed as receiving a salary from one company and appeared in pictures made by another company. In these cases the salary at the other company or companies was less than the minimum $75,000.

MORE TAXES FROM HOLLYWOOD STARS

The Bureau of Internal Revenue collected more than $2,000,000 additional taxes from Hollywood film stars after a ring of accountants was broken up a few years ago, Elmer Irey, chief of the bureau's intelligence unit, told a House appropriations subcommittee in hearings in Washington.

Mr. Irey said 22 film persons were found "who we believed had a real intent to evade the payment of income taxes," according to news accounts of his testimony. He did not reveal their names.

Claudette Colbert Leads Films

The highest paid film personality was Claudette Colbert, in sixth place, in the Government's tabulation and listed at $301,994. Other motion picture salaries were Warner Baxter, seventh, $279,807; Darryl F. Zanuck, eighth, $265,000; Bing Crosby, ninth, $260,000; S. P. Skouras, tenth, $254,500 and Jack Benny, eleventh, $250,000. The 1937 list was headed by Louis B. Mayer.

The top salaries reported for 1938 were not nearly so high as in 1937, though the general trend was up. The number of persons in the motion picture industry with salaries over $75,000 in 1937 was over 200. Even with additions that probably will be made to the list for 1938, the figure is not expected to be much over one-half of that number.

The industry names on the list follow:

COSMOPOLITAN CORPORATION

	1938	1937
Marion (Davies) Douras	$100,000	$106,000

EASTMAN KODAK COMPANY

Frank W. Lovejoy	$115,419	$111,791

FOX WEST COAST AGENCY CORPORATION

Charles P. Skouras	$78,000	......

NATIONAL THEATRES AMUSEMENT CO.

S. P. Skouras	$254,500	......
Charles P. Skouras	175,000	......

PARAMOUNT PICTURES, INC.

John Barrymore	$105,833	$111,833
Joan Bennett	94,333	......
Jack Benny	250,000	60,000
Claude Binyon	100,000	87,500
Robert (Bob) Burns	155,952	242,856
Claudette Colbert	301,944	248,055 117,500 (W. B.)
Ronald Colman	102.083	......
Harry L. (Bing) Crosby, Jr.	260,000	190,000
Walter D. Leon	89,475	82,700
Marlene Dietrich	130,000	370,000
William Claude Fields	93,166	121,333
Robert Florey	76,500	......
Henry Hathaway	115,541	101,666
Arthur Hornblower, Jr	145,166	130,833
Lucien Hubbard	121,000	134,750
Harold H. Hurley	111,954	93,494
Talbot Jennings	96,333	......
Fritz Lang	85,543	67,763
William LeBaron	182,467	183,929
James Mitchell Leisen	115,000	100,593
Albert Parsons Lewin	114,958	88,000
Frank Lloyd	150,749	166,208
Fred MacMurray	183,333	92,000
Herbert Marshall	93,750	......
George Raft	186,964	219,399
Margie Yvonne Reed (Martha Raye)	81,958	......
Wesley Ruggles	199,061	203,051
Alfred Santell	122,000	61,583
Preston Sturges	143,000	134,250
Harlan Thompson	95,791	85,383
Raoul A. Walsh	107,083	145,000
William A. Wellman	136,805	64,840
Adolph Zukor	170,400	210,479

TWENTIETH CENTURY-FOX FILM CORP.

S. R. Kent	$181,705	$179,220
Joseph M. Schenck	106,000	118,000
Darryl F. Zanuck	265,000	260,000
William Goetz	106,000	104,000
Don Ameche	98,000	51,833
John L. Balderston	88,500	......
Warner L. Baxter	279,807	225,961
Harry Joe Brown	122,041	81,999 (W. B.)
David W. Butler	133,000	134,333
Irving Cummings	105,000	......
Roy Del Ruth	216,741	162,144
Alice Faye	87,000	145,499
John Ford	169,791	57,708
Mack Gordon	100,250	114,241
Raymond Griffith	117,375	107,654
Jack Haley	90,000	89,541
Sonja Henie	113,000	210,729
Nunnally Johnson	119,166	106,250
Henry King	133,500	157,444
Sidney Lanfield	92,083	98,583
Walter Lang	89,499	......
Sonya Levien	77,066	75,333
Kenneth MacGowan	104,333	86,833
Gene Markey	87,166	74,125
Victor McLaglen	125,475	164,325
Annabella Murat	87,500	62,500
Tyrone Power	140,750	68,691
Gregory Ratoff	104,333	97,308
William A. Seiter	117,583	132,458
George J. Summerville	80,000	......
Shirley Jane Temple	114,848	110,256
Sol Wurtzel	182,583	182,583
Jack S. Yellon	76,800	70,100
Loretta Young	181,615	150,019

UNITED ARTISTS CORPORATION

Maurice Silverstone	$87,000	......

SAMUEL GOLDWYN, INC.

Gary Cooper	$140,129	$17,647 238,416 (Par.)
Samuel Goldwyn	156,000	163,000
Jascha Heifetz	100,000	......
Archie Mayo	167,812	100,750 (W. B.)
Joel McCrea	152,000	......
Merle Oberon	130,285	......
Robert Riskin	180,125	......
William Wyler		

SELZNICK INTERNATIONAL PICTURES, INC.

David O. Selznick	$181,500	......
Leslie Howard	141,249	140,000 (W. B.)
George Cukor	119,687	72,083 (MGM)

MYRON SELZNICK & CO.

Myron Selznick	$130,000	......

WALTER WANGER PICTURES, INC.

Charles Boyer	$161,000	......
Henry Fonda	105,000	......
Fredric March	136,311	......
Walter F. Wanger	130,000	......

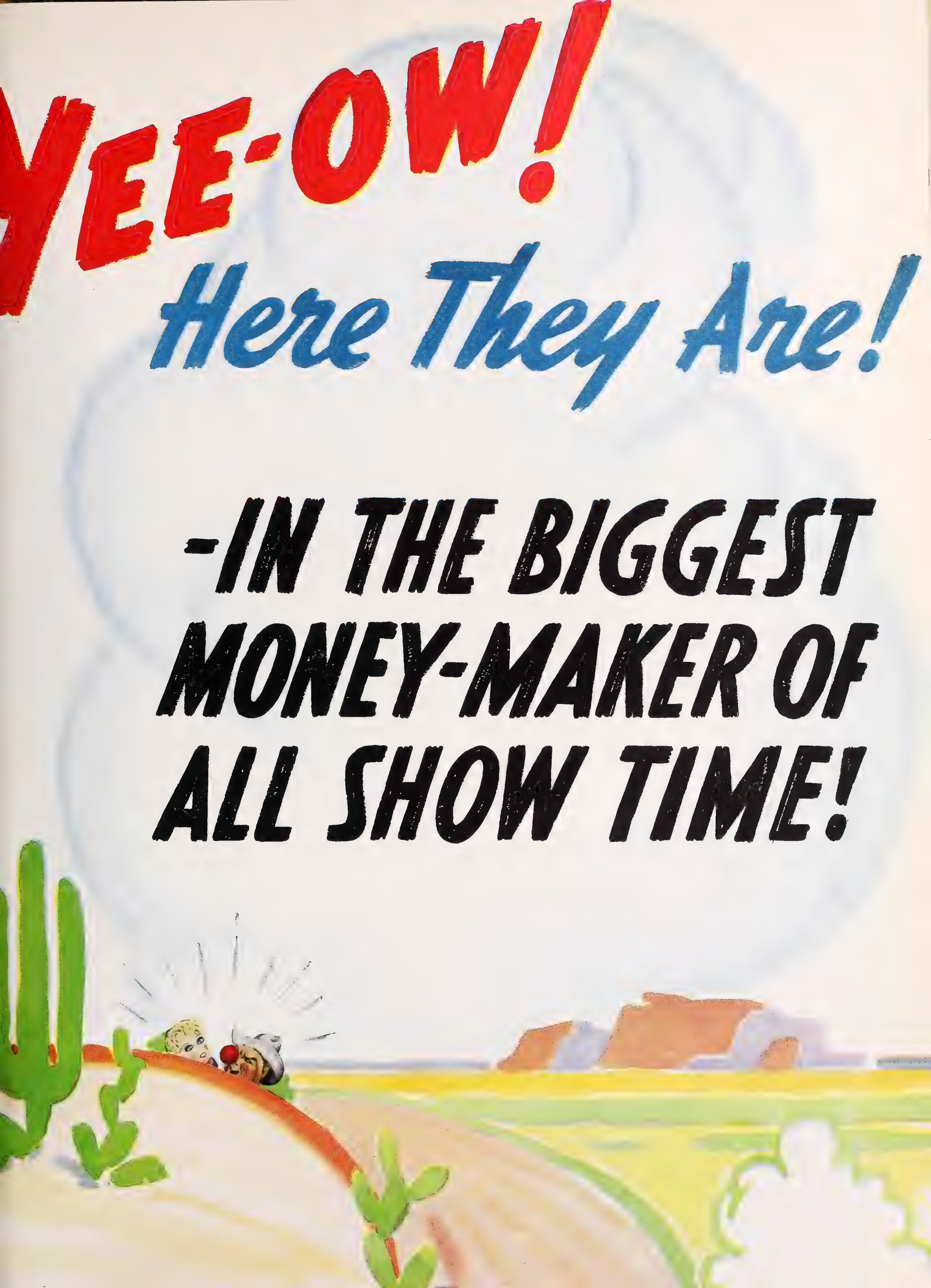
COLUMBIA BROADCASTING SYSTEM

William S. Paley	$171,849	$190,196
Edward Klauber	78,304	80,540

RADIO CORPORATION OF AMERICA

David Sarnoff	$100,220	$83,333

The sole representative of the stage was Helen Hayes with a salary of $113,458. The greatest salary reduction listed was for William Randolph Hearst: $500,000 in 1937 and $100,000 in 1938.


YEE-OW!
Here They Are!
-IN THE BIGGEST MONEY-MAKER OF ALL SHOW TIME!

MAE WEST

YIPPEE!

IN UNIVERSAL'S ROOTIN', HOLDOVER TOOTIN', SAGA-DAGA OF THE WEST!

"MY LITTLE CHICKADEE"

With Joseph Calleia · Dick Foran · Donald Meek · Fuzzy Knight
Margaret Hamilton · Ruth Donnelly

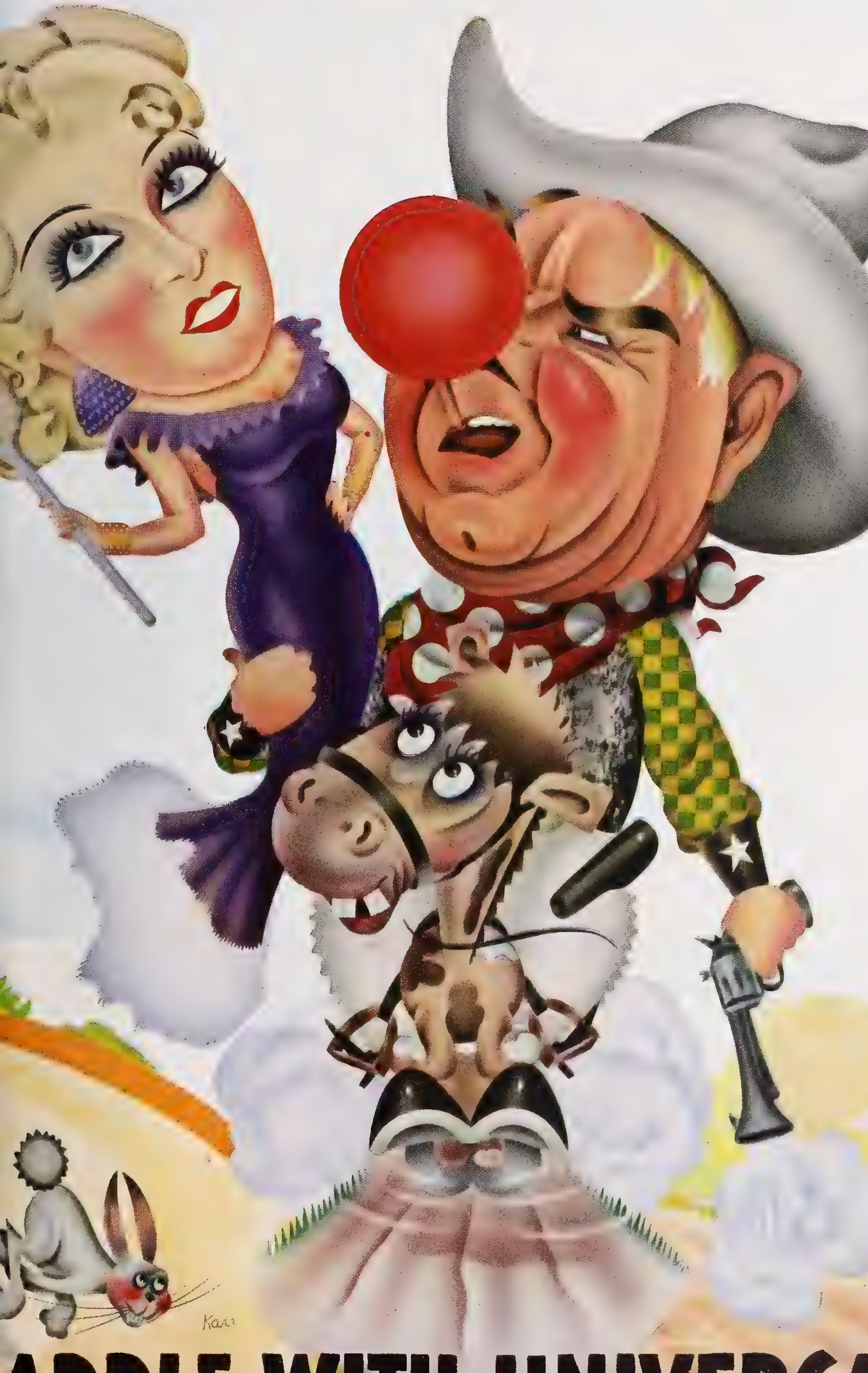
DIRECTED BY EDWARD CLINE

PRODUCED BY LESTER COWAN

YEE-OW! RIDE THAT SHOWMANSHI

W.C. FIELDS

YAHOO!



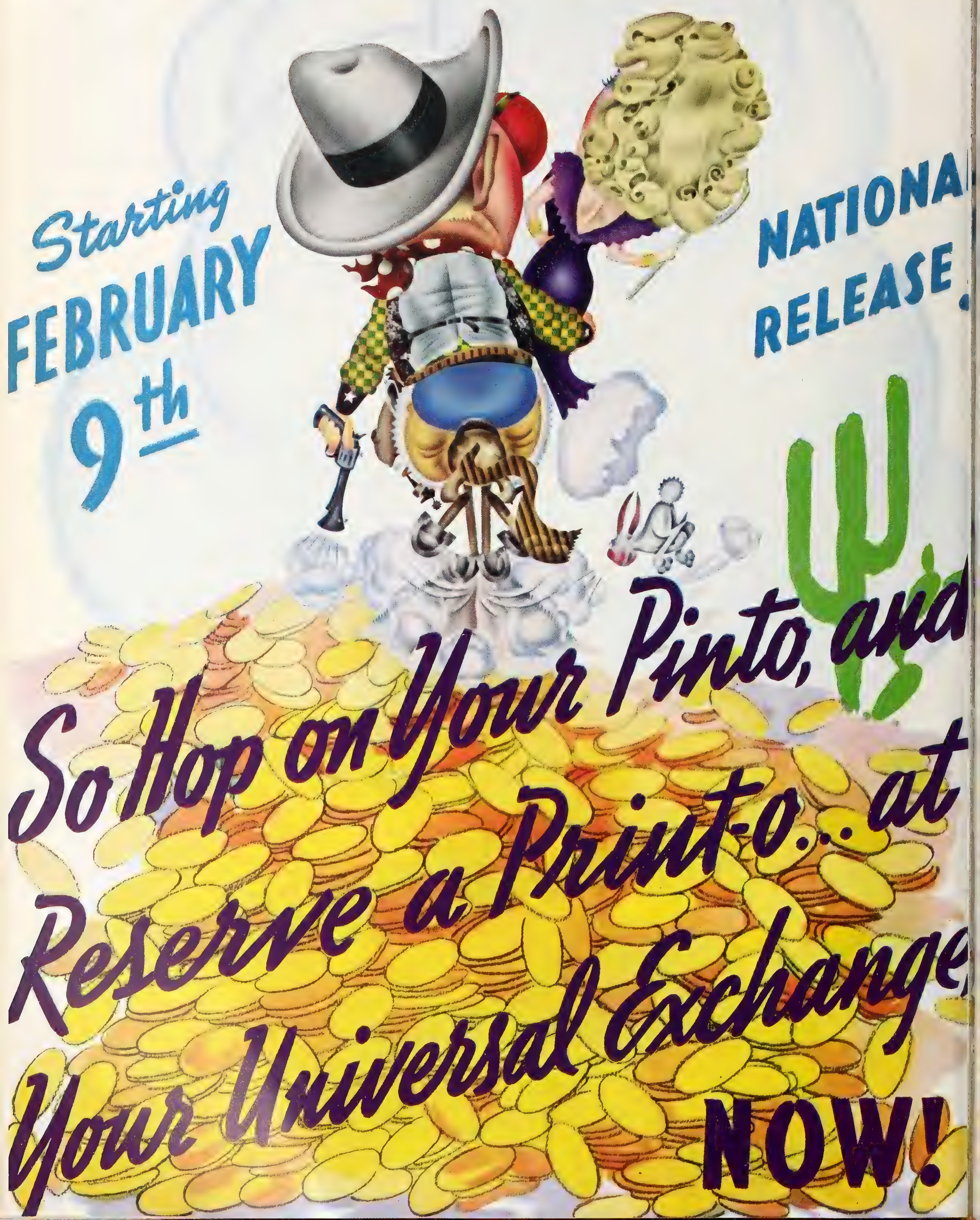
OUT WEST—where Mae has room for her "hip-notic" ways!

WAY OUT WEST—where the mighty Bill Fields can dodge with the best!

WAY, WAY OUT WEST—where the funniest twain in hic-history meets and shakes every tepee to its baggy foundation.

ADDLE WITH UNIVERSAL, PARDNER!

IT'S A TRAIL OF GOLDEN DATES!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9th
NATIONAL
RELEASE.
So Hop on Your Pinto, and
Reserve a Print-o.. at
Your Universal Exchange
NOW!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Peace-It's-Wonderful Department:

Colonel William J. Donovan, war-time leader of the old 69th, and lawyer for RKO, received this week the following letter, on the occasion of the dinner, Wednesday evening, of veterans of the regiment and the first public showing of Warners' "Fighting 69th", at the regimental banquet in New York—the letter coming from Father Devine's Negro "heaven":

> "Mr. William Donovan
> "69th Regiment
> "Waldorf Astoria
> "N. Y. C.
>
> "To the 'fighting' 69th Regiment
> "Gentlemen:
>
> "With arms outstretched we greet the coming of your brave and sturdy men to our wonderful city and with heads held high we ask, even entreat, that you do something about changing the name of your fine regiment. Our august and Heavenly Father Divine believes Peace to be the most cherished possession of mankind and his flock join him in uniting for a common movement for the establishment of Peace throughout the world forevermore.
>
> "We ask with pleading voice that you eradicate the blemish from the title by which you are known and adopt a nickname associated with everlasting peace.
>
> "With fervent prayers we hope that you will delete the name 'Fighting 69th' and live in eternal Peace and Happiness with the name 'The Wonderful Peaceful 69th'.
>
> "King of Grace and Paradise Groom."

▽

United Artists took their young Swedish star, Ingrid Bergman, to cocktails at New York's River Club, the other afternoon, to meet the motion picture press. She's 23, and lovely, an orphan reared in the theatre. And to her River Club guest reporters she told many an anecdote of the theatre in Sweden, one of the best of which was how they had to play "Green Pastures" in Stockholm without any Negroes, because there are none, not one, in all of Sweden.

Miss Bergman, in private life the wife of Dr. Peter A. Lindstrom, young Stockholm physician, arrived in New York from her native Sweden only a few days before appearing at the River House. Stepping down the long gangplank of the Italian Liner Rex, she was seen to have slung over her shoulder a contrivance resembling the papoose-bag of our American Indian. In the bag slept a 15-month-old babe, Pia, named after Peter A., father, Ingrid, mother.

Few, if any, foreign film stars arrive at New York's shores carrying a slumbering infant, or any kind of an infant, on their way to Hollywood. Nor did Ingrid wear makeup, or orchids. Darkening war clouds in Sweden kept Papa Lindstrom from accompanying the mother and babe—he's of age for the militaire.

Only once before did she appear in a Hollywood picture, in Mr. Selznick's "Intermezzo," then back to Sweden she went.

When here before, she saw her "Intermezzo" at New York's great Music Hall. "I remember the Music Hall best," she told the New York Post's Michael Mok, "because it was such a large place for such a small film." They say Pia's mother is like that.

All the fluff and frills and swank and pompous stiffness put on by Metro for the big openings of "Gone With the Wind" in Atlanta and on Broadway pales alongside Manager Dave Murphy's "Wind" opening Friday night at Wilmer & Vincent's State Theatre, Altoona, Pennsylvania. Mr. Murphy even had his two projectionists, Charles Brunner and Harold Zerbie, high up in the balcony booth, hidden from all, wear tuxedos, stiff shirts and black ties for his opening.

▽

On the ground that the birth of a horse is news, and a motion picture of the happy event is uncensorable, Danubia Productions, Inc., obtained a temporary injunction against the New York State Board of Censors.

The restraining order, signed at his home in New York by Supreme Court Justice Phillip McCook, is returnable this week. Meanwhile, the production opened Saturday at the Cameo Theatre, off Times Square.

When censors requested the distributor, a Hungarian firm, to submit a print of the film, they were refused. The Danubia Company contended that "A Horse Is Born" is a news event, and, like a newsreel, is not subject to revision or review. The censors thought differently.

▽

In one sequence of its new "Mexican Spitfire," which appropriately enough stars Lupe (Mexican Spitfire) Velez, RKO has Leon Errol playing the part of Uncle Matt. In another sequence he is Lord Epping. And in a third he is Uncle Matt impersonating Lord Epping. They say that the two-and-a-half parts for Errol were worked out to avoid confusion in the minds of audiences. How they confused Errol only he knows.

▽

Mr. David L. Loew and Mr. Albert Lewin announce as their first project of their new United Artists unit, the production of "Flotsam." Anyone suggesting "Jetsam" as a companion piece on a double will be sent to the racks pronto.

▽

Sonja Henie, Fox Film player, the ice skater, another from Scandinavia, also arrived the other day in New York, fresh from better-than-ever box office triumphs the country over, on the public rinks. She arrived for her annual quarter-of-a-million-dollar, ticket-brokers' holiday and ice carnival at Madison Square Garden. Her entrance brought press quotes, many of them, one inferring that she had never, never, fallen with her skates in her professional career. Sonja probably forgot the day, not so many eons ago, when she tumbled while skating for Fox, in California . . . and suffered a bit of a concussion.

▽

Filmites and others among Britain's armies on the front in France will soon know what they're fighting for. Their Government, from London, is about to issue 2,500,000 copies of Harold Nicholson's "Why England Is at War."

▽

The Federal Communications Commission has commented that it would like to see more local programs in the evening hours. Is it possible they, too, are beginning to tire of Mortimer Snerd?

THERE arrived in Hollywood last week an exhibitor who must have 125 features and 300 short subjects stacked in the vaults of his house by September 27 or face the wrath of an irate community.

He is C. H. Code, who operates the only theatre in Nome, Alaska, and this is his first trip to Hollywood.

Mr. Code, an exhibitor since 1912, must have the films there by September 27, date of the arrival of the last boat for the year, for the harbor is blocked for seven months by ice.

If the film is not there, delivery is impossible and the theatre will have no product for the seven months.

On the first boat from Nome in the Spring, the films are returned to the Seattle film exchanges after unloading new product for the Summer months.

Indications of how Nome residents like their film fare appeared some years ago when his theatre burned to the ground. Promised that a new theatre would be erected in less than two months, some of the residents pitched in to lend a hand in building it.

When it looked as though the promise would not be kept, the rest of the town's inhabitants lent a hand, but threatened that they would tear the whole thing down if it were not completed by the time set.

The exhibitor, however, managed to keep the promise and on opening night the patrons sat on benches, held together by far too few bolts.

Having exhibited Paramount pictures since 1912, he visited that Hollywood studio for the first time this week. He disclosed that he screened Adolph Zukor's first film, "Catherine the Great," in his Alaskan theatre.

Mr. Code is an extraordinary exhibitor. He doesn't have to worry about his programs; he can bill them seven months in advance, provided, of course, the last boat to Nome makes it. He doesn't have to worry about competition.

And he can figure out his grosses for any month in the year ahead of time, for he knows approximately how many persons will be traveling through the community on their way from or to the gold fields or trap lines at any given time.

▽

Speaking of sirens, war-and-air-bomb fearing Scotland had a funny thing happen the other day when a siren recorded in a Hollywood film set the entire audience of an Aberdeen theatre scampering to air raid shelters. Attendants at the door heard the siren, thought it a raid warning, shouted to the audience to hurry to cover.

▽

H. I. Phillips reports that he has arrived safe home again after a trip through "Gone With the Wind." He meant to send some postcards, but forgot, loaded down, as he was, with packages of coffee, rum and medical supplies, six boxes of handkerchiefs, several changes of clothing, both heavy and light underwear, a gun and 20 rounds of ammunition, which he took in case Sherman got out of the picture.

▽

The Wilkes-Barre, Pa., *Record* had one the other day that might be labeled "Did you ever see a cathedral walking?" In a review of the film, "Hunchback of Notre Dame," a line read: "Charles Laughton is not actually the hero of the movie. The real hero is the Cathedral of Notre Dame."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Blue Bird

(Twentieth Century-Fox)

Super - Shirley Temple

You can uncross your fingers and relax, Ladies and Gentlemen of Show Business, for this is a fantasy of a vitally different order. It is also a Shirley Temple picture of a different order, which is a circumstance of even greater importance. It is, further, as fair and proper a test of both fantasy and Miss Temple as anybody could reasonably ask for, a spectacularly thorough test made on such a scale as only a Darryl Zanuck commonly underwrites and he only when the stakes—in this case the screen career of a four-season box office leader whose option comes up for renewal in the spring—are high.

Mr. Zanuck's screening of Maurice Maeterlinck's "Blue Bird" is extraordinary in many ways. It is extraordinary in its magnitude and in the fineness of its detail. It is superlative in its employment of Technicolor and of music. It is superb in its treatment of the spectacular as commonplace and in its preservation of a simple story throughout a gorgeous telling.

Perhaps more importantly, it is a picture in which Miss Temple is again permitted, after a number of deviations from course, to portray an average sort of little girl doing things and thinking thoughts an average sort of little girl does and thinks, saying things a little girl would say in the words a little girl would use. No Shirley Temple picture in which she was permitted this simple liberty ever encountered public indifference. Her return to the type of assignment in which she established an all-time high for sustained box office popularity is the best motion picture news of the week.

Mr. Zanuck and his picked men, associate producer Gene Markey, director Walter Lang, screen playwright Ernest Pascal, quite manifestly entered upon this production forearmed with the mutual conviction that the man who wrote "The Blue Bird" the first time had done a pretty good job. They didn't rewrite him. Quite manifestly, too, they looked back at the record, the fantasy record and the Temple record, and noted certain consequential errors. They didn't duplicate them. They wound up with a fantasy that would be a fine production without Shirley Temple, and with a Shirley Temple picture that would be as fine if it were not a fantasy.

The story of "The Blue Bird" requires no retelling here. The grandeur of this production is not describable without a projector and screen. The film is a delight to the eye, the ear and the intellect, adult or juvenile, and the manner of its making, the keen professional judgment displayed in every aspect of its composition and in the Zanuck decision to produce it just this way at just this time with just this star, is something to make you Ladies and Gentlemen of Show Business glad you are.

Previewed in the studio in Hollywood.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Gene Markey, associate producer. Directed by Walter Lang. Screen play by Ernest Pascal. Play by Maurice Maeterlinck. Music by Alfred Newman. Photographed in Technicolor by Arthur Miller. Edited by Robert Bischoff. P.C.A. certificate No. 5708. Release date, March 22, 1940. Running time, when seen in Hollywood, 83 min. General audience classification.

CAST

Mytyl	Shirley Temple
Mummy Tyl	Spring Byington
Mr. Luxury	Nigel Bruce
Tylette	Gale Sondergaard
Tylo	Eddie Collins
Angela Berlingot	Sybil Jason
Fairy Berylune	Jessie Ralph
Light	Helen Ericson
Tyltyl	Johnny Russell
Mrs. Luxury	Laura Hope Crews
Daddy Tyl	Russell Hicks
Granny Tyl	Cecilia Loftus
Grandpa Tyl	Al Shean
Studious Boy	Gene Reynolds
Mrs. Berlingot	Leona Roberts
Wilhelm	Stanley Andrews
Cypress	Dorothy Dearing
Caller of Roll	Frank Dawson
Nurse	Claire Du Brey
Wild Plum	Sterling Holloway
Father Time	Thurston Hall
Oak	Edwin Maxwell
Footmen	Herbert Evans and Brandon Hurst
Royal Forester	Dewey Robinson
Major Domo	Keith Hitchcock
Boy Inventor	Buster Phelps
Lovers	Tommy Baker and Dorothy Joyce
Boy Chemist	Billy Cook
Children	Scotty Beckett, Juanita Quigley and Payne Johnson
Little Sister	Ann Todd
Little Girl	Diane Fisher

Abe Lincoln in Illinois

(RKO Radio)

Pulitzer Prize Play on Film

There are at least two sound reasons for exploiting this attraction to the potential ticket buyer as a filming of Robert E. Sherwood's Pulitzer Prize stage play of like title. One reason is, of course, that the Pulitzer Prize possesses a box office value which might as well be turned to advantage. A second reason is that the production is, not only in subject matter but in staging, performance, effect, and in the personality of its principal player, very much as and what the stage play was, a circumstance it is well to acquaint the customers with in advance.

The film is the work of Max Gordon, stage producer, and it deals with its subject material in the way stage plays do. Direction by the filmwise and proficient John Cromwell is up to his usual high standard. Mr. Sherwood's screen play follows, although Grover Jones is credited with adaptation, stage rather than film pattern and method. The whole is, perhaps, a shade less like motion picture than like stage play, a different kind of thing, in any case, than motion picture audiences are conditioned by habit to expect. Whether this difference will turn out to be an asset or a handicap is, as always, a question for the box office test to answer.

Mr. Sherwood's Lincoln, as has been made known before now to that sector of the motion picture public which keeps abreast of Broadway stage news, is not the Lincoln of the history books which most of the presently active generations read in their class rooms. Mr. Sherwood's Lincoln is a languid, somewhat indolent fellow, gentle and just but not conspicuously noble, brilliant or assertive, whose friends, enemies and wife kick him upstairs into the presidency. The film version of the man is at sharp variance with the general American conception of him. It is possible that this circumstance may be the source of a controversial discussion which, spreading over the country as the picture goes into circulation, will result in the sale of many more tickets than most Lincoln films have caused to be purchased. Other possibilities are self-evident.

The period in Lincoln's life dealt with by the picture is from boyhood to his leave-taking for Washington to assume the presidency. The self directed study by which he is popularly believed to have equipped himself for the office is not stressed; instead, he is represented as overcoming obstacles by force of pressures externally applied. His wife is presented as a stern, ambitious woman who married him with a firm determination to make him president and persisted in it until she had succeeded. There are dialogue suggestions of coming greatness, musically accentuated, and similar foreshadowings of future events, all achieved within the bounds of literary plausibility.

There are several scenes in which Raymond Massey, whose portrayal of the character as Sherwood saw it is masterly acting, quotes liberally from Lincoln addresses. A notable one shows him in debate with Stephen Douglas, excellently played by Gene Lockhart, and there is one in which he declares, "This country, with its institutions, belongs to the people who inhabit it. Whenever they shall grow weary of the existing government they can exercise their constitutional right of amending it or the revolutionary right to dismember it or overthrow it." A good many of those attending the Hollywood preview seemed to feel it would have been as well to single out certain other of the innumerable Lincoln remarks of record for emphasized quotation at just this time, or at least to surround this one with a helping of quotations somewhat more nearly akin to the sum of the man's public utterances.

Those present at the preview seemed agreed that the picture is first rate artistically, although different from most screen works structurally. It seemed to be a majority opinion that this departure from groove would prove a box office asset.

Previewed at the Los Angeles Biltmore theatre to a press audience.—W. R. W.

Produced by Max Gordon. Distributed by RKO Radio. Directed by John Cromwell. Screen play by Robert E. Sherwood from his own stage play. Adaptation by Grover Jones. Photographed by James Wong Howe. Edited by George Hively. P. C. A. certificate No. 5619. Release date, undetermined. Running time, when seen in Los Angeles, 100 minutes. General audience classification.

CAST

Abraham Lincoln	Raymond Massey
Stephen Douglas	Gene Lockhart
Mary Todd Lincoln	Ruth Gordon
Ann Rutledge	Mary Howard
Elizabeth Edwards	Dorothy Tree
Ninian Edwards	Harvey Stephens
Joshua Speed	Minor Watson
Billy Herndon	Alan Baxter
Jack Armstrong	Howard da Silva
Judge Bowling Green	Aldrich Bowker
John McNeil	Maurice Murphy
Mentor Graham	Louis Jean Heydt
Ben Mattling	Clem Bevans
Denton Offut	Harlan Briggs
Seth Gale	Herbert Rudley
Stage Driver	Andy Clyde
Mr. Crimmin	Roger Imhof
Mr. Rutledge	Edmund Elton
Mrs. Rutledge	Leona Roberts
Mrs. Bowling Green	Florence Roberts

(*Continued on page* 52)

WHO'S GOT HOLLYWOOD SCARED NOW?

Do you know the full story of the ex-Chicagoan at the bottom (and on top) of Hollywood's labor unions? Whose union has raked in $4,500,000 from movieland's 12,000 film workers? Who has the film stars scared *they'll* be "adopted" next? Here—for the first time—is the complete story of that man who boasts, "them producers would like to see me dead in every room." Thousands of people in the picture business will be reading this timely article.

Read

"ALL RIGHT, GENTLEMEN, DO WE GET THE MONEY?"

by *Florabel Muir*

IN THIS WEEK'S ISSUE OF

THE SATURDAY EVENING POST

Dr. Chandler	George Rosener
Mrs. Seth Gale	Fay Helm
John Hanks	Trevor Bardette
John Johnston	Syd Saylor
Sarah Lincoln	Elisabeth Risdon
Tom Lincoln	Charles Middleton
Gobey	Napoleon Simpson
Trem Cogdall	Alec Craig

Grapes of Wrath

(Twentieth Century-Fox)

Movie of a Best Seller

Critics, columnists and conversationalists have managed to let the public know quite a lot about this book by John Steinbeck during the long while it's been a best seller. They have exhausted the adjectival vocabulary in its praise and in its damnation, but writers on both sides of the fence have called it daring, significant and controversial, three words not commonly applied to motion pictures but quite as pertinent to this production as to the book from which it has been derived, for the film is an extremely literal and very nearly complete transcription of the Steinbeck work.

It will be recalled that there was quite a stir a while back when word got around that Darryl Zanuck had purchased the Steinbeck book and intended to make a picture of it. Many said the book was dirty and so not for screen use. Others said it was too controversial. A few said it was too drab, too sad. Mr. Zanuck has made compromise with all of these opinions.

Whether these partial concessions to expressed opinion have produced a "successful screen entertainment" is for exhibition experience to answer. This is by all standards the most sustained exhibition of deplorable circumstances ever recorded by lens. That, incidentally, would be one way to bill the film, a unique and informative way, possibly the best way.

The story starts in the picture where it starts in the book, with "Tom Joad" returning from prison to the Oklahoma farm. The film version follows the book literally from that point to the place where the picture stops taking dialogue principally from the Steinbeck text, skipping some minor incidents and skirting others. The family possessions and personnel are placed aboard a jallopy and the journey to California follows. The grandfather dies and is buried by the roadside. The grandmother dies atop the lumbering vehicle and is smuggled, dead, past the California border. The handbill promising work and good wages is proved a liar, and poverty breaks down the family unit, brings despair, desperation, finally crime, flight and, stopping short of the book, winds up with only "Ma Joad" brave and courageous enough to speak the final keynote line, "We are the people." (Probably sticklers for conformity will object to the point of stopping, and to the keynote, but that is something else again.)

Naturally, indeed inevitably, Mr. Zanuck's film, directed by John Ford in that completely competent way he has of handling outdoor subjects, is a melancholy subject. It has been photographed in the flat, newsreel technique. Similarly, the players wear no more makeup than flood sufferers.

Nunnally Johnson served Mr. Zanuck as associate producer and wrote the screenplay.

Mr. Steinbeck didn't write his book for children and Mr. Zanuck didn't film it for the Saturday afternoon trade. The very fidelity with which he has adhered to his text accounts for inclusion of much that does not fit into the accepted conception of family entertainment.

Previewed at the studio in Hollywood.—W. R. W.

Produced and distributed by 20th Century-Fox. Director, John Ford. Associate producer and screen play by Nunnally Johnson. Based on the novel by John Steinbeck. Music by Alfred Newman. Director of photography, Gregg Toland, A.S.C. Technical advisor, Tom Collins. Art directors, Richard Day and Mark-Lee Kirk. Film editor, Robert Simpson. Set decorator, Thomas Little. Costumer, Gwen Wakeling. Sound engineers, George Leverett and Roger Heman. P.C.A. Certificate No. 5789. Release date, April 19, 1940. Running time, 128 minutes. Adult audience classification.

Tom Joad	Henry Fonda
Ma Joad	Jane Darwell
Casy	John Carradine
Grampa	Charley Grapewin
Rosasharn	Dorris Bowdon
Pa Joad	Russell Simpson
Al	O. Z. Whitehead
Muley	John Qualen
Connie	Eddie Quillan
Granma	Zeffie Tilbury
Noah	Frank Sully
Uncle John	Frank Darien
Winfield	Darryl Hickman
Ruth Joad	Shirley Mills
Thomas	Roger Imhof
Caretaker	Grant Mitchell
Wilkie	Charles D. Brown
Davis	John Arledge
Policeman	Ward Bond
Bert	Harry Tyler
Bill	William Pawley
Father	Arthur Aylesworth
Joe	Charles Tannen
Inspection Officer	Selmar Jackson
Leader	Charles Middleton
Proprietor	Eddie Waller
Floyd	Paul Guilfoyle
Frank	David Hughes
City Man	Cliff Clark
Bookkeeper	Joseph Sawyer
Tim	Frank Faylen
Agent	Adrian Morris
Muley's Son	Hollis Jewell
Spencer	Robert Homans
Driver	Irving Bacon
Mae	Kitty McHugh

Chip of the Flying U

(Universal)

Western

A Johnny Mack Brown starring western here combines action and an occasional musical interlude, provided by the Texas Rangers, singing and playing in cowboy regalia. Brown plays "Chip," foreman of the "Flying U" ranch.

Supporting Brown are Bob Baker as "Dusty," Fuzzy Knight in the role of "Weary," Forrest Taylor as "Whitmore," boss of the ranch, and Doris Weston as the boss' sister. Anthony Warde plays "Duncan," the heavy. Ralph Staub directed.

"Chip" is sent to the railroad station to escort the boss' sister to the ranch. They are set upon by highwaymen. "Chip" is accused of faking the holdup for "Peggy's" benefit. He decides to quit his job. While he is in the bank a robbery is staged, the banker slain.

The story takes on additional ramifications at this point. "Duncan," a neighboring rancher, has hidden munitions in an abandoned shack on the "Flying U" ranch and is awaiting the hour to transfer them to a boat. At the same time he is trying to get control of the "Flying U."

Reviewed at the Pix theatre, New York. The picture seemed to please.—PAUL C. MOONEY, JR.

Producted and distributed by Universal. Directed by Ralph Staub. Screen play by Larry Rhine and Andrew Bennison from a story by B. M. Bower. P. C. A. Certificate No. 5652. Running time, 55 minutes. Release date, November 24, 1939. General audience classification.

CAST

Chip Bennett	Johnny Mack Brown
Dusty	Bob Baker
Weary	Fuzzy Knight
Margaret	Doris Weston
J. G. Whitmore	Forrest Taylor
Duncan	Anthoy Warde
Hennessey	Karl Hackett
Wilson	Henry Hall
Miss Robinson	Claire Whitney
Sheriff	Ferris Taylor

Wolf of New York

(Republic)

Criminal Lawyer vs. D. A.

Turning temporarily from western melodramas, Republic's latest venture deals with a criminal lawyer and a crooked Wall Street organization. From an original story by Leslie T. White and Arnold Belgard, with William McCann handling the direction, the film is interestingly unwound.

Edmund Lowe returns to the screen as the criminal lawyer constantly defeating the efforts of the district attorney, played by Jerome Cowan. Rose Hobart handles the feminine romantic lead as secretary to the D. A., and James Stephenson portrays the crooked financier.

Convinced of a young client's innocence, "Christopher Faulkner" (Lowe) retires from the practice of law when the boy is sent to the chair on circumstantial evidence. The culprit confesses. "Faulkner" is persuaded by the Governor to accept the position of district attorney upon the resignation of "Cosgrave" (Cowan). "Faulkner" proves who murdered "Detective Nolan" and reveals the head of the swindling ring.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic. Robert North, associate producer. Directed by William McGann from a screen play by Gordon Kahn and Lionel Houser. Original story by Leslie T. White and Arnold Belgard. Production manager, Al Wilson. Photographed by Reggie Lanning. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe by Adele Palmer. Running time, 69 minutes. Release date, Jan. 25, 1940. P. C. A. No. 5963. General audience classification.

CAST

Chris Faulkner	Edmund Lowe
Peggy Nolan	Rose Hobart
Hiram Rogers	James Stephenson
Cosgrave	Jerome Cowan
Bill Ennis	William Demarest
Frankie Mason	Maurice Murphy
Constable Nolan	Chas. D. Brown
Upshaw	Edward Gargan
Duncan	Andrew Tombes
McGill	Ben Welden
Gladys	Ann Baldwin
Governor	Roy Gordon

Spy for a Day

(Two Cities - Paramount)

Espionage Comedy

Mario Zampi, producer of the eminently successful "French Without Tears," is here both producer and director, and, also in the role of a sculptor, moulds the hitherto unexploited personality and mimeographic genius of Duggie Wakefield into a new comedy star. After 70 minutes of his clowning, the discerning critics should be able to tell Zampi that "he has something there." The comedy is funny on its own, but it is the fascination of Wakefield, with a naturally comic face and the mannerisms and quick gestures of a Yorkshire Leprecaun, that will start them talking.

Wakefield plays the role of a rustic farmer who, because he is the double of a German spy, is flown to the Fatherland and all but shot when the British arrive. The film has an occasional tendency to linger and at times to wander around unnecessary corners, but it has richly funny moments. Glimpses of English rusticity are interwoven with war flashes from the library.

Wakefield does not yet rate as a top line star on this side but exhibitors here will have no difficulty in selling him as a comedy bet.

Seen cold in a London preview theatre.—AUBREY FLANAGAN.

A Two Cities Films production. Distributed by Paramount. Produced and directed by Mario Zampi. Screen play by Hans Wilhelm and E. Pressburger in collaboration with Ralph Block and R. de Grunwald. Camera, Bernerd Knowles. Running time, 71 minutes. General audience classification.

CAST

Sam Gates	Duggie Wakefield
Martha Clowes	Paddy Browne
Capt. Bradshaw	Jack Allen
Capt. Hausmann	Albert Lieven
Col. Pemberton	Nicholas Hannen
Col. Ludwig	Gib McLaughlin
Capt. Roberts	Alan Jeayes
Sergt. Bryan	Alf Goddard
Corpl. Boehme	George Hayes
Mr. Trufitt	Eliot Makeham
Mr. Britt	Hay Petrie
Medical Officer	O. B. Clarence

The Proud Valley

(CAPAD-ABFD)

British Mining Drama

There is nothing fanciful about this vivid story of the mining towns of South Wales. It is a realistic, dramatic and human slice of life, photographically re-creating the struggles and the idealism, the tragedies and the pride, of the men and women who live by the coal, or die by the decay of the mines. The production has not only an impassioned human sympathy but a conviction of detail unparallelled in British films devised around the subject. Though Negro Paul Robeson is the ostensible star, the real stars are the miners themselves, and the wives who wait.

The material is not unfamiliar, a story of a closed pit and the efforts of a band of miners to get it opened again. Robeson plays the unselfish miner who gives his life in dynamiting a way to freedom for his imprisoned buddies. He does both with simplicity and charm. His deep voice makes the most of "Deep River" and "Land of Our Fathers." Music in every case plays a dramatic or emotional role.

Robeson has grand support from Edward Chapman as the Welsh miner and choral leader who befriends him, from Rachel Thomas as a miner's wife, and others of a cast which seem to live their roles.

Production values are high and the mining sequences are very well devised and staged.

A trade audience in London was obviously gripped by the film, especially by its dramatic and emotional passages. Robeson's singing, too, was liked. A hearty round of applause at the climax indicated that it had registered.—AUBREY FLANAGAN.

A CAPAD picture. Distributed by ABFD. Produced by Michael Balcon. Directed by Pen Tennyson. Screen play by Pen Tennyson, Jack Jones and Louis Golding. Art director, Wilfrid Shingleton. Photography, Glen Macwilliams and Roy Kellino. Editor, Ray Pitt. Sound, Eric Williams. Associate producer, Sergei Nolbandov. Running time, 77 minutes. Adult audience classification.

CAST

David	Paul Robeson
Dick Parry	Edward Chapman
Emlyn Parry	Simon Lack
Mrs. Parry	Rachel Thomas
Dilys	Dilys
Bert	Edward Rigby
Gwen Owen	Janet Johnson
Evans	Charles Williams
Thomas	Jack Jones
Mrs. Owen	Dilys Davis
Seth Jones	Clifford Evans
Mr. Trevor	Alan Jeayes
Mr. Lewis	George Merritt
Commissionaire	Edward Lexy

The Stars Look Down

(Grafton - Grand National)

Also of British Mining

The first asset to be recorded to the credit of this adaptation of A. J. Cronin's record selling novel is that it is essentially an English subject, as native in its setting and appeal as the coal mines of Durham or the dialect of "Scupper Flats." Realistic drama such as this starts with a natural disadvantage, facing a film-going public notoriously partial to honey, but the scene and the subject matter are familiar, the drama convincingly natural. The climax, a grim and vivid coal face disaster, is one of the most stirring passages yet to have been woven into a British film. This and the repute of the novel will be selling factors for the British exhibitor. For foreign audiences the subject matter may be a little somber, but it is the real Britain, more convincing and more entertaining than the less inspired melanges of Hollywood.

Cronin's original has been adapted in a "free" manner, toning down the more discursive elements. It is the story of a young pitman who discards political aims and the welfare of his class to take up an academic career. Domestic disaster and disillusion with his own brethren undermine his citadel, and when a grisly mine disaster occurs, due obviously to managerial graft, he gives up his scholastic ambitions and devotes himself to Parliament and the betterment of the miners' lot.

Michael Redgrave with an excellently empassioned performance as "David Fenwick," and Carol Reed with sincere and no less empassioned direction of his subject, give it great human power. There is deep emotional strength in Nancy Price's portrayal as Redgrave's tragic mother. Margaret Lockwood, with a direct simplicity which is her bravest asset, makes "Fenwick's" wife a persuasively natural person. Emlyn Williams creates a credible character.

Shown to a trade audience in London, which was obviously moved by the more dramatic passages. There was a hearty round of applause at the climax. Nancy Price and Emlyn Williams probably rated most highly with the post-screening critics.—A. F.

A Grafton-Grand National picture. Distributed by Grand National. Produced by I. Goldsmith. Directed by Carol Reed. Screen play by J. B. Williams. Art director, James Carter. Production supervisor, Fred Zelnik. Camera, Mutz Greenbaum. Assistant directors, Vincent Permane, Hal Mason. Sound, Norman Daines. Editor, Reginald Beck. Running time, 103 minutes. Adult audience classification.

CAST

David Fenwick	Michael Redgrave
Jenny Sunley	Margaret Lockwood
Joe Gowlan	Emlyn Williams
Martha Fenwick	Nancy Price
Robert Fenwick	Edward Rigby
Richard Barras	Allan Jeayes
Stanley Millington	Cecil Parker
Laura Millington	Linden Travers
Harry Nugent, M.P	Milton Rosmer
"Slogger" Gowlan	George Carney
Wept	Ivor Barnard
Mrs. Sunley	Olga Lindo
Hughie Fenwick	Desmond Tester
Arthur Barras	David Markham
Hudspeth	Aubrey Mallalieu
Strother	Kynaston Reeves

BIOFF DENIES EVADING TAXES

William Bioff, West Coast studio union leader, pleaded not guilty, in Los Angeles federal court, on Monday, to a federal grand jury indictment, charging income tax evasion in 1936-1937. On February 5th the trial date will be set. He posted bond two weeks ago. On February 15th, he is scheduled to appear before the city's police authorities, on an extradition request to California from Illinois, on charges he failed to complete a 1922 Chicago jail term. He has also posted bond on this charge. The St. Louis projectionists' labor leader, John P. "Big" Nick, deposed head of Local 143, is scheduled to stand trial on February 5th, in that city, on charges of extorting money from theatre owners in 1937. He was acquitted recently, after three mis-trials, on an indictment charging extortion of $10,000 from theatre owners in 1936.

—

Westbrook Pegler, columnist whose syndicate articles and research resurrected the Chicago charges against Bioff, directed attacks this week against other labor leaders, citing criminal records, and racketeering. He said William Green, president of the American Federation of Labor was "passing the buck" by denying responsibility for leadership of AFL subsidiaries.

Pound Foolish

(MGM)

Crime-Doesn't-Pay Sermon

A variation on the racketeering expose instituted by the Crime Doesn't Pay Series is this revelation of criminal action as practiced by what would be called the very best of people, in smuggling feminine finery and jewelry to evade import duties. The two culprits are the wives of a customs commissioner and a candidate for a mayoralty office. One woman is killed when used as a shield by a mobster, and the other not only is sentenced to a jail term but sees her husband's chances for election blasted. A cast of some reputation and ability has been drafted, and includes Neil Hamilton, Lynne Carver, Gertrude Michael and Victor Varconi.—Running time, 20 minutes.

Jiu Jitsu Experts

(Paramount)

Artful Mayhem

The ancient Japanese art of Jiu Jitsu, or Judo wrestling, as a means of self defence is illustrated in Paramount's latest Sportlight. Narrated by Ted Husing and produced by Jack Eaton, the subject covers fully the various grips and stunning blows that can be delivered by the expert to ward off an assailant, with demonstrations by Professor Kuwashima of the New York Judo School. Some of the Professor's feminine pupils also give an exhibition, and a child tries out several holds on Professor Kuwashima.—Running time, 10 minutes.

Maintain the Right

(MGM)

Pete Smith and Royal Canadian Mounted

Pete Smith goes a bit soft and sentimental in his latest effort, which concerns a miniature eulogy of the work of the Royal Canadian Mounted forces. Taking three embryonic Mountie candidates, Mr. Smith shows some school scenes of their training in a sequence mixture of comic and serious moments. Camerawork, commentary and comedy are in the high grade entertainment style to be expected of Pete Smith and his specialties.—Running time, 10 minutes.

Frankie Masters and His Orchestra

(Paramount)

Headliner

The personable Frankie Masters and his orchestra are introduced in the latest Headliner of the Paramount series. Taking songs in which the word "heart" appears, the orchestra, aided by the singing of Frankie and Marian Francis, plays "Says My Heart," "Heart and Soul," "Peg O' My Heart," "Hearts and Flowers" and "Key to My Heart." A "Gay 90's" quartet supplies humor with "The Curse of An Aching Heart."—Running time, 11 minutes.

That Inferior Feeling

(MGM)

Benchley Human Interest

Robert Benchley, who has been exploring practically everything from doctoring to dark magic, this time becomes a sort of psychologist probing inferiority complex. We follow an individual with a well marked supply of "I.C.," as he comes into contact with such know-it-all gentlemen as a bank clerk, a tailor and a hotel deskman. The incidents are so naturally handled that any audience should have a swell time.—Running time, nine minutes.

Maren Leaves Columbia

Lou Maren, of the Columbia Hollywood studio publicity department for the last two years, has resigned.

Three Dimensional Television in Color Forecast at FCC Hearings

Color and three-dimensional effects in television were predicted by E. W. Engstrom, director of research for the Radio Corporation of America-Victor, on Monday, as the second week of the Federal Communications Commission hearings on proposed new rules for television, opened in Washington. The developments depend upon use of frequencies above 150,000 kilocycles, he added.

The testimony at the hearings has been marked by divergent opinions from independent and large manufacturers and broadcasters, the former urging the commission not to set standards now, nor to allow commercialization, because such might "solidify" and hamper independent progress. Mr. Engstrom, this week, thought that the Radio Manufacturers' Association standards, akin to the proposed new rules, would "remove uncertainties in the minds of manufacturers and the public," and that partial commercialization would provide revenue for further research.

His firm is developing a home television receiver which will throw an image four and one-half by six and one-half feet, Mr. Engstrom said. Thomas F. Joyce, of RCA, predicted sales of 25,000 receivers this year.

Major E. H. Armstrong, experimenter, asked the Commissioners not to allocate television frequencies until the frequency modulation system, which he sponsors, has been studied.

Paramount Pictures is partly financing four television stations, of DuMont, Television Products, and Chicago Theatres, the commission was told this week, in other testimony. The television hearings ended Tuesday.

The commissioners visited several television laboratories over the weekend.

The Columbia Broadcasting System will have a television network, and the Philadelphia transmitter still to be built of station WCAU, will be the first link, Dr. Leon Levy, owner of WCAU, said this week.

U.S. TAX COLLECTIONS FOR '39 SHOW GAINS

Two World's Fairs Called Part Reason for Increase in Federal Admission Intake

A slight increase in federal admission tax collections in 1939 as compared with 1938 which, however, might have been attributable in some part to two world's fairs, was reported this week by the Bureau of Internal Revenue, in Washington.

Preliminary figures compiled by the Bureau placed the 1939 revenue at $19,876,311, against $19,661,336 in 1938, but showed that it failed to catch up with the 1937 return of $20,974,031.

For the final month of 1939, the tax returned a total of $1,974,534, which was under both the November revenue of $2,117,644 and the December, 1938, receipts of $2,020,376.

During the year, monthly revenues ranged from $1,384,721 in April, the lowest point recorded after January, 1938, to $2,117,644 in November, the highest figure after December, 1937, and in six different months was under the corresponding figures for the previous year.

The month-by-month return from the levy, as compared with the corresponding period for 1938, was as follows:

	1939	1938
January	$1,564,134	$1,353,415
February	1,503,127	1,659,640
March	1,606,996	1,773,075
April	1,384,721	1,541,517
May	1,605,987	1,394,650
June	1,491,260	1,624,453
July	1,534,249	1,618,813
August	1,513,468	1,425,062
September	1,852,256	1,668,827
October	1,727,931	1,596,367
November	2,117,644	1,985,127
December	1,974,534	2,020,376

While collections from the country as a whole in December were approximately $143,000 under those of November, the Third New York (Broadway) District, which normally provides something less than one-third of the total, showed a decline of more than $79,000, or well over half of the total drop.

Receipts from the district, the Bureau reported, aggregated $610,099, against $689,425 in November. That theatre attendance declined sharply was evidenced by the box-office collections, which were but $506,793, against $621,571 in November, while collections on free or reduced rate admissions were $5,413, against $7,650, and on tickets sold by proprietors in excess of established prices nothing was collected, against $355 the preceding month.

A good part of the loss in those items, however, was offset by increases in other taxes, revenue from tickets sold by brokers being $11,172, against $10,025 in November; permanent use or lease of boxes and seats $1,038, against nothing, and admissions to roof gardens and cabarets $85,681, against $49,823, it was shown in the report.

Dembow Returns to Paramount Post

Sam Dembow, Jr., has returned to Paramount as a member of the home office theatre executive staff. Mr. Dembow formerly was in charge of Paramount theatre operations following the resignation of Sam Katz, and prior to that was second in command of Publix Theatres Corporation, the subsidiary which, previous to the decentralization of Paramount theatre operations, had as many as 1,800 theatres within its fold at one time.

Mr. Dembow's theatre experience dates back to 1923 when he became associated with the old Herbert L. Rothschild circuit. He occupied numerous sales posts for William Fox companies from 1913 to 1922, and was Pacific Coast district manager for Samuel Goldwyn in 1922 and 1923.

When the Rothschild circuit was acquired by Famous Players-Lasky, the predecessor to Paramount, Mr. Dembow was in charge of the booking and buying of all attractions for Famous Players-Lasky theatres. With the organization of Publix Theatres he was made executive vice-president and was an officer and director in many of its subsidiaries.

Following the decentralization of Paramount theatre operations he became vice-president of Paramount Theatres Service Corporation in 1933 and resigned late in 1934 to become general manager of National Screen Service. He occupied that post until 1937 when he was placed in charge of Fanchon & Marco theatres, a post which he recently resigned.

Barney Balaban, president of Paramount, announced Wednesday that Mr. Dembow would join the theatre department beginning Monday, and that the duties relating to film buying and theatre operations presently handled by Leon D. Netter will be divided between Mr. Dembow and Mr. Netter. Corporate and general problems of theatre policy, as well as theatre real estate, will be, as in the past, in charge of Leonard H. Goldenson. M. F. Gowthorpe will continue to be in charge of financial problems relating to the theatres and certain phases of real estate and corporate matters.

Fourth Avenue Dividend

Stockholders of the Fourth Avenue Amusement Company, Louisville, Ky., have received a dividend of 75 cents a share, the first dividend paid in nine years. The company operates a circuit in Kentucky and Indiana.

Circuit Sponsors Critic

Tri-States Theatres, Omaha, is sponsoring Keith Wilson, Omaha *World-Herald* film critic, on a twice a week five minute radio program over the newspaper's radio station KOWH. Mr. Wilson explains and discusses the new pictures but does not review them over the air.

Heads Coast Fair

Marshall Dill, president of the San Francisco Chamber of Commerce, has been named president of the Golden Gate International Exposition for 1940 to succeed Leland W. Cutler, who headed the exposition last year.

"SYMPHONIC FEATURETTES"

FREDRICK FEHER, CONDUCTOR AND DIRECTOR

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"1812 OVERTURE"
WITH BRASS ORCHESTRA ADDED IN SPECIAL COLORS

"POLOVETZER DANCES"

"LEONORE 3 OVERTURE"
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"TALES FROM VIENNA WOODS"
WITH TEN ZITHERS AS SOLOISTS

"SECOND RHAPSODY"
BY LISZT, WITH PIANO SOLO

"JAZZ SYMPHONY"
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Exclusive World Distributors

GUARANTEED PICTURES CO., INC.

729 SEVENTH AVENUE, NEW YORK
CABLE: "GAPICTCO"

ROONEY AND BETTE DAVIS CROWNED "KING" AND "QUEEN" IN PRESS POLL

Tyrone Power and Sonja Henie, Runners-Up in Balloting Among 22,000,000 Readers of 55 Newspapers; Rankings Given

Mickey Rooney for the second time in less than a month has won national star popularity polls.

He was first named last month in the annual poll conducted by MOTION PICTURE HERALD of exhibitors in the United States and Canada, who were asked to name the 10 players whose pictures drew the greatest number of patrons to their box offices during the motion picture year of September 1, 1938, to September 1, 1939. The second poll, conducted by the New York *Daily News* in conjunction with 55 other newspapers in the United States and Canada claiming a total circulation of more than 22,000,000 was reported Sunday. This was a "popularity" poll, conducted among newspaper readers, who were asked to vote for the "King and Queen of the Movies."

Mickey Rooney was the winner of both polls while Bette Davis, who was sixth in the *Herald* poll, but second of the feminine players, was the voting readers' choice for "Queen" in the newspaper poll, which was limited to residents of large cities

The Vote Getters

Actual votes received by the winning team were as follows: Mickey Rooney, 38,290; Bette Davis, 68,723.

The following stars ranked second to tenth:

2. Tyrone Power, 36,114; Sonja Henie, 57,749.
3. Spencer Tracy, 33,813; Judy Garland, 27.941.
4. Clark Gable, 32,381; Priscilla Lane, 27,563.
5. Richard Greene, 26,649; Deanna Durbin, 24,229.
6. Errol Flynn, 26,598; Alice Faye, 23,247.
7. James Stewart, 25,832; Jeannette MacDonald, 22,614.
8. Nelson Eddy, 23,576; Myrna Loy, 16,903.
9. Don Ameche, 21,186; Jean Arthur, 13,157.
10. James Cagney, 13,424; Loretta Young, 10,736.

The Runners-Up

Trailing the ten men leaders were, in the order named: Robert Taylor, Gary Cooper, Gene Autry, Henry Fonda, Charles Boyer, Cary Grant, Robert Donat, Paul Muni, Laurence Olivier, and Bing Crosby.

The feminine stars ranking from eleventh position to twentieth, were in the order named: Shirley Temple, Ginger Rogers, Irene Dunne, Norma Shearer, Vivian Leigh, Hedy LaMarr, Ann Sheridan, Barbara Stanwyck, Rosalind Russell and Olivia de Havilland.

Tyrone Power had led the poll most of the week with latest results appearing daily. Bette Davis started in first place at the opening of the poll and held the lead throughout the week with little competition from any actress. Clark Gable crowned "King" in 1937 made way for "King" Tyrone in 1938 and dropped to fourth position with Priscilla Lane in 1939. Sonja Henie who was second with Clark Gable in 1938 held the same position in the 1939 poll.

Comparatively few votes were received by the leaders in some territories, but the total from all the cities elevated them to their final position. Mickey Rooney was elected "King" in only 10 cities of the 42 listed but at the tabulation of the final votes his were sufficient to bring him the "crown." Meanwhile Bette Davis was voted "Queen" in 27 cities of the 42 listed, guaranteeing her position as "Queen."

City	King	Queen
Boise, Idaho	Tracy	Davis
Boston, Mass.	Eddy	Davis
Bridgeport, Conn.	Ameche	Davis
Buffalo, N. Y.	Eddy	MacDonald
Charlotte, N. C.	Eddy	MacDonald
Cheyenne, Wyo.	Donat	Davis
Chicago, Ill.	Tracy	Henie
Dallas, Tex.	Stewart	Henie
Daytona Beach, Fla.	Wm. Powell	de Havilland
Des Moines, Ia.	Rooney	Davis
Douglas, Ariz.	Tracy	Loy
Detroit, Mich.	Tracy	Davis
Fort Wayne, Ind.	Rooney	Davis
Glendale, Calif.	Tracy	MacDonald
Hollywood, Calif.	Eddy	Davis
Kansas City, Mo.	Gable	Davis
Knoxville, Tenn.	Rooney	MacDonald
Leavenworth, Kan.	Tracy	Loy
Little Rock, Ark.	Gable	Davis
Los Angeles, Calif.	Tracy	Davis
Lowell, Mass.	Stewart	Davis
Minneapolis, Minn.	Rooney	Davis
Oakland, Calif.	Power	Davis
Oklahoma City, Okla.	Power	Davis
Philadelphia, Pa.	Rooney	Davis
Pittsburgh, Pa.	Rooney	Davis
Raleigh, N. C.	Rooney	Davis
Sacramento, Calif.	Eddy	MacDonald
San Antonio, Tex.	Power	Davis
Seattle, Wash.	Rooney	Davis
Spokane, Wash.	Ameche	MacDonald
St. Catharines, Ont.	Flynn	MacDonald
St. Louis, Mo.	Eddy	Davis
St. Petersburg, Fla.	Eddy	MacDonald
Syracuse, N. Y.	Gable	Davis
Tacoma, Wash.	Tracy	Davis
Tampa, Fla.	Rooney	Davis
Toronto, Ont.	Eddy	MacDonald
Tulsa, Okla.	Power	Davis
Wichita, Kan.	Autry	Davis
Wilmington, Del.	Rooney	Garland
Winston-Salem, N. C.	Power	Davis

The poll was announced Sunday, Jan. 14, 1940, with a coupon headed "King and Queen of the Movies 1940," and space for the insertion of the names of three favorite male and three favorite feminine stars, in order of their preference. Accompanying the coupon was a layout of photos of 60 actors and actresses.

Voting was scored by points; first choice, three points; second, two points; third, one point.

All ten Money Making Stars of the exhibitors' poll in MOTION PICTURE HERALD, with the exception of one, Shirley Temple, were included in the top ten "King" and "Queen" newspaper poll. Miss Temple was placed eleventh in the daily press poll with Robert Taylor.

Comparing Newspapers' Survey With What the Exhibitor Found

The final ranking in the newspapers' star popularity poll compares as follows with the Ten Biggest Money Making Stars Survey of MOTION PICTURE HERALD, *based upon business done at box offices as reported by exhibitors in the United States and Canada.*

Newspaper Poll
(Selected in Teams)

1. Mickey Rooney, Bette Davis
2. Tyrone Power, Sonja Henie
3. Spencer Tracy, Judy Garland
4. Clark Gable, Priscilla Lane
5. Richard Greene, Deanna Durbin
6. Errol Flynn, Alice Faye
7. James Stewart, Jeanette MacDonald
8. Nelson Eddy, Myrna Loy
9. Don Ameche, Jean Arthur
10. James Cagney, Loretta Young

Herald Poll
(Selected Singly)

1. Mickey Rooney	11. Bing Crosby
2. Tyrone Power	12. Deanna Durbin
3. Spencer Tracy	13. Jane Withers
4. Clark Gable	14. Robert Taylor
5. Shirley Temple	15. Wallace Beery
6. Bette Davis	16. Myrna Loy
7. Alice Faye	17. Bob Burns
8. Errol Flynn	18. Gary Cooper
9. James Cagney	19. Jeanette MacDonald
10. Sonja Henie	20. Don Ameche

The HERALD *poll was directed toward the exhibitors, who were asked to name stars whose pictures had brought the largest returns at the box offices, the newspaper poll on individual preferences of newspaper readers.*

"Pinocchio" Premiere February 7th

"Pinocchio," Walt Disney's second feature length cartoon, will have its world premiere at the Center theatre, New York, February 7th. The opening originally was set for February 15th, but was moved ahead to take advantage of the Lincoln's Birthday holiday business. The new date was announced as February 6th in last week's MOTION PICTURE HERALD.

Commends Standard

The Greenwich (Conn.) Council of Women this week voted a resolution commending Metro-Goldwyn-Mayer "for producing more pictures of high character which could be endorsed from a moral and psychological standpoint, than any other company, during the year 1939."

McCosker to Hollywood

Alfred J. McCosker, president of Station WOR and chairman of the board of Mutual Broadcasting System, left New York Thursday with Mrs. McCosker for four weeks in Hollywood to inspect the television set-up of Mutual's affiliated Don Lee system.

CARBON RATIONING SCHEME BRINGS IMMEDIATE BRITISH TRADE PROTEST

Exhibitors, Seasoning Patriotism with Cold Fact, Object to Arbitrary Announcement of Plan, Fear Price Increase

by AUBREY FLANAGAN
in London

Faced as good British citizens with rationing of the foods they consume, whether it be bacon, meat or butter, British exhibitors now face the immediate prospect of rationing of the light on their cinema screens. From February 1st, direct result of wartime needs and emergencies, a rationing system operates on all carbons. Not only will there be strict limits to the consumption of carbons used in motion picture theatres, but the companies marketing them will pool their entire resources into one corporate reservoir. Prices too, as have the prices of butter and bacon, go up.

Criticism Is Immediate

Facing this emergency measure British exhibitors, not least patriotic or public minded members of the community, have not hesitated to question whether such a system is necessary, but whether too, it is not intended ultimately to benefit the producer and the distributor rather than the consumer or the community at large.

Towards the close of December and on the initiative of the Ministry of Supply, it was announced that a wartime Pool would be formed by and of all the British manufacturers. It would operate from February 1st, this year. It was announced, too, that a voluntary scheme of rationing would be set up and a means of regulating prices during the national emergency established. The four companies concerned are the leading manufacturers, General Electric, Henrion, Morgan Crucible and Champion. The approval and collaboration of the Cinematograph Exhibitors Association was sought and given—through the medium of its officers.

All stocks and resources are to be pooled by the companies, manufacturing resources cohesively organized, packing facilities pooled, and manufacturing programs co-ordinated. By this it is expected to meet all wartime requirements and needs.

Exhibitors for their part are expected to give details not only of their normal consumption needs but of their reserve stocks of the lamps in use, and alternative types or sizes of carbons which could be used in the event of a shortage.

Further Discussion Demanded

Before the CEA General Council had met for its first 1940 session it had developed and formed itself into a virtual refusal to agree to the proposed scheme until the matter was further explored and certain points cleared up. And before the General Council itself had an opportunity to consider the situation, much less to approve the officers' action, the Emergency Executive, in which all peacetime committees are incorporated, set up a special Carbon Committee to approach the manufacturers and put before them the exhibitors' objections and point of view. Not a foot of ground is to be conceded if the Committee and the General Council do not agree.

British exhibitors who have found themselves taxed both indirectly and directly as a result of the War, who have found costs rising in more than one quarter, who pay a minimum average of £8 to £10 a month on carbons, and who are alert against any exploitation of the wartime situation against their interests, take a serious view of the situation.

BRITISH SOLDIERS SEE FILMS WEEKLY

British soldiers in France except when on outpost duty see a motion picture a week. The official British Government body in charge of supplying screen entertainment for the troops in France has a staff of 65 operator-drivers covering the western front with film shows for the army. Each show is composed of a newsreel, short subject and feature.

The generality of objection, however, stands behind the details of opposition to this particular situation. They are not opposed, as normal Britishers, to any scheme of rationing in emergency, being convinced that real rationing means an equal opportunity and an equal supply for all. They are opposed despite the wily investments of one or two, to indiscriminate purchase and to hoarding. They object, none the less, to the indecent haste — their own terms — with which the Pool was brought into being without consultation with the consumers association, the CEA.

Price Increase Feared

With a price increase already foreshadowed and threatened they fear, not unnaturally, that the Pool may be used as a lever to further price increases. The cautious comments of the manufacturers, far from ruling out any such possibility, broadly hints at further price increases. No co-operation will be forthcoming if assurances and guarantees against such a development are not given.

The Pool, which on paper does not intend to apply the ten per cent increase until February 1st assured exhibitors that they would carry out all contractual obligations at the old rates. This, it is suggested, has not been done. Manufacturers, the allegation has it, are holding up supplies meanwhile.

These criticisms might not have been possible if the Exhibitors Association, which is the representative consumer body, had been given a chance to serve on the Carbon Pool. For representation thereon the Committee will fight and fight insistently.

This last criticism, and the criticism of "indecent haste" are those most recurrent in the various CEA branches, from Yorkshire to London, and the West Country to the far North. Massing from all sides into a consolidated front of revolt they eventually formed themselves into the phalanx which at the Emergency Committee meeting set forth to battle. Threats, however polite and courteous, from the manufacturers' side, have had little effect in calming the turbulent waters. The mood of scepticism and rebellion is far too emphatic. As it is, most of the exhibitors have registered with the Pool. Eighty per cent is the figure claimed by the latter. Complaints from the manufacturers that those who don't will be considered to have adequate supplies on hand have only served to sharpen the atmosphere. Many exhibitors have given details of their type of carbon in use and details of their requirements. The majority have not given data regarding stocks and supplies in hand.

Hoarding Charged

From the manufacturers' side of the battle have come allegations of hoarding and potential exploitation by exhibitors. Instances have been quoted of exhibitors purchasing supplies far in excess of their needs. One, it is stated, had six months supplies on hand. Another had offered to buy as many carbons as could be supplied, explaining it was his intention to sell them again at a profit when the shortage arose. Such cases, claim the Pool, are against exhibitor interests and it is to prevent them the Pool exists and would operate a rationing scheme.

Unions Take Quota Stand

Labor unions in the industry, banded together under the Film Industry's Employees' Council, whose plea for the retention of the current Quota Act, with a paternal approval of the Credit Bank scheme, has been reported in *Motion Picture Daily*, have now issued their statement of attitude in the form of a memorandum. It follows closely the lines of the case submitted to the Films Council. The statement of case is said to voice the views of studio and laboratory technicians of all grades, and theatre employees throughout the industry. It is in direct line in major policy with the case as stated by the Film Production Association, the Employers group.

Contending that there has as yet been no adequate reason advanced for a suspension of the Act they plead that it stand as at present. Measures so far floated are described as possibly suitable as safeguards but not as legislative alternatives. Promises by American interests that no artifical shortage will be created are scouted by suggestions that a product shortage is inevitable, and an unanswerable argument for a higher quota. Arrangements made with foreign interests, it is asked, should be made within the Act, not as a substitute.

The Employees, under the impression that foreign monies frozen here will be employed to finance British production, examine the exchange situation, foresee, in the event of a rise in dollar value, all proceeds from the British market being exported to America. Production here, then, would be crippled. They insist therefore that the export of remittances and the production or financing of films are two separate arrangements entirely unrelated to one another. The main points of the memorandum are as follows:

The cost clauses must remain.

Labour safeguards must be maintained.

The treble quota clauses should be eliminated, because, they say, foreign interests will use these clauses to make a few big films of world market value, instead of a number of small ones.

If any control organization be set up to govern the use of frozen credits labour interests must be represented.

Any advisory committee including employers and employed should be set up to ensure proper control of any credit bank.

The bank should finance or assist, exclusively, British independents.

Only British interests should be represented and British personnel appointed.

Employees and technicians of purely British origin should be employed on films so financed.

Labour safeguards should be insisted upon.

Details of expenditure should be filled in and be open to inspection by the Films Council.

The bank should be available to short film producers as well as those who make features.

$300,000 TO NEW YORK FROM CENSORING FEES

Other Legislative Developments in Nebraska, Delaware and in Other States

by DICK CONNERS
in Albany

New York State's fiscal plan to raise and expend $396,700,000 for the year commencing July 1, 1940, was sent to the legislature in Albany Monday night by Governor Herbert H. Lehman. Retention of all present taxes and a "steepened curve" in personal income tax lines were asked, although present personal exemptions, minimum and maximum rates would be retained under the Lehman budget suggestion.

Governor Lehman's budget estimates $300,000 will be raised through the three mills per foot tax on original film licensed for exhibition by the state censors and was, he said, "predicated upon past behavior". The Motion Picture (Censorship) Division actually collected $298,023 in the 12 months ending June 30, 1939, while a year earlier the revenue was $304,073.83.

Pari-Mutuel Tax

The Governor suggested but one brand new tax, that on pari-mutuel betting, which he estimated would net the state $1,000,000 before June 30th, and an additional $4,000,000 in the next fiscal year. This depends on passage by the legislature of enabling laws to govern the "iron men" machines and probably is figured on retention by the state of four or five per cent of the gross "take".

In this connection, opponents of pari-mutuel, including film exhibitors, located near present or contemplated tracks, are apparently hoping to delay an enabling act until 1941. Even some legislators who supported the pari-mutuel amendment want to examine the situation carefully before setting up covering statutes.

Special taxes continued are in connection with corporate, utilities, franchise, bank organization of corporations, personal income, motion picture, unincorporated business, insurance premiums, inheritance and estates, stock transfer, mortgage, motor vehicle, motor fuel, cigaret, alcoholic beverage, beer and liquor licenses, boxing, racing and tax sales.

Ranking high in importance to exhibitors who fear a sales tax impends in the next year, was the Governor's inferential rejection again of this plan. Appropriation of $85,300,000 was incorporated for unemployment relief, $2,600,000 less than last year due to a decline in relief bond debt service. Of this amount, communities would get back $60,000,000 of this money, as the state pays 40 per cent and localities 60 per cent towards home relief expenditures. The Governor's message mentioned the uncertainty as to actual home relief expenditures, due he said to the lack of definite information on the amount of unemployment which will exist in the next 18 months.

Other New York Legislation

Assemblyman James E. Owens, author of the Sunday exhibition bill allowing petitions for motion pictures in several upstate communities, is co-sponsoring a bill with Senator Pliny Williamson, also of Westchester County, which would amend the village law on repair of public assembly buildings, thus: it would provide that a building inspector or other authorized village officer should report whether such structures, or parts, are dangerous to the public, the local board then to serve notice on the owner of lessee with a bill of particulars; the board then, in event of refusal of owner or lessee to comply, to order survey to be made by inspector or architect; and the board then, after a reasonable period had elapsed, the owner or lessee still refusing to rectify condition, to apply to the state Supreme Court for an order determining the building to be a public nuisance. All expenses incurred in connection with the suit would then be assessed against the land on which the building stands.

Another bill in the legislature, by Daniel Burrows, assemblyman of Harlem, would suspend or revoke licenses of owners or operators of entertainment places in which full and equal admissions were not granted to all persons.

Cohoes, whose common council ordinance banned Sunday films, was scheduled to repeal the measure. The Fabian Regent has been opened, on the indicated procedure.

In New York City, a special joint committee of the local film industry has removed the harmful provisions of the City Planning Commission's proposed zoning law. The committee has succeeded in having the law rewritten several times, and will be heard when date is set for a hearing on establishment of particular zones.

Assemblyman Max Turshen, Brooklyn, on Tuesday introduced a bill to restrict Bingo to bona fide charitable and civic organizations formed five years before license application and under control of the Department of State.

Nebraska Chain Threat

Nebraska circuit theatres are hopeful that a widely circulated petition for placing of a graduated chain store tax bill on the 1940 primary ballot, April 9, will relieve them of taxation threat; for the petition specifically states that such a bill should include only chain stores and filling stations. The legislature, thus, would be without power to include theatres, if the petition succeeds in placing the measure on the ballot, and if the legislature takes up the matter.

Pennsylvania Amusement Tax

An amusement tax, to fill relief coffers, may be enacted if a special session of the Pennsylvania legislature, at Harrisburg, is held.

New Mexico Tax

The state's new admission tax is now effective. It is two cents on each ticket from 16 to 20 cents, and running up to 15 cents on each ticket costing $1.25 and more.

San Francisco Restrictions

San Francisco city supervisors last week referred to a committee, an ordinance prohibiting small frame building theatres.

Wilmington Fire Ordinance

The Wilmington City Council last week passed a modified new fire prevention measure, one provision of which permits standing in theatres between the last row of seats and the foyer wall. The original measure prohibited standing in the rear, entirely. The modified permission for standing provides a maximum of one person for every four square feet.

Warners Sign W. K. Howard

William K. Howard has signed a contract to direct for Warner Brothers. He will report to the studio February 1st.

Warners Paying Off Bank Loans

Warner Brothers paid off $2,000,000 in bank loans in the last three months of 1939, reducing such loans made in the year to $4,000,000, though the amount increased to $9,000,000 by an additional financing of $5,000,000 last December.

The financing was explained as part of the company's refunding operations, and the new money has also considerably improved the company's cash position.

The $5,000,000 loan was negotiated December 15th at 4½ percent interest from the Connecticut Mutual Life Insurance Company of Hartford. As collateral the company pledged the Fairbanks and Sunset studios on the coast, a California ranch, 15 theatres, two commercial properties and an inter-company note of $200,000.

Although first payments on earlier loans made for debenture refunding were not due until April of this year, Warners paid off $500,000 last October and $1,500,000 in December. Payments are next due in October.

On the new loan the company is to repay $250,000 semi-annually from June 15th to December 15, 1941, and $150,000 semi-annually thereafter until 1954. Any sums in default will bear interest at the rate of six per cent.

The loan may be prepaid on six months' notice with premiums of two per cent in the fifth and sixth years, 1½ per cent in the seventh year and one per cent in the eighth year. The company's properties are placed in trust to secure the loan.

A regular quarterly dividend of $1.62½ per share has been declared on the Loew's, Inc., preferred stock. The dividend is payable on February 15th.

The board of directors of Roxy Theatre, Inc., New York, has declared a quarterly dividend of 37½ cents a share on the outstanding preferred stock of the corporation, payable March 1st, to stockholders of record at the close of business on February 9th.

Autry Personal Appearances

Gene Autry, Republic western star, on Wednesday appeared at the Ft. Myers, Va., Horse Show at the invitation of Mrs. Franklin D. Roosevelt. On Thursday he attended the opening of the company's film "South of the Border," in which he is starred, at Wilmer & Vincent's Embassy theatre, Reading, Pa. On Friday he will attend the world premiere of Republic's "Village Barn Dance" at the Village Barn night club in New York. On Sunday Autry will broadcast from Washington on his Columbia Broadcasting System program which originates in Hollywood. Mrs. Roosevelt will be a guest on the program. He will also attend the President's Birthday Ball in Washington on Tuesday.

Club Gives $1,150 for Milk

The Kansas City Variety Club has presented the city's schools with $1,150 to provide milk for undernourished school children. The fund was raised from the recent bowling tournament sponsored by the club and the Kansas City Star. A check for $400 was presented to Kansas City, Kan., schools.

“Biggest Help”

■ ■ ■ “FOR THE PAST EIGHT YEARS I HAVE RECEIVED YOUR MOTION PICTURE HERALD AND I WISH TO EXPRESS MY THOUGHTS THAT IT IS THE BIGGEST HELP THAT I HAVE HAD IN THE SHOW BUSINESS. IDEAS, AD COPY, ETC., WHICH I HAVE RECEIVED FROM IT HAVE SURPASSED THE ANNUAL COST MANY, MANY TIMES.” ■ ■ ■

VICTOR G. GEISEL
Manager

ORPHEUM THEATRE
GREEN BAY, WISCONSIN

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

FILMS AND STAGE AIDING HALF-DOZEN CHARITIES

Thompson Assures Hoover 10,000 Theatres Will Help Finns; Other Units Active

Plans were made this week by the motion picture and stage industries to help a number of charities, including "Help Finland Days" for the Finnish Relief Fund; the 1940 "Will Rogers National Theatre Week"; the Federation; "The March of Dimes" and other benefits. While the film industry was completing arrangements for making February 17th-18th "Help Finland Days," the New York stage was having difficulty deciding whether to help the Hoover drive or not—union trouble.

Says 10,000 Theatres Will Help

L. E. Thompson of RKO is chairman of the motion picture division of the Finnish Relief Fund and has assured Mr. Hoover that 10,000 or more independent and circuit theatres would cooperate in the campaign (picture in Pictorial Section). Collections will be taken up in lobbies, wherever possible by girls representing Scandinavian organizations and dressed in Finnish costumes. The money collected, with $500,000 the goal, will be forwarded by the theatre managers to Raymond Sawtell, treasurer of the Finnish Relief Fund.

Mr. Hoover sent telegrams to the heads of exhibitor organizations. According to Vincent G. Hart, former member of the Production Code administration and director of the motion picture division of the Fund, the response from exhibitors has been very encouraging. Some theatres already are donating a portion of the gross on certain nights to the Fund.

Saturday night's performance of "Gone With the Wind" in Washington, where the picture opens at Loew's Palace on Friday, has been taken over by Eleanor Medill Patterson, publisher of the Washington *Times-Herald*. The tickets are being sold to the highest bidders.

Difference on Stage

Although the motion picture industry's efforts to help Finland have met with cooperation from every group, the New York stage has not yet decided on the matter. One group wants benefit performances for Finland; the other for unemployed American actors and actresses. Those opposed to the benefits used the slogan, "charity begins at home."

Herman Shumlin, producer of "The Male Animal" and "The Little Foxes," and Oscar Sherlin, producer of "Life with Father," Will Geer who plays Jeeter Lester in "Tobacco Road" and seven of the 22 members of the cast of "The Time of Your Life," came out against the plan to help the Finnish Relief Fund, pointing out that American performers needed assistance.

Helen Hayes, who heads the amusement division of the Fund, agreed that charity began at home but held that it should not end there. "When you get in the habit of helping your fellow-man, you don't stop to ask where he lives," she said. Tallulah Bankhead, star of "The Little Foxes," also came out in favor of benefit performances. Actors Equity wants to be sure that all the union members, as well as the actors, donate their services. Opposition to Finnish relief benefits was laid to "Red cunning."

Meanwhile word came from Stockholm that the script for Greta Garbo's first motion picture is to be auctioned Friday for the benefit of the Finnish Relief Fund.

AD JOB IS WELL DONE, SAYS DOOB

No retail group in the country is a more consistent newspaper advertiser than the motion picture theatre; without resorting to any of the conventional "public relations" or familiar institutional advertisements, motion pictures are doing an exceptional job of utilizing paid newspaper space to keep burning brightly the flame of friendly public interest. So concludes Oscar Doob, director of advertising and publicity for Loew theatres, who was selected by Editor and Publisher *to speak for the industry on motion picture advertising, in its annual roundup of discussion on advertising for its editor and publisher readers.*

"There are larger space users among retailers," Mr. Doob concedes, "but none more faithful than theatres. Motion pictures as a local classification rank third or fourth among space users in large cities."

Many first run theatres use from 80,000 to 10,000 lines yearly, each, in each local newspaper.

Mr. Doob chides critics of film ads with the observation that the ads seem to be doing the job, despite charges of the lack of dignity, lack of format, over-exuberance expressed occasionally by ad writers of commercial fields.

Will Rogers Drive April 18th to 25th

Major L. E. Thompson, RKO executive, and chairman of the annual campaign for "Will Rogers National Theatre Week," after conferring with Will H. Hays, this week, has designated the seven-day period beginning Thursday, April 18th, for the observance of the 1940 drive.

Collaborating with Major Thompson this year are the executive heads of the five major circuits, Charles C. Moskowitz, MGM; Joseph Bernhard, Warner Brothers; Leon Netter, Paramount; John J. O'Connor, RKO, and Spyros P. Skouras, Twentieth Century-Fox, as well as Ed Kuykendall, of the MPTOA.; Harry Brandt, of the ITOA.; Dave Palfreyman, of the MPPDA.; Max A. Cohen, of Allied, New York; and Abram F. Myers, National Allied.

Proceeds from the campaign are used for the maintenance of the Will Rogers Memorial Hospital at Saranac Lake, and for kindred philanthropies for the needy of stage and screen; and for the aid of local institutions specializing in the care of handicapped children.

Major Thompson announced that the following general sales managers have accepted appointments on the committee representing the distributing companies: Neil F. Agnew, Paramount; Harry Buckley, United Artists; Edward Golden, Monogram; James R. Grainger, Republic; Ned E. Depinet, RKO; Abe Montague, Columbia; William F. Rodgers, MGM; William A. Scully, Universal; Gradwell L. Sears, Warner Brothers; and Herman Wobber, Twentieth Century-Fox.

Harold Rodner, Warner Brothers executive, who heads the production committee, leaves for the coast shortly to supervise the filming of the annual short subject, which is shown in theatres throughout the United States during "Will Rogers National Theatre Week." A. P. Waxman is again director of the campaign for Major Thompson.

As in previous years, Eastman Kodak, DuPont, and Gevaert are cooperating by contributing rawstock for the short. Herman Robbins, president of National Screen, is again lending the services of his company to handle the shipment of the prints.

Federation Drive Luncheon

The amusement division of the New York and Brooklyn Federation of Jewish Charities has former mayor James J. Walker as guest of honor at a luncheon Friday. John Golden is chairman and George Jessel and Ben Bernie toastmasters. B. S. Moss is treasurer.

David Bernstein and Major Albert Warner, co-chairmen of the amusement division, said that the Drive will close on January 31st.

The vice-chairmen of the luncheon committee are Barney Balaban, Nate J. Blumberg, Jack Cohn, Will H. Hays, David Sarnoff, George J. Schaefer, Joseph M. Schenck, Nicholas M. Schenck and Maurice Silverstone. The committee on arrangements includes Phil Baker, Irving Berlin, Eddie Cantor, Eddie Duchin, Benny Goodman, Max Gordon, William Klein, Abe Lastfogel, Arthur Loew, Sam T. Lyons, Arthur Murray, William Morris, Jr., Charles O'Reilly, Walter Reade, Herman Robbins, Billy Rose, J. Robert Rubin, Marvin Schenck and Lee Shubert.

Infantile Paralysis Drive

Eddie Cantor sponsored an hour radio show over the three networks Saturday night to aid the March of Dimes for the "Fight Infantile Paralysis" campaign, with Keith Morgan national chairman of the committee for the celebration of the President's birthday.

For the second year members of the Mississippi Theatre Owners Association are cooperating by running trailers, and a number of theatres are having special Sunday shows (regular Sunday performances are banned by a state law). R. X. Williams, president of the MPTO of Mississippi, is chairman of the theatre section of Mississippi's observance.

New York Fund Drive

Merlin H. Aylesworth, former publisher of the New York *World Telegram*, has been made head of the professional division of the 1940 campaign of the Greater New York Fund. Mr. Aylesworth will be in charge of campaign activities soliciting funds from 2,500 Manhattan business houses, including accounting, advertising, law, graphic arts, publishing firms, music industries, hospitals and educational institutions. Before his association with the newspaper Mr. Aylesworth was president of National Broadcasting Company. At present he is engaged in the practice of law at 30 Rockefeller Plaza.

Spyros Skouras, theatre executive, has accepted an appointment to the Greater New York Fund Business Council which is a permanent body, organized to work with the board of directors in enlisting the support of business and in bridging the gap between campaigns.

$400,000 for Actors Relief

The Screen Actors Guild Gulf-Oil radio show has earned approximately $400,000 for the Motion Picture Relief Fund, according to the Columbia Broadcasting System. Actors and actresses perform on the air show without charge and the proceeds go to the relief fund. Gulf Oil has renewed for the eighth consecutive year its contract with CBS.

IN THE CUTTING ROOM

A Bill of Divorcement

(RKO Radio)

Sacrifice to Insanity

A widely known subject, "A Bill of Divorcement" is based on the Clemence Dane stage play, first produced in London in 1921, which opened in New York the same year with Katharine Cornell in the leading role. Two previous film versions have been made, one in 1922, and another 10 years later, the last named starring Katharine Hepburn. Here Maureen O'Hara plays the role of a girl who sacrifices her marriage in order to provide happiness for her mother and peace of mind for her father.

Learning that there is insanity in her family, the girl gives up her own chances of happiness when her father escapes from a sanitarium on the eve of her mother's re-marriage.

Adolphe Menjou plays the role of the father, a part taken by John Barrymore in the 1932 screen version. He has lately appeared in "That's Right, You're Wrong" and "Housekeeper's Daughter." Miss O'Hara has most recently been seen in "The Hunchback of Notre Dame."

The part of the mother is taken by Fay Bainter, while that of the man she marries is portrayed by Herbert Marshall. Rounding out the cast are Dame May Whitty, Patric Knowles, C. Aubrey Smith, Ernest Cossart and Lauri Beatty.

Dalton Trumbo wrote the screen play, as he did those of "A Man to Remember" and "Five Came Back." Robert Sisk produced and John Farrow directed, having performed similarly on "Reno," "Full Confession" and "Five Came Back." This is Mr. Sisk's first major production.

Release date: *May 3, 1940.*

Passport to Alcatraz

(Columbia)

Melodrama

Starring Jack Holt, "Passport to Alcatraz" features Noah Beery, Jr., last seen in "Of Mice and Men," Cecelia Callejo, C. Henry Gordon, Maxie Rosenbloom, Guy Usher, Clay Clement and Harry Cording.

Mr. Holt plays the part of a special investigator masquerading as a saboteur assigned to blow up an American munitions plant, with Mr. Beery as his partner.

Larry Darmour produced and Lew Collins directed, as they did on the latest Holt picture, "Outside the Three-Mile Limit."

Release date: To be determined.

New Moon

(MGM)

MacDonald and Eddy

Jeanette MacDonald and Nelson Eddy, together on the screen for the first time since "Sweethearts," here appear against such diverse backgrounds as New Orleans in the 1780's, shipwrecks, and life on a desert island. Miss MacDonald is seen as a Parisian belle who has travelled to America to take over a New Orleans estate left her by an uncle. Mr. Eddy's characterization is that of a political prisoner masquerading as a bond servant.

Comedy is provided by Mary Boland and such other exponents of the art as Buster Keaton and Nat Pendleton.

Based on the Sigmund Romberg operetta, the picture will provide such songs for its principals as 'Lover, Come Back to Me," "One Kiss," "Wanting You," "Softly, As in a Morning Sunrise" and "Stout-Hearted Men," all of which already have received public approval.

Robert Z. Leonard produced. He handled the latest MacDonald picture, "Broadway Serenade," as well as such previous MacDonald-Eddy films as "Maytime" and "Girl of the Golden West." W. S. Van Dyke, II, directed, his most recent picture having been "Another Thin Man."

Release date: *To be determined.*

SHORT PRODUCT PLAYING BROADWAY

Week of January 20

CAPITOL	
Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick
CRITERION	
Fresh Fish	Vitaphone
Artie Shaw and His Orchestra	Vitaphone
Feature: Judge Hardy and Son.	MGM
MUSIC HALL	
The March of Time, No. 5	RKO Radio
Feature: His Girl Friday	Columbia
PARAMOUNT	
Bowling Skill	Paramount
Feature: Remember the Night.	Paramount
RIALTO	
Scrambled Eggs	Universal
Feature: The Invisible Man Returns	Universal
RIVOLI	
Aquapoise	RKO Radio
Feature: The Grapes of Wrath.	20th Cent.-Fox
ROXY	
Screen Snapshots, No. 4	Columbia
Going Places, No. 70	Universal
Feature: He Married His Wife.	20th Cent.-Fox
STRAND	
The Royal Rodeo	Vitaphone
The Film Fan	Vitaphone
Feature: Invisible Stripes	Warner Bros.

Little Orvie

(RKO Radio)

Boy Gets Dog

Based on the Booth Tarkington stories which have appeared in both magazine and book form, young Orvie Stone's chief difficulties here are centered around the problem of acquiring a dog, against which are raised stern and forbidding parental objections. But, after a series of maneuvers culminating in an attempt to run away, Little Orvie is allowed to keep his dog, which by this time has presented him with puppies.

The screen play was written by Lynn Root and Frank Fenton, who last collaborated on "The Saint in London," also the last picture made by the producer, William Sistrom. Directing his first film for RKO Radio, Ray McCarey has handled "Goodbye Broadway," "The Devil's Party" and "Love in a Bungalow."

John Sheffield, who portrays the youthful protagonist, has appeared in "Tarzan Finds a Son" and "Babes in Arms," as well as in such stage plays as "On Borrowed Time." Ernest Truex takes the part of the harassed father. He recently has been seen in "Strictly Honorable" and "His Girl Friday." The mother is depicted by Dorothy Tree, who appears in "Abe Lincoln in Illinois," the cast also including Ann Todd, Fay Helm and the colored actress, Daisy Mothershed.

Release date: Mar. 1, 1940.

Negro Newsreel Project Starts

Claiming a potential market of 1,000 theatres that play to Negro or mixed audiences comprised mainly of the 15,000,000 Negroes in the United States, the Pioneer National Newsreel company has been formed in Chicago to make and release a newsreel on Negroes and their activities.

Dwight L. Jones is president of the company and promoter. Offices of the concern, which has just finished its first issue, will be in Chicago.

Negro activities of all sorts will be featured in the reel, which will be issued monthly for the first six months and then every fifteen days.

Civic, social, business and athletic events of the Negro race will be featured and the showings should serve to improve their conditions, Mr. Jones said.

Editors of negro newspapers are reported to be supporting the idea and to be planning cooperative promotion. Booker T. Washington II, famous Negro leader has voiced his approval of the plan and a movement is underway to get the support of Mrs. Franklin D. Roosevelt, wife of the President.

Nationwide coverage is eventually sought. Currently shots are being made in Washington, D. C., which concern the "anti-lynching" legislation.

Establishment of the newsreel company was aided by the Herman A. DeVry company in Chicago, which will supervise technical arrangements.

de Rochemont Returns

Richard de Rochemont, managing director of The March of Time, Ltd., arrived in New York Wednesday, aboard the S. S. Manhattan, for conferences with his brother, Louis de Rochemont, producer of March of Time.

COURT HITS U.S. IN SCHINE CASE; MAJORS ATTACK TWO OTHER SUITS

Philadelphia Federal Bench Agrees to Rule February 5th on Protest Against Injunction Granted Theatre

The organized motion picture industry this week was well up as victor or aggressor in anti-trust suit attacks against its distribution members, on three counts:

Federal courts denied the United States Government's petition temporarily to restrain the Schine Circuit in New York from further expansion, pending disposition of its suit against the theatre company and major distributors, and allowed the petition of certain of the distributor defendants for a bill of particulars and "a more definite statement."

Philadelphia federal court agreed to rule on February 5th on the majors' charges of unconstitutionality of an anti-trust suit injunction granted last November to the Landis theatre, Vineland, N. J.

Certain major distributor defendants moved for dismissal of an anti-trust action filed by Lenrose Amusement Corporation, of New Jersey.

The "Key" New York Case

Meanwhile, in the New York anti-trust action by the Government against the eight largest companies commonly regarded as the "key case" in the whole structure of anti-trust prosecutions, which now number well over 50, the defendants this week estimated they would have their answers to the Government's interrogatories completed by February 15th. On Monday defense attorneys said preparation of the answers was progressing smoothly, and that no extension of time would be asked.

The federal court, meanwhile, granted a third extension of time for the filing of objections by the Government to the defense interrogatories. The new date is next Tuesday.

Regarding pre-trial examination of company executives by the Government in February, attorneys for five defendants with theatre affiliates rejected a proposal to oppose such examinations.

A sixth defendant, Columbia, on Tuesday vacated the Government's notice that it intended to orally examine Harry Cohn, president; Jack Cohn, vice-president, and A. Montague, general sales manager. The application was to be heard by William Bondy, federal judge, on next Tuesday.

The company's fight against the examining of its officers before trial is based on the allegations that Harry Cohn is a California resident; that the Government did not "particularize the general allegations of the complaint" either by bill of particulars or answers to Government interrogatories; that it already had served written interrogatories on Columbia; and that, therefore, there was no necessity for a pre-trial examination.

The Government notice of examination had called for appearance of the Columbia executives on February 5th, which would have made them the first set of major company officers to be so examined, in the present series.

Schine Wins Point

Having had under advisement voluminous affidavits in the Department of Justice suit against the Schine Chain Theatres, Inc., its affiliates, and eight major distributors, since last September, when the anti-trust action was filed, John Knight, federal judge in Buffalo, last Wednesday filed an 18-page opinion in which he denied the Government's request for a preliminary injunction restraining Schine from expanding its chain during pendency of the suit.

BOSTON TRUST SUIT HEARING CONTINUES

The parade of distributor sales and circuit executives to the witness stand, in the two-year-old Morse and Rothenberg anti-trust action against the majors in Boston, continued this week, with the testimony, on Monday, of Alexander Kearney, assistant manager for the Shea circuit.

Among witnesses last week were Thomas Donaldson, of the MGM Connecticut force; John Dervin, with United Artists, in Boston; Richard Dobbyn, of the Maine and New Hampshire Theatres; Maurice Goldstein, Boston city manager for Loew's; John G. Moore, sales manager for Paramount; Albert M. Kane, Paramount Boston branch manager; William Erbb, Paramount district manager; Nathan Furst, Monogram Boston branch manager; William Kelly, Universal Boston branch manager; Thomas H. Bailey, district manager for Twentieth Century Fox; Frank Ross, RKO salesman; and Ross C. Cropper, RKO Boston branch manager.

It was considered a major victory for both Schine and the distributors. Judge Knight also allowed several demands for a bill of particulars and a "more definite statement" submitted by Schine, Paramount and Columbia.

The Government had moved for a preliminary injunction restraining Schine from acquiring or operating additional theatres and from opening its closed houses while trial was pending on charges of restraint and monopoly of pictures.

In answer to 18 affidavits submitted by the Government in support of the motion, 59 counter-affidavits were filed by the defendants.

"As asserted by the defendants," the Judge's opinion read, "the buyer or seller has the right to determine for himself from whom he will buy and to whom he will sell, without running counter to the anti-trust law, and no inference of violation is to be inferred by reason of the fact that through the exercise of such right, the difficulties of a competitor may be increased."

The Government sought by injunction to prevent expansion of the Schine circuit, contending that acquisition of more theatres would render more difficult the task of dissolution of the circuit, if ordered.

The defendants opposed, not only on the ground that a temporary injunction cannot be legally granted, but also on the ground that they have in prospect the purchase of a considerable number of theatres from several individuals and that prevention or postponement of these purchases would result in irreparable injury. They also charged that indirect injury would result to them through decreased opportunities of sale.

"No reason is shown why a trial cannot soon be had," Judge Knight wrote.

Embodied in Schine interests, which operate about 150 theatres in five Eastern states, are Schine Chain Theatres, Inc., Schine Circuit, Inc., Schine Theatrical Company, Inc., Schine Enterprises Corporation, Schine Chain Theatres of Ohio, Schine-Chesapeake Corporation, Chesapeake Theatres Corporation, J. Myer Schine, Louis W. Schine, and John A. May.

Co-defendants are Loew's, Inc., RKO, Universal Pictures Company, Universal Film Exchanges, Inc., Twentieth Century-Fox, United Artists, Columbia, Warner Brothers, Vitagraph, Inc., Paramount, and Paramount Film Distributing Corporation.

Judge Knight, in allowing 22 demands in an application by the defendants for a bill of particulars from the Government, granted the defendants 40 days after issuance by the Government of a more definite statement and a bill of particulars, to answer such.

Argue Vineland Decree

After calling "unconstitutional" a temporary injunction against the Warner Theatre circuit and the majors, granted to the Landis Theatre, Vineland, New Jersey, last November in Philadelphia federal court, by Judge William Kirkpatrick, attorneys for the erstwhile defendants last week rested their appeal in the United States court of appeals, and awaited decision by the three judges—John Biggs, Jr., Albert Maris, and William Clark—on February 5th.

The injunction's unconstitutionality is proved by its mandatory, regulatory nature, argued William A. Schnader, former attorney general, representing all the major distributors, and Morris Wolf, counsel for the theatre circuit. The injunction ordered the two Warner theatres, in Vineland, the Globe and Grand, and their management, and the majors from whom they obtained product, to cease "discriminating" against the Landis, which had claimed inability to get proper product.

"The decree is designed to regulate the picture business in Vineland," Mr. Schnader said. "It isn't an injunction. The decision deprives distributors of the right to choose its customers, and, under the Sherman act, the only time when it is not lawful to choose customers, is when they would conspire with one another to hurt another customer."

Mr. Wolf, speaking for the theatre circuit, also took the line of argument that the decree was unconstitutional, and charged that the anti-trust laws permit only injunctive relief, not mandatory. He added that the decree was ambiguous.

Senator Harry Shapiro, attorney for Eugene Mori, owner of the Landis, and the Landis theatre, called the early days of the industry a structure of monopoly, and urged the judges to "destroy that monopoly as the courts did in 1916."

Seek Lenrose Dismissal

Dismissal of the $150,000 anti-trust suit by the Lenrose Amusement Corporation, of Newark, against Twentieth Century-Fox, other majors, and the Motion Picture Producers and Distributors of America, was expected to be sought in United States district court, New York, on Friday, by Twentieth Century-Fox. The dismissal action was to be instituted on ground that no cause for suit has been shown. The Lenrose corporation, owners of an independent theatre in Newark, had sued for $150,000, alleging conspiracy to deprive it of product. Answers to its complaints have already been filed by RKO, Universal, Loew's, Warner Brothers, Vitagraph, and United Artists.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—Had terrible weather for this one but is a honey of a picture. Everyone liked it. Plenty of action and comedy. Played January 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

BEWARE SPOOKS!: Joe E. Brown, Mary Carlisle—As good as any Joe E. Brown picture. Got the laughs and went over good. Business average. Running time, 70 minutes. Played December 31-January 2.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

GOLDEN BOY: Barbara Stanwyck, William Holden, Adolphe Menjou, Joseph Calleia—Failed to draw on Christmas. It is a very good picture and satisfied everyone. Running time, 98 minutes. Played December 24-25.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

GOLDEN BOY: Barbara Stanwyck, William Holden, Adolphe Menjou, Joseph Calleia—Ran this on a double bill with "Unexpected Father." Both pictures are very good and should be single billed, but when your competitor double bills most of the big pictures, guess I have to do the same. It's one of those shows you can stand in the lobby while your patrons hurry out and tell you what a good show they have just seen. Played January 14-15.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Claude Rains, Thomas Mitchell, Edward Arnold, Guy Kibbee, Eugene Pallette—When a long one like this comes along, I run one show only at 7:40 and ballyhoo the fact that there is only one show. This makes people sit and figure it must be good. At present, I could take any old film and draw a crowd that way (but just once). For a small town we have a large capacity, 750, so two shows does not gain us needed seats. I can give them shorts; there is no movement in and out and we are not pressed for time. The picture itself is practically perfect. It contains everything one looks for in any film. It has had a lot of publicity and if you don't do well with it, you had better consider yourself a failure. As far as I can see, everyone except a few senators liked it and they don't come to my place anyway. The second night held up very well. Many of the customers had seen it before but came again. That is always a good sign. There were two sequences where the sound was not too good. Maybe it was the print. Running time, 129 minutes. Played January 11-12.—W. Varick Nevins, III., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TRAPPED IN THE SKY: Jack Holt, Katherine DeMille—Here's a show that is my idea of a "sleeper." It's much better than most of Jack Holt's recent pictures. Wish I had known how good it was and I would have advertised it stronger. Not a special but a better than average program picture. Played January 5-6.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

U-BOAT 29: Conrad Veidt, Sebastian Shaw, Valerie Hobson—This was a big disappointment. Has good name to draw with but sends them away not very well satisfied. Hard to understand the lingo and story is not clear. Played December 26-28.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith—A swell little western that was all too short. Too bad that they have graduated Miss Meredith to program pictures as she is excellent in these Starrett westerns. Running time, 55 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHOLE TOWN'S TALKING, THE (reissue): Edward G. Robinson, Jean Arthur—This reissue failed to draw. Running time, 93 minutes. Played December 17-18.—William Clark, Palace Theatre, Fort Covington, N Y. Rural patronage.

First National

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Why can't we get more of these in order to be able to throw the red ink out. All power to Warners. Played December 22-23.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Swell picture. Fair business. Give John Garfield a few words to say and a plot as good as this with Priscilla to back him and you can count on a good show. They're in a class by themselves. Running time, 88 minutes. Played December 21-22.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—Real good. Cagney popular here. Played it midweek but cool weather was bad for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Played this on the second half of a dual bill and can truthfully say this picture had all the draw. For its kind, very good. Will stand alone on any date. Nice for Friday-Saturday. Running time, 80 minutes. Played January 5-6.—R. A. Moore, State Theatre, Milton, Iowa. Rural patronage.

FOUR WIVES: Lane Sisters, Gale Page, Jeffrey Lynn, Eddie Albert, Claude Rains, Dick Foran, Frank McHugh, May Robson—Splendid picture; pleased most all patrons. Some thought too much baby. The best of this series. Should do excellent business everywhere. Running time, 99 minutes. Played January 1-2.—T. H. McNeill, Gloria Theatre, Ninety Six, S. C. Very small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—A flop at the box office. Pleased few who came. Running time, 95 minutes. Played January 5-6.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—A wonderful picture. Bad weather cut attendance but those present enjoyed it even though they wept some. Played January 12-13.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Bucked a snow storm on this one but had a few of the faithful Bette Davis fans out in the blizzard. While not as good as "Dark Victory" the few we had went out satisfied. I believe Bette Davis could go on forever winning "Oscars." Running time, 95 minutes. Played January 14-15.—R. A. Moore, State Theatre, Milton, Iowa. Rural patronage.

Metro-Goldwyn-Mayer

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Mickey deserves top honors. Nice business on this picture. Wish we had more Mickey Rooneys in pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canado. General patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—Although this one earned its way, I could not see anything else exceptional about it. The story was pretty sketchy and to my notion the only thing that put it over was the enthusiasm of the youngsters in the cast. Running time, 97 minutes. Played December 24-26.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—Another good, down to earth entertaining picture which failed miserably at the box office. If people think a picture like this or "Meet Dr. Christian" are not worth going to see, I hate to think of the future in store for this business. Your people will like this one if you can get them in and you won't have to hide when they come out. Running time, 72 minutes. Played January 5-6.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Gene Lockhart, Bobs Watson—Another fine performance by Robinson with good support from rest of the cast. Lockhart especially good in this one also. Our box office results were not satisfactory, however, which was probably due to the Holiday slump we always experience. Running time, 81 minutes. Played December 29-30.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Gene Lockhart, Bobs Watson—Good picture but Robinson is not liked and the picture did not do average business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

CHASER, THE: Lewis Stone, Ann Morriss, Dennis O'Keefe—I picked up this old one to fill an open date and found it very good entertainment and did a nice business on it. Running time, 80 minutes. Played January 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, William Gargan, Lewis Stone, Walter Brennan—A fine little picture and did good business for me on an Owl Show. Pleased all patrons. Several complimentary remarks. Running time, 70 minutes. Played January 13.—T. H. McNeill, Gloria Theatre, Ninety Six, S. C. Very small town patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, William Gargan, Lewis Stone, Walter Brennan—Good picture which failed to draw, probably due to cold weather. I thought it very good entertainment. Running time, 70 minutes. Played January 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—A truly great comedy that more than held its own through one of the worst blizzards we have had in years. Do not be afraid of it for the best play dates you have to offer. It brings Garbo back into the top flight of acting where she so richly belongs. A swell show. Running time, 112 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Bert Lahr, Ray Bolger, Jack Haley, Margaret Hamilton, Billie Burke—Excellent production. Swell color. Good music. Did only fair at box office account of Christmas date. Running time, 101 minutes. Played December 24-26.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Joan Fontaine, Virginia Weidler—Good picture with fashion show much too long. Failed to draw. Business poor. Running time, 134 minutes. Played January 14-16.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine, Virginia Weidler—A little too long but nobody kicked, so what's the difference? Even the men liked it. Didn't think the picture was built for small towns but who isn't wrong sometimes. You'll be surprised when you play it. It's good. Running time, 134 minutes. Played January 10-11.—R. A. Moore, State Theatre, Milton, Iowa. Rural patronage.

Monogram

HOOSIER SCHOOLBOY, THE: Mickey Rooney, Anne Nagel—Ran this old Mickey Rooney with Jane Withers in "Boy Friend" and they came out in zero weather and packed the show. The best crowd in

(Continued on following page)

(*Continued from preceding page*)

months and to top it off everyone liked both pictures. Played January 10-11.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

Paramount

BAR 20 JUSTICE: William Boyd, Russel Hayden, George Hayes—Cassidy series popular here. Autry doesn't do all the business. "Windy" popular. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—A very good picture which failed to do business. It seemed that it was too rough for the ladies and they are the best show customers. Running time, 114 minutes. Played December 3.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—As fine a picture as I have seen in a long time. Akim Taminroff's acting is superbly great. Hats off to Lloyd C. Douglas, Akim Tamiroff, John Howard and Paramount for a great picture. Played January 4-5.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick, Akim Tamiroff, Carolyn Lee—Lovely! Lovely story, lovely cast, lovely direction and ditto lovelies for continuity, photography, Akim Tamiroff, Helen Broderick, Carolyn Lee, and, of course, Carroll, MacMurray and Jones. The loveliest entertainment between title and finis strips I've viewed for some spell. Lovely business, too. Running time, 95 minutes. Played January 14-15.—Berman Shieldes, Texas Theatre, Troup, Texas. General patronage.

JAMAICA INN: Charles Laughton, Maureen O'Hara, Leslie Banks, Emlyn Williams—For an English picture it was very good. The story was exciting and had many good comments on it. By the way, it did a very, very good second and third day business. Running time, 99 minutes. Played December 28-30.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—Not up to "Arkansas Traveler," but still above the average program picture. The name Bob Burns brings 'em in.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SILVER ON THE SAGE: William Boyd, Russell Hayden—The Hopalong Series are losing out with us. Hardly pay rental. Think the big action pictures are to blame.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SOULS AT SEA (reissue): Gary Cooper, George Raft, Frances Dee, Olympe Bradna—This picture did not do business. Too old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—Played late, but Bing always clicks here. Crowd well pleased. Played January 5-5.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

Republic

IN OLD CALIENTE: Roy Rogers, Mary Hart, George Hayes—This Rogers is going to town. Around here they like him as well as Autry or "Cassidy." The picture is okay. Some catchy songs, and George Hayes doesn't hurt it a bit. Running time, 58 minutes. Played December 22-24.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

MAIN STREET LAWYER: Edward Ellis, Anita Louise—This picture does not have much draw but is one of those surprise pictures and pleased all the patrons. Has a good story and makes a good midweek picture. Don't be afraid to book this one. Played January 2-4.—Melville Danner, Kozy Theatre, Granite, Okla.

MEXICALI ROSE: Gene Autry, Smiley Burnette—Gene Autry is slipping. This picture did very poorly. Running time, 58 minutes. Played December 22-23.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

PRIDE OF THE NAVY: Rochelle Hudson, James Dunn—Played this to a very satisfactory box office on week end. Everybody seemed to like it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

DAY THE BOOKIES WEPT, THE: Joe Penner, Betty Grable—Personally, I would not cross the street to see Penner in person, but our patrons turn out to see his pictures, which is the important thing to me. This was a typical Penner performance and the cash customers enjoyed themselves in a big way. Running time, 64 minutes. Played December 27-28.—H. Williams, Stockton Theatre, Stockston, Ill. Small town and rural patronage.

FIVE SHOWMEN JOIN REPORTERS

New contributors to the "What the Picture Did for Me" department this week include the following:

HARRY BLUBAUGH, Ritz Theatre, Mapleton, Minn.

WILLIAM CLARK, Palace Theatre, Fort Covington, N. Y.

MELVILLE DANNER, Kozy Theatre, Granite, Okla.

JOHN STAFFORD, Royal Theatre, Leonardville, Kans.

In addition, W. H. HARDMAN, *Royal Theatre, Frankfort, Kans., who last reported to these columns in the issue of November 26, 1938, returns to contributing comment on pictures he has run.*

IN NAME ONLY: Cary Grant, Carole Lombard, Kay Francis—This is a ladies' picture and the men won't care much for it. Fine performance by the entire cast and Carole Lombard stock took a rise with us as a result of her work in this one. We never do any business on New Year's Day so box office suffered, but can't blame it on the picture. Running time, 94 minutes. Played December 31-January 2.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—Family Night. A very pleasing program picture. If this series is continued, should do excellent business with the family trade. Several favorable comments; no (unfavorable) criticism. Running time, 70 minutes. Played January 3.—T. H. McNeill, Gloria Theatre, Ninety Six, S. C. Very small town patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett, Patsy Lee Parsons—Just good down to earth entertainment that any one but a moron will enjoy. Fine performance by an able cast. Little Patsy Lee Parsons just about steals the show and if we don't see a lot of her on the screen in the future, somebody in Hollywood is crazy. It's a swell picture. Running time, 70 minutes. Played January 3-4.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SUED FOR LIBEL: Kent Taylor, Linda Hayes—OK for double bill for bargain night. We have played worse ones. Running time, 89 minutes. Played December 20-21.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

Twentieth Century-Fox

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—Ran this with "The Hoosier Schoolboy" and they came out in zero weather and packed the show. The best crowd in months and to top it off everyone liked both pictures. Played January 10-11.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

CHARLIE CHAN AT TREASURE ISLAND: Sidney Toler, Cesar Romero, Pauline Moore—Just another Chan picture but I believe it had a little more to go on than the past ones. Some good illusions and an added thrill element that helped put it over. Running time, 75 minutes. Played January 5-6.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marorie Weaver—Very poor. It was just plain silly. Hope they do better next time. Jane is a favorite here.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—The Jane Withers pictures are OK here. Always draw fine and so far we have no complaint.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

ELSE MAXWELL'S HOTEL FOR WOMEN: Linda Darnell, Ann Sothern, James Ellison, Elsa Maxwell, Lynn Bari—Pleased. It is comedy, action, and is smart. Fair business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

GORILLA, THE: Ritz Brothers, Anita Louise, Bela Lugosi, Patsy Kelly—Just when I had made a resolution never to run another "Ritz Brothers" picture, they come along with this. It's one of those shows that moves so fast you don't dare take time out to even buy a bag of popcorn. Plenty of comedy and suspense. It's so good I'd like to see it again, and Patsy Kelly deserves a few words of praise, too! Played January 12-13.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

Twentieth Century-Fox

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Roland Young, Richard Dix, Gladys George—Everybody enjoyed the short subjects and News. The rest of the program was rather a waste of time. Running time, 83 minutes. Played December 17-18.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

HOLLYWOOD CAVALCADE: Don Ameche, Alice Faye, Stuart Erwin, Buster Keaton—Nice picture, good color. Did not draw. Do not know why. Many disappointed because Alice Faye did not sing.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

IN OLD CHICAGO: Alice Faye, Tyrone Power, Don Ameche, Alice Brady—Played this one very late. Poor print but the crowd liked it fine.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

JESSE JAMES: Henry Fonda, Tyrone Power, Nacy Kelly, Randolph Scott—Good. Drew the best business in fourteen months. Running time, 106 minutes. Played December 29-30.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent, Brenda Joyce—Good picture and good story. Drew fairly well before Christmas.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Very good. Everybody pleased. Should go over in any theatre. Running time, 87 minutes. Played January 7-8.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Charles Coburn, Walter Brennan, Henry Hull—Very interesting picture. Did fair business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Charles Coburn, Walter Brennan, Henry Hull—What a picture. 90 per cent of the patronage like it; 10 per cent did not. Played November 24-25.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Charles Coburn, Henry Hull—Good educational picture. Failed to draw. Tracy excellent as usual. Picture needs extra advertising. Suggest school and church tieup. Running time, 101 minutes. Played December 3-5.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Bobs Watson—This production is high grade, powerful entertainment and greatly surpassed the fondest expectations of every individual who seated himself in our auditorium. Although the picture has many touching scenes, it also has its share of comedy, most of which is provided by Henry Fonda, who does a swell job as "Thomas Watson", Bell's bosom pal. However, the individual who again registered with our audience was little Bobs Watson, outstanding in "Boys Town". No veteran of the screen has ever done a better bit of acting, has ever enacted a more touching scene than did Bobs when "Bell", after training the little deaf mute for a long period of time, placed him upon his father's knee and listened to him murmur "f-a-t-h-e-r". To make the scene more touching, the incident occurred on Christmas Eve before a beautifully trimmed tree in the living room of Bob's home. Our one regret is that this truly fine attraction was not done in color. Running time, 95 minutes. Played January 13.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—Very good. Drew well and pleased all. Running time, 78 minutes. Played December 31-January 1.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—Was surprised how they stayed away from this one. Did not blame them. Shirley needs a change. Shirley is OK but give her a different story.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

20,000 MEN A YEAR: Randolph Scott, Preston Foster, Margaret Lindsay—Not a big picture but should be OK for Friday and Saturday in any spot. We were disappointed in the results at the box office but this was probably due to the Christmas spending spree our people have been on. Running time, 84 minutes. Played December 29-30.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

United Artists

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—Mixed opinions on this production. While many enjoyed the instrumental numbers, which were wonderful, I can hardly recommend this for a rural audience. However, a very good show. Running time, 87 minutes. Played January 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds. David Niven—Good picture well produced. Did not draw but pleased. Played January 7-9.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Reynolds—This drew better than I expected. It is high class in every way but I thought maybe it wouldn't get them in. I was fooled, as we had a good turnout. Personally, I enjoyed the film greatly but, if you don't like anything but popular music, this won't suit you. I run six "class" shows a year and advertise them as something different. Although some of my general patronage stay home, it attracts others. "The Mikado" and "The Moonlight Sonata" were the first in this series. I should think the idea would work in other places if you are near a small college where great interest is shown in such a project. Heifetz certainly can play the violin and the story is entertaining. Contact the groups interested in music and the local music teachers. Running time, 101 minutes. Played January 9.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Universal

CODE OF THE STREETS: "Little Tough Guys", Frankie Thomas, Harry Carey—These kinds of shows with "The Little Tough Guys" are well liked and neck and neck with "The Dead End Kids". Business usually above average on this type. However, just received a few complaints that there are too many pictures like this being shown. Played January 5-6.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

EX-CHAMP: Victor McLaglen, Tom Brown, Nan Grey, Constance Moore—No business with us but well received by those who saw it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HAWAIIAN NIGHTS: Johnny Downs, Mary Carlisle, Constance Moore—A picture which might be classed as a surprise. Plenty of good music, comedy and beautiful girls. Should do good business in any spot. Played November 26.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Small town patronage.

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory—They had a good story to start with but they sure muffed this one. They forgot that people like action and excitement in a gangster picture. Had some walkouts and lots of passes to the western at my other theatre. Running time, 80 minutes. Played December 22-23.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

MUTINY ON THE BLACKHAWK: Richard Arlen, Andy Devine, Constance Moore—Excellent action picture. Hope the next of the series pleases as well. These two boys make a good team. Running time, 66 minutes. Played January 9-11.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone—This failed to do business. Opinions were divided.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOWER OF LONDON: Basil Rathbone, Boris Karloff, Nan Grey, Ian Hunter—The most to do about nothing I have ever seen. A great number of walkouts; even the people with passes couldn't stand it. If you have to play it, warn the people that there will be no refunds. Running time, 92 minutes. Played January 6.—T. H. McNeill, Gloria Theatre, Ninety Six. S. C. Very small town patronage.

TWO BRIGHT BOYS: Jackie Cooper, Freddie Bartholomew—Not so hot. Pass it if possible or run it on a double bill. The trouble with the picture is the "woodenness" of the acting. Just another programmer. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier. Ind. Small town patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—Ran this on a double bill with "Golden Boy". Both pictures are very good and should be single billed but when your competitor double bills most of the big pictures, guess I have to do the same. Played January 14-16.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—Pleased about 50 per cent of those who saw it. The story was fair but they depended on "Love Affair's" popularity to carry it. Running time, 90 minutes. Played January 7-8.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

WITNESS VANISHES, THE: Edmund Lowe, Wendy Barrie—The picture is full of "Henglish" accent to make matters worse. If you cannot skip it, we suggest to pay and forget. Running time, 66 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

INVISIBLE STRIPES: George Raft, William Holden, Jane Bryan, Humphrey Bogart—Very good action picture which will please the men. Business was only fair, probably due to cold weather. Running time, 80 minutes. Played January 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion — Somewhat of a turkey in my opinion but still the usual Saturday draw. Should be the second half of a double bill. This horse knows a few tricks but it still takes more than a horse to get them in. Running time, 65 minutes. Played January 12-13.—R. A. Moore, State Theatre, Milton, Iowa. Rural patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Should have been named "Flappers Delight" or something. The color was gorgeous but the average audience likes some story to go with it. Most of the customers were well on their way toward their New Year's celebration so it kind of sneaked by without too many kicks. Running time, 106 minutes. Played December 31-January 1.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

State Rights

FEUD OF THE WEST: Hoot Gibson—Good western, spoiled by poor print with too many patches. Running time, 57 minutes. Played December 15-16.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

Short Features

Columbia

ALL AMERICAN BLONDES: Andy Clyde—Good basketball comedy. Audience liked it. Running time, 20 minutes.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

ANDY CLYDE GETS SPRING CHICKEN: Andy Clyde—Plenty of laughs in this slapstick with Andy Clyde. Very good for those who like their comedies. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BOWS AND ARROWS: Howard Hill—One of the best sport shorts I have had the pleasure of showing. Running time, 10 minutes.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

ELIAS HOWE: Fools Who Made History, No. 1—Entertaining. Worth playing.—Harland Rankin, Plaza Theatre. Tilbury, Ontario, Canada. General patronage.

JAI ALAI: Special Sport Thrills—An interesting description of the fast and strenuous sport of Latin America which has invaded this country. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MAN MADE ISLAND: Columbia Tours—A very interesting and colorful trip around Treasure Island, locale of the West Coast World's Fair. Well worth booking. Running time, nine minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

NIGHT SHIRT BANDIT: Charley Chase—Better than average comedy. Running time, 20 minutes.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

NOTHING BUT PLEASURE: Buster Keaton—Very good comedy. Good for any day and clean. Running time, 20 minutes.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

SMITHSONIAN INSTITUTION: Inside Washington, No. 1—Here is a series that is really good. Very interesting and if you can get a tieup with the schools you really will help yourself and the children. Excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

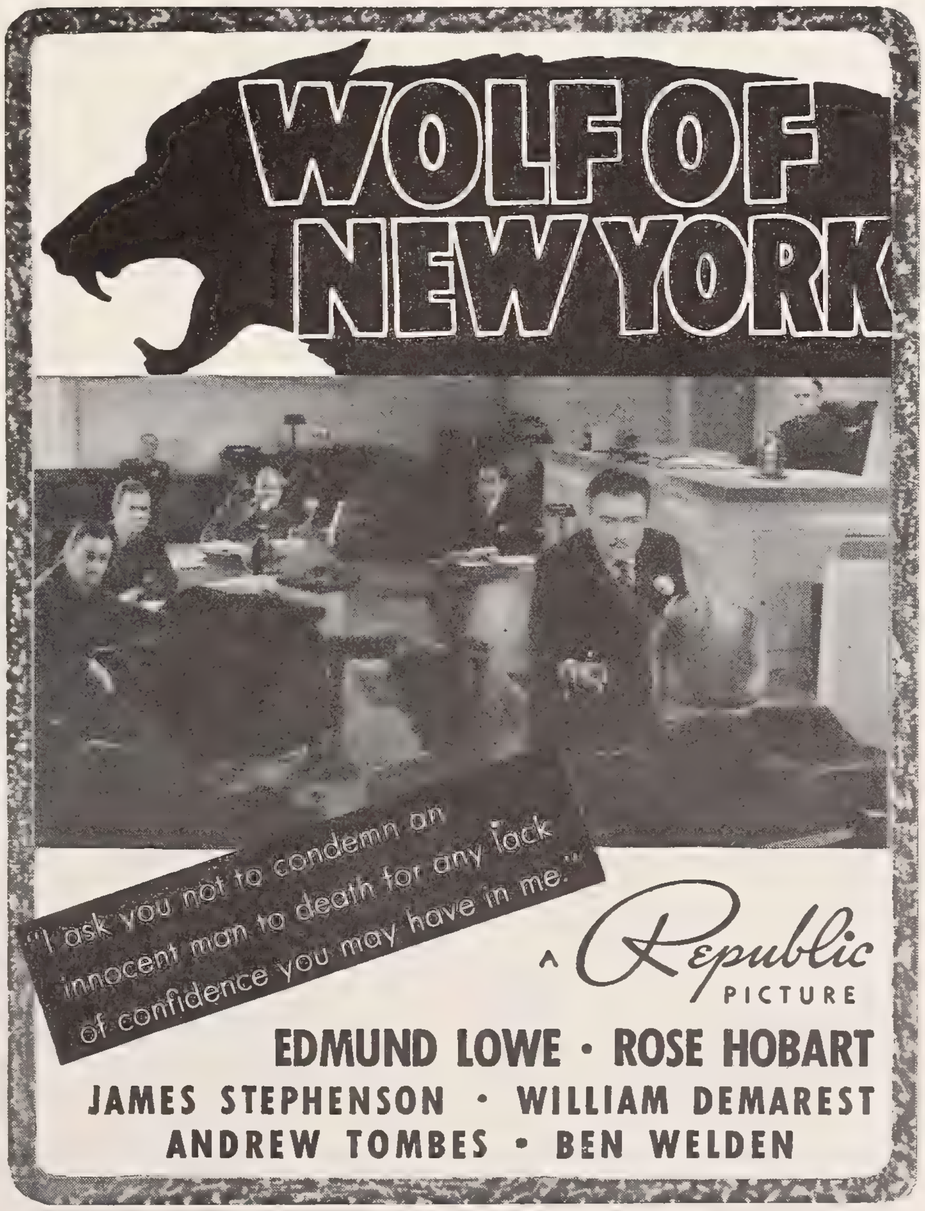
TEACHER'S PEST: Broadway Comedies—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE SAPPY PEOPLE: Three Stooges—Good old slapstick comedy that kept audience in uproar. Running time, 20 minutes.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

YANKEE DOODLE HOME: Music Hall vanities—Our audience was very disappointed in this one and stated that the only interesting part was the song which was not too well sung by Nick Lucas. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WE WANT OUR MUMMY: Three Stooges—A very silly comedy but it kept the adults laughing and the

(*Continued on following page*)


WOLF OF NEW YORK
"I ask you not to condemn an innocent man to death for any lack of confidence you may have in me."
A Republic PICTURE
EDMUND LOWE · ROSE HOBART
JAMES STEPHENSON · WILLIAM DEMAREST
ANDREW TOMBES · BEN WELDEN

(Continued from preceding page)

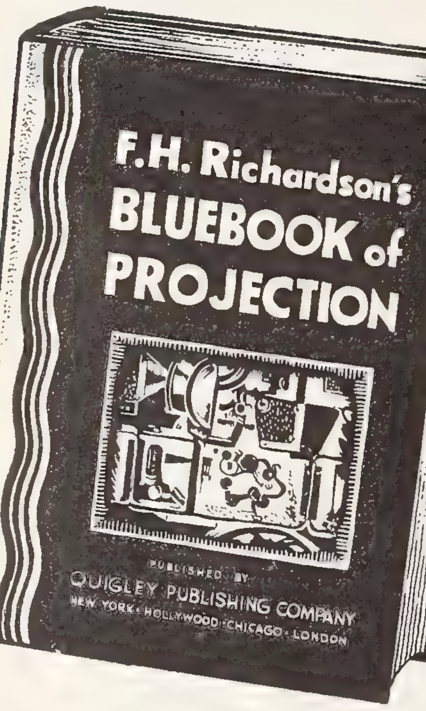
kids so excited I'm afraid I'll have to repair several seats. Run it on a Friday and Saturday or some night when you show to lots of kiddies.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

Metro-Goldwyn-Mayer

ASH CAN FLEET: MGM Miniatures—A plug for the MGM feature, "Thunder Afloat", very obviously, but it is very well done and covers a subject that is of interest to everyone right now. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

CAPTAIN SPANKY'S SHOWBOAT: Our Gang Comedies—The general public likes these comedies and Metro has something here. There are too many cartoons and the public likes something like the Gang. Why don't Metro let Darla Hood loose on her singing. She certainly can sing for a child.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

DAD FOR A DAY: Our Gang—Always good. We never leave any of these on the shelf. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.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QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK

DAY ON TREASURE ISLAND, A: FitzPatrick Traveltalks—Excellent, which is true of all the subjects in this series. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

IMPERIAL DELHI: FitzPatrick Traveltalks—Good. Always interesting FitzPatrick.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIRACLE AT LOURDES: MGM Miniatures—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NATURAL WONDERS OF WASHINGTON STATE: FitzPatrick Traveltalks—FitzPatrick is seeing the sights of our own country now and I'll put them up against any he has filmed elsewhere. The scenic beauty of Mt. Rainier had them gasping. No kidding, though, it is dandy. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ONE MOTHER'S FAMILY: Cartoons—Swell color cartoon. Very clever. Running time, 10 minutes.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

PEACE ON EARTH: Cartoons—Here is a swell cartoon that should be held off in booking until Christmas week of 1940. It is excellent for the proper time of the year. Save it. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

QUAINT ST. AUGUSTINE: FitzPatrick Travel Talks—If your audience likes the FitzPatrick Traveltalks, this one will suit them OK. It isn't the best but it is good. The alligator and ostrich sequences prove to be the most entertaining. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SEE YOUR DOCTOR: Robert Benchley—Fair. Opinion seems to be divided on this series. Would say that only about fifty per cent of our patrons care for this series. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SKI BIRDS: Pete Smith Specialties—An Excellent short on skiing that is so different that it is refreshing. Do not miss it. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SKI BIRDS: Pete Smith Specialties—Don't remember ever having seen a lemon in this series. In fact, with the exception of their musicals, I think MGM has a very fine line of short subjects. Running time, eight minutes.—H Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

SUNDAY NIGHT AT THE TROCADERO: Musical Comedies—The best musical we have had in some time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TIME OUT FOR LESSONS: Our Gang—Good comedy for any spot. Our patrons always welcome these subjects and seem to enjoy them very much. Running time, 11 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

TINY TROUBLES: Our Gang Comedies—Very good. Our Gang is as popular as they were.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VALIANT VENEZUELA: FitzPatrick Traveltalks—Average Traveltalk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

IT'S THE NATURAL THING TO DO: Popeye the Sailor—Fair. Not as good as general run of Popeyes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

RHYTHM ON THE RESERVATION: Betty Boop Cartoons—Not so good. Betty Boop Cartoons seem to lack something lately.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SIOUX, ME: Merrie Melodies—This is a good cartoon. Nice color and good entertainment.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

RKO Radio

ACRES OF PLENTY: Reelism—I probably allow my own personal likes and dislikes to enter into reports on short subjects but I would call this one good. It will surely register with your rural patrons. Reminded me of "March of Time". Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

ACT YOUR AGE: Edgar Kennedy Comedies—Typical Kennedy comedy with Edgar winding up at the bottom of the heap and father-in-law in the king row. Lots of laughs in this one. Running time, 18 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

ARCADE VARIETIES: Nu-Atlas Productions—These singles are very good. Running time, 11 minutes. William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

BABY DAZE: Edgar Kennedy Comedies—Some laughs in this but very short for a two-reeler. Running time, 15 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

BRAVE LITTLE TAILOR, THE: Walt Disney Cartoons—Very good. All Disneys are good. Running time, seven minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

COAT TAILS: Jed Prouty—Good comedy that got a lot of laughs from our audience. Anyone who ever tried to exchange anything at a department store will enjoy this one. Running time, 18 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

DONALD'S GOLF GAME: Walt Disney Cartoons—Very good, as are all the Donald Ducks. Running time, eight minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FARMYARD SYMPHONY: Walt Disney Cartoons—Very good. Running time, eight minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FIVE TIMES FIVE: Dionne Quintuplets—Played with "In Name Only" so not many people saw it. (See report on "In Name Only".) However, these kids are still headline news to everyone and they will appreciate this subject. Running time, 20 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

GUN PLAY: RKO Pathe Sportscope—A very interesting and unusual subject on trap shooting. If you have a local rod and gun club you should be able to sell this to them 100%. Running time, nine minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MARCH OF TIME, NO. 2: Battle Fleets of England—This is entitled "Battle Fleets of England" and, if advertised, will bring business. Otherwise, "March of Time" doesn't mean anything here. Running time, 19 minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

MARCH OF TIME, THE, NO. 5: Crisis in the Pacific—This is always a good series for me. This does a good job of reminding all of us that the Chinese War is still in progress in spite of the fact that another one has attracted all the attention lately. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PATHE NEWS: Best News on the market. Running time, 10 minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

SWINGUETTE: Reelisms—Very good as is this series. Running time, nine minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

TROPICAL TOPICS: Nu-Atlas Productions—How a booker could put such bunk into a can for shipment is more than I can imagine. My audience were so thoroughly disgusted with the reel, they applauded when same was ended. Another poor one for Nu-Atlas Productions. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewa, Canada. Rural and small town patronage.

UNDER A GYPSY MOON: Nu-Atlas Productions—Ran this the first day but had a long show and pulled it the second day. One of those shorts that makes a program much better if it is left tightly sealed in the can. Running time, nine minutes.—E. K. Menagh, Star Theatre, Fort Lupton, Col. Farming and mining patronage.

Twentieth Century-Fox

AFRICA SQUAWKS: Terry-Toons—Fair but this series is not worth running in view of the many other excellent series on the market. Running time, seven minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FASHION FORECASTS, NO. 1: Vyvyan Donner—This is the first one of these that I ever ran and it is the last. Running time, 10 minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FILMING THE FLEET: Adventures of the Newsreel Cameraman—Most excellent and thrilling shots of army peace maneuvers and storms at sea that I have ever run. Everyone liked it. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GOLDEN CALIFORNIA: Magic Carpet Series—Very poor print. Almost impossible to run. Otherwise subject was fair. Running time, 11 minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

RECORDING MODERN SCIENCE: Adventures of the Newsreel Cameraman—Not much to this. Can get better shorts than these free. Running time, 10 minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

SHEEP IN THE MEADOW: Terry-Toons—Only fair. Plenty of room for improvement.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SILLY SEASON, THE: Lew Lehr—These subjects are OK and will add to the enjoyment of your patrons and will fit in with any program. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

VALLEY OF 10,000 SMOKES: Father Hubbard's Alaskan Adventures—Very fine subject that is of interest to everyone except possibly the smaller children. Our audience enjoys these subjects. It might do you some good to let your schools know when you run one of these. Running time, 10 minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

United Artists

COUNTRY COUSIN, THE: Silly Symphonies—The tops in colored cartoons. This is the second group of these I have repeated and people still enjoy them. Running time, nine minutes.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

Universal

CHARLIE CUCUKOO: Lantz Comedies—Why do they make such? Skip it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—Very popular here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAGIN'S FRESHMEN: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRESH FISH: Merrie Melodies—My audience seems to rate Schlesinger cartoons as tops right now. The puns and decidedly nutty type of humor go over with a bang. This is one of the best of a good series. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

JERRY LIVINGSTON AND HIS ORCHESTRA: Melody Masters—We have had better. The blonde singer was terrible. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JERRY LIVINGSTON AND HIS ORCHESTRA: Melody Masters—Swell band act. Good music. Good dancing. Running time, 10 minutes.—Harry Blubaugh, Ritz Theatre, Mapleton, Minn. Rural and small town patronage.

ROYAL RODEO, THE: John Payne—Good two-reeler in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIOUX ME: Merrie Melodies — These are always good and this is no exception. A show without a cartoon is frowned upon here by the audience and by me. Running time, eight minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SMALL TOWN IDOL: Broadway Brevities—Very funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SNIFFLES AND THE BOOKWORM: Merrie Melodies—You never know what to expect in a Schlesinger cartoon except that it will be good. This one is outstandingly different, cute, classical, swingy, peppy, exciting, pantomimically excellent, and very good. Running time, eight minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Miscellaneous

LIFE OF SEABISCUIT: Real good. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serial

Republic

LONE RANGER RIDES AGAIN: Robert Livingston —Not as good as original "Lone Ranger." Too many impossible situation. Not drawing as well as original serial. Running time, 15 minutes each episode.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION NO. 7

Bluebook School question No. 7 was: "(A) What detailed information is necessary before sound equipment can be operated with safety? Also why is it essential that projectionists thoroughly understand all details of the projection room wiring? (B) State reasons why all projection room wiring should be thoroughly well charted, and all circuits, switches and fuses labeled with a tag upon which is plainly written all details concerning it.

J. R. Prater answers thus: "The following detailed information is essentially necessary before sound equipment can be operated with assurance of maximum efficiency and that maximum excellence in results placed before audiences will occur:

"*Lubrication*: The projectionist must know every point where lubrication is required, what type of lubricant, how much and how often it should be used.

"*Switches*: He must know the location and purpose of every switch, what circuit or circuits each controls, and the order in which these switches should be closed in starting and opened in shutting down the equipment.

"*Meter indications*: He must know the correct normal reading of every meter in the projection room, what abnormal readings indicate, and what may be done to correct such conditions. Wherever possible each meter reading should be observed immediately upon turning on the apparatus, and once or more times after the equipment has warmed up.

"*Controls*: He must know where to find and how to adjust or operate all controls for regulating current, sound volume, making changeovers between projectors, changing to emergency equipment, etc.

"*Threading the projectors*: He must know exactly how the film should pass through the entire projector, where loops should be left, and exactly how large they should be.

"*General information*: In addition to the above, the projectionist must know all of the small details pertaining to the individual equipment and installation. For instance, how to adjust exciter lamps, take care of power supplies such as batteries, transformers, rectifiers, motor-generators, etc.; how to regulate sound volume in the auditorium as nearly as possible by observing monitor volume, or by other means how to recognize abnormal conditions throughout the system, where fuses, spare parts, records and reference data are kept, and so on for every small detail necessary to the proper and efficient operation and maintenance of the complete installation.

"*Wiring*: It is highly essential that projectionists understand, or have immediately available, all details of wiring of the installation they undertake to handle. This is true because at any time it may be necessary to replace a burned-out fuse, make tests, or do some other thing in which one or more circuits may be involved. This may (and usually does) occur either while sound stoppage impends, or while an audience waits anxiously (and impatiently) for sound to be resumed. In either case, there is no time to trace circuits or explore through one or more cabinets. The real projectionist is equipped with all such information in advance; he must be, if his employer can have assurance that he may be depended upon not only to keep the show going continuously, with maximum results.

"(B) For several reasons all projection room circuits, switches, fuses, etc., should be thoroughly charted, and every item of same labeled with a tag, the same plainly inscribed with all details concerning it.

"It is impossible to say at what hour or even moment a relief man wholly unfamiliar with the room and its wiring may have to take full charge, possibly while a show is running. Even when the projectionist is on vacation or enjoying his weekly day off, it is wholly unfair to expect a relief man to keep the show going at maximum efficiency without any means for guidance when something goes wrong in the circuits or sound equipments, as may well happen. It is, in fact, practically impossible for the regular projectionist to remember all details of all circuits without the aid of proper identification charts and tags. He may *think* he does, but in time of stress may forget and do something that will cause no end of trouble and delay.

"There is no good reason why every switch, every circuit, meter dial, terminal strip, fuse block, control panel, etc., should not be plainly marked with all information a strange projectionist might need if and when he is called in to take charge.

"Any man who thinks his job is made more secure by keeping details of the installation as secret as possible is very narrow-minded; also, he may justly be suspected of trying to cover up a considerable lack of real knowledge and high class ability."

To this I might add that by *careful* work, a complete job of labeling circuits and appurtenances thereto, may be done without creating any unsightliness. However, it is important that the labeling be perfectly legible.

Question No. 11

(A) From what three sources are sound currents obtained in a projection room?

(B) Explain the action of a "lens tube".

(C) What illumination does a photocell receive, and what does the photocell "see"?

(D) How does the photocell "see" frequency?

National Decency Legion Classifies Ten Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved, three were listed as unobjectionable for adults and two more cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Heroes of the Saddle," "Isle of Destiny," "Life of Mother Cabrini" (English, Italian and Polish), "Opened by Mistake," "Young as You Feel." Class A-2, Unobjectionable for Adults: "Congo Maisie," "Framed," "French without Tears." Class B, Objectionable in Part: "Slightly Honorable," "That's Life Claudine" (Claudine a l'Ecole) (French).

Granats Buy Warner Products

Oscar and Sam Granat, operators of the Coloso and Colonial theatre in Mexico City, have closed a deal with Warner Brothers to play the entire lineup of Warner Brothers-First National Pictures, including Vitaphone short subjects and trailers for the 1939-40 season. The Colonial theatre, which is now in the process of construction, will open on Easter Sunday.

Exhibitor Joins Printers

Charles A. Goldreyer, for many years a well known independent exhibitor in New York, has become affiliated with Filmland Press Theatre Printers, Inc. at 358 West 44th Street and with a plant, specializing in offset printing, at 636 Eleventh Avenue.

OBITUARIES

James Burke, President, Edison Pioneers, Dies

James Burke, 66, inventor and president of the Edison Pioneers, died at his home in Erie, Pa., January 21st. Mr. Burke had been president of the Edison Pioneers, a group associated with Thomas Alva Edison in his early days as an inventor, for the last three years. A native of Ireland, he came to this country at the age of 16, with a letter of introduction to the late Samuel Insull, who was then Mr. Edison's chief assistant. Mr. Insull obtained a job for him in the Edison Machine Works in Schenectady, N. Y., now a part of the General Electric Company.

He was a former president of the International Electro-Technical Commission. He was also a fellow of the American Institute of Electrical Engineers, a member of the American Society of Mechanical Engineers and a member of the American Welding Society.

Otis Harlan, Film Comedian, Is Dead

Otis, Harlan, 75, retired film comedian, died January 20th at the home of a daughter, Mrs. W. E. Kennedy, in Martinsville, Ind. Mr. Harlan, who first appeared on the stage in 1887, retired last Summer. He was the leading comedian in the Folies Bergeres Theatre in New York in 1912. Recently he was the off-screen voice of "Happy" in "Snow White and the Seven Dwarfs."

A screen actor since 1920, his specialty was the portrayal of genial, rotund, old gentlemen of benevolent heart. His films included "Lightnin'," "Show Boat," "A Midsummer Night's Dream," "Diamond Jim," "Oh, Doctor," "The Hoosier Schoolmaster," "Marriage on Approval," "King of Jazz," "The Student Prince" and many others.

Born in Zanesville, Ohio, Mr. Harlan attended Gambier Military Academy, Kenyon College and Yale. Funeral services were held in Martinsville Tuesday.

Edward Finch Dies

Edward E. Finch, 64, president of the Cambridge and Marietta Amusement Company, died at his home in Marietta, Ohio, January 15th. The company operates the Hippodrome and Putnam in Marietta and the Colonial and Strand in Cambridge.

Harry Hadfield

Harry Hadfield, Balaban & Katz theatre manager, died January 18th in Chicago. He had been ill for sometime.

Mrs. C. E. Williams

Mrs. Charles E. Williams, wife of the Omaha exhibitor who is a national board member of the Motion Picture Theatre Owners of America, died in Omaha January 16th following a brief illness.

Harry Putnam

Harry Putnam, 62, in the advertising phase of exhibition for the last eight years, and prior to that in exhibition for many years, died in Halifax, N. B., January 16th after a brief illness.

Harold Whalen

Harold Whalen, 45, member of the cast of George White's "Scandals," died in Chicago January 17th following an operation. He had appeared in films with his wife and dance partner, June Jans, whom he divorced in 1933.

Edwin Carewe, Director, Dead

Edwin Carewe, 56, film director, was found dead Monday, presumably the victim of a heart ailment, in the home of Winston Platt, a nephew, in Hollywood. His most recent film venture was in organizing a company to make educational and religious films.

Mr. Carewe, whose real name was Jay Fox, was born in Gainesville, Tex. He was one-fourth Chickasaw Indian and received his first education in Indian schools, later studying law in the Universities of Missouri and Texas. He was strongly attracted to the theatre, however, and gave up his studies to join a traveling stock company.

Fourteen years' work brought him parts in New York productions and ultimately a chance to try his hand as stage manager and director. In 1914, he took a chance on the growing motion picture industry and joined the old Lubin company, first as a producer of travelogues and later as a director. Not long afterward he directed pictures for the original Metro company and for First National, becoming an independent producer in 1919. He worked for a time in the old Fort Lee, N. J., studios before transferring to Hollywood.

Among the pictures he directed were "Ramona," "Resurrection," "The Spoilers," "The Bad Man," 'Revenge," "Mighty Lak' a Rose," "Evangeline" and "Girl of the Golden West."

After 1930, he made a series of silent versions of American pictures, intended for the foreign market.

In 1932, he was defendant in an income tax action in which the federal government charged that his salary was $344,795 in 1928 and $150,081 in 1929.

Mr. Carewe was married four times, twice to Mary Akin, former screen actress. They were divorced in 1928 but remarried after 18 months.

Warner Suit Started

The suit of Sylvia Cowane against Warner Brothers has been discontinued and settled out of court. The action, filed in federal court in New York, sought $10,600 as the claimed balance due on unpaid notes. Warners claimed the money had been paid and that the suit was barred by the statute of limitations, as the notes were dated back to 1923.

Extension Granted

Attorneys for the plaintiff in the suit of John V. Bostwick, a taxpayer, against the Ohio Tax Commission, at Columbus, challenging authority to exempt film rentals from sales tax, and seeking to enforce collection of the impost from the inception of the law, have been granted a 15-day extension for the filing of answer.

Program Title Suit

Michael Maresca Ansaldi has filed suit in New York against the National Broadcasting Company and the Proctor & Gamble Company seeking an injunction against the use of the name "The Good Samaritan" in a radio program. The suit, which charges the use of the name in a program called "The Guiding Light," also seeks $25,000 damages.

Horwitz Action Dismissed

Judge Charles J. McNamee in Cleveland last week dismissed the suit of M. B. Horwitz, treasurer of the Cleveland Motion Picture Exhibitors Association, against C. W. Erdmann, association secretary, to have certain records of the association turned over to him when Mr. Erdmann agreed to make the records available.

IN COURTS

Tippett $600,000 Action Against Universal Ended

The $600,000 damage suit brought by John B. Tippett, Inc., against Universal Pictures Corporation, Print Stock Corporation, Eastman Kodak Corporation, Consolidated Film Industries, Inc., Carl Laemmle, Maurice Sleckels, J. E. Brulatour, Inc., and Jules Brulatour was discontinued in New York supreme court this week.

The plaintiff had claimed a conspiracy between the defendants which resulted, it is charged, in the breach of a five year contract under which Universal purchased raw stock from the plaintiff. The reason for the discontinuance was not given.

Dismissal of Vocafilm Action To Be Sought

Western Electric, Electrical Research Products, Inc., and American Telephone and Telegraph filed notice Monday in federal court in New York that they would apply on Friday for a dismissal of the anti-trust suit brought against them by Vocafilm Corporation of America. Triple damages in the amount of $65,953,125 under the Sherman anti-trust statute is sought.

Suit Over Title Filed

Daniel and Ann Golenpaul, trading as Dan Golenpaul Association, owner of the "Information, Please" radio program, have filed suit in New York supreme court for an injunction against Information Publishing Corporation, Walter Rosetti, Shelley Braverman, Peter B. Payne and Stanley S. Boressoff. The plaintiffs seek to restrain the defendants from publishing a monthly magazine, *Information Please*, on the ground that it unfairly competes with the radio program.

Loew's Action Settled

A stipulation settling the suit of the Convent Theatre Corporation and the Dorset Amusement Corporation against Loew's, Inc., has been filed in New York court. The action had asked for an order directing Loew's to comply with an exhibition contract with the plaintiffs by delivering the film "Goodbye, Mr. Chips" for exhibition. Loew's had refused delivery because of an unpaid balance for other films.

Considers Adorno Action

Edwin S. Dickenson, superior court judge, Middletown, Conn., has taken under advisement a claim for jury trial of Salvatore, Maria and Joseph Adorno, defendants in two suits totalling $269,000 brought by Middlesex Theatre, Inc., and the S & S Corporation, owners respectively of the Middlesex and Capitol theatres in Middletown. Salvatore Adorno was former general manager of the houses, under lease of Middletown Theatres, Inc., and part owner of the subsequent leasing company, Middletown Enterprises, Inc. The plaintiffs charge the defendants with conspiracy in connection with the operation of the houses, and Mr. Adorno with misuse and abuse of his position as an officer of Middletown Theatres, Inc.

Tavern Wins Fight

A petition filed recently in Terre Haute, Ind., by A. M. Kaufman, owner of the Fountain theatre, the owner of the building and patrons of the theatre to prevent the establishment of a tavern next door to the theatre, was denied this week by a board decision in Indianapolis, the state capital.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

HOW "SUBSEQUENTS" CAN PROFIT

It would take quite an issue—and that wouldn't be a bad idea—to enumerate the subsequent-run members who regularly turn in a job of exploitation on an attraction after the first-runs. It would take another issue—and that might even be a better idea—to list the devices and procedures used by the subsequents in getting their proper share of the takings.

As the Round Table pages numerously testify, members in other than the premiere spots time and again hit on some fat selling angle that has not been covered in the opening campaign. That often is a matter of individual showmanship as it is often a matter of timeliness in tieing in with spot happenings.

What might aptly be termed "promotional continuity" in advancing advertising momentum created by the first-run, is another proven method. Not necessarily new, but evidently profitable, it is currently explained by Charley Doctor, of the downtown second-run Dominion, in Vancouver, B. C.

"Pick out one slogan, one line, one angle, one song, or one highlight by which the feature is known and play that up," Doctor advises. "We don't try to sell the picture, or promote in the usual sense of the first-runs. We merely try to revive public memory of what they have heard and seen about the picture in the original promotion. That makes our newspaper copy, and any special stunts, fairly simple and straightforward."

Whatever method he fancies for getting the business, the subsequent manager who heeds the ever-swelling cry for bigger grosses knows there is a plenitude of boxoffice ammunition to hand. Obviously, the lad with eyes and ears open to cash in on the exploitation "hits and errors" of the first-runs is in a very advantageous spot to advance his personal fortunes.

▽ ▽ ▽

TAKES IT WHERE HE FINDS IT

Bulking importantly among contributions in recent weeks, have been hard-hitting exploitations on behalf of the M-G-M short, "Drunk Driving." It appears that few promotional outlets were ignored in the public relations job of calling wide attention to this compelling subject.

The length of a picture does not necessarily measure its promotional potentialities. The smart showman, taking his exploitation where he finds it, often finds more important sources in the units that make up his added program.

Voting for the 1939 Quigley Silver and Bronze Grand Awards is slated for Tuesday, January 30, at the Hotel Astor, in New York. The Judging Committee, comprising leading industry executives, by majority vote will select the winners from among entrants with outstanding records of Quarter-Master Plaques, Quarter-Master Medals, and Quarter-Master Citations earned in the four quarters of the year.

Presentation of the Grand Awards this year will again take place in Hollywood. The winners will be honored with a week of especial entertainments arranged by Motion Picture Herald.

Results of the Grand Awards Judging will be published in the issue of February 3.

WHY ROUND TABLERS WIN

In every exploitation contest sponsored by distributors, Round Tablers invariably take down fat chunks of the prize money. Of the $4,000 offered by Columbia on "Angels Have Wings", $3,100 of it was won by Round Tablers. Of the 13 winners, 10 are active contributors to this department.

That members always win is not because they are contest-minded so much as they are competition-conditioned. The boys are used to competition. They thrive on it, whether battling brother managers for prizes or opposition entertainment for business.

To the distributor, the exploitation contest is aimed to induce extra effort in the field. For the Round Tabler, the prize competition acts as a showcase to emphasize the high quality of day-in-and-day-out showmanship the theatreman carries in stock.

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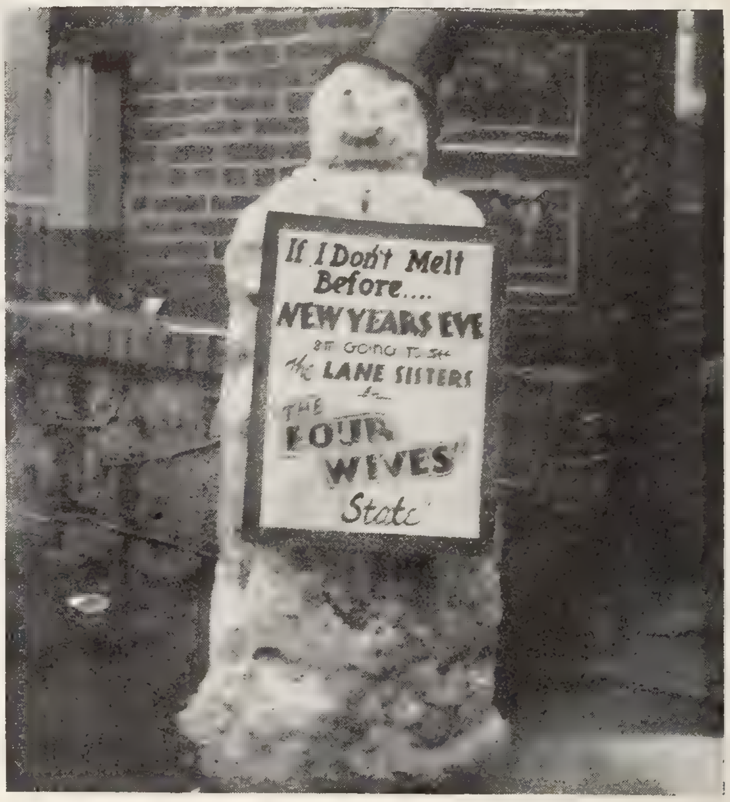
For "Gone With the Wind" 'phone reservations at Loew's State, Cleveland, Milt Harris promoted a special line to the theatre, the number being Scarlett 1111. And now our Gert wants to know what number the Cleveland girls dial to get Rhett Butler.

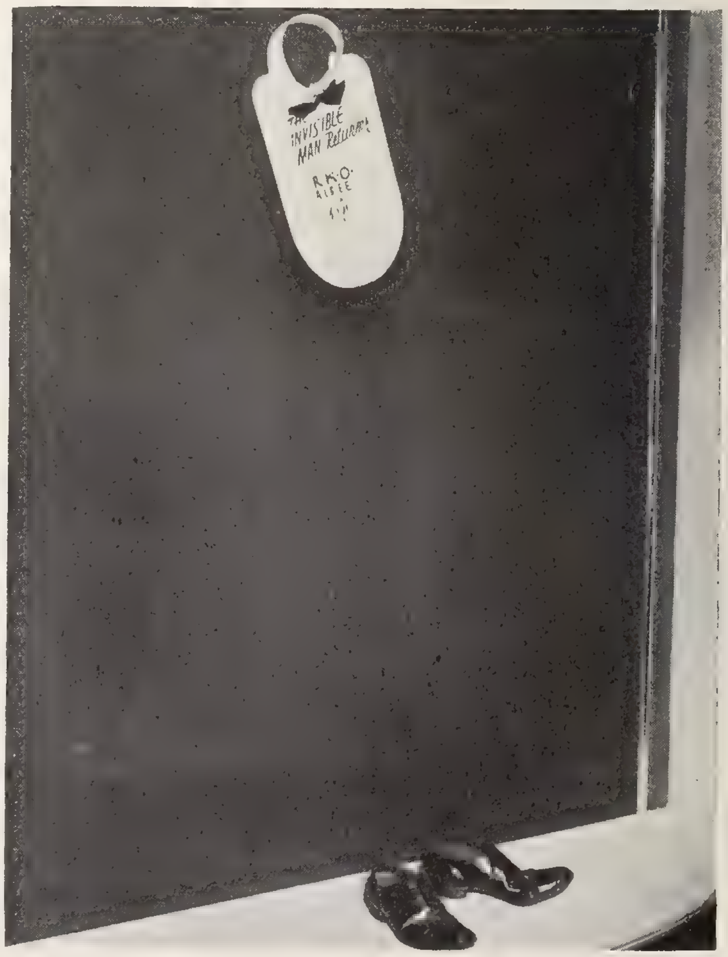
A-Mike Vogel

Round Table In Pictures



Above left is reproduced photo of the Times *newsboys who attended Tom Soriero's annual Christmas party at the United Artists Theatre, in Los Angeles, where they witnessed showing of "Judge Hardy and Son," made possible through cooperation of Mickey Rooney, the* Times *and Soriero. . . . Cashing in on a recent snowfall, Jack Fretwell, State, Harrisonburg, Va., built his own snowman, dressed him up with top hat and sign reading: "If I don't melt before New Year's Eve, I'm going to see the Lane Sisters in 'The Four Wives' at the State Theatre."*

Above is Carter Barron, Eastern Division Manager for Loew's, in Washington discussion with his men on the opening engagements of "Gone With the Wind" in the Eastern territory. Confab table in clockwise fashion shows Carter Barron; Sam Gilman, Harrisburg; Edgar Doob, Wilmington; George Peters, Reading; Ray Bell, Washington; William K. Saxton, Baltimore; Frank Taylor, Washington; Carlton Duffus, MGM exploiteer; Gene Ford, Washington; Angie Ratto, Washington; Joe Sloan, Washington; Allan Sparrow, Richmond; Roscoe Drissel, Norfolk, and Irene Weber Sadel, secretary to Mr. Barron.



Ingenious lobby boards were created by Manager George French and publicist Bill Morton for the date of "Invisible Man Returns" at the RKO Albee, Providence. Shirt front and collar on which were printed title, theatre and playdates were spotted; at base of display was a pair of shoes; giving the illusion of an "invisible man."

WIRES ON LATEST DATES

Philadelphia Junior League Sponsors Warners' 'Wind' Date

"Gone With the Wind" opened last Thursday night at Warners' Boyd Theatre amid top-hatted splendor. Quoting Joel Sayre in Philadelphia Record: " 'Gone With the Wind' opened last night under sponsorship Junior League; probably most dignified premiere in history of motion pictures". The red carpets were out and Announcer Jerry Stone of WDAS managed to get a dozen prominents to give impressions of Philadelphia gone Hollywood on program officially opened by Ted Schlanger, Warner zone manager.

Each of town's five dailies covered story from all angles — society, drama, color, crowds, etc. Philadelphia model selected by Junior League as Philadelphia's Scarlett in contest with Record, wearing original gown from picture, was escorted to theatre and later was belle of the Junior League "Gone With the Wind" ball at Hotel Warwick. Columns of publicity and picture space more than devoted to any event in Philadelphia entertainment history.

E. C. CALLOW,
Ad Head,
Warners' Philadelphia Zone Theatres.

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Denver Starts National Hunt For Cow Star of "Remember"

Started national hunt for Gertrude, cow star of "Remember the Night." Having local Carlson—Frink Dairy wire William Lebaron concerning chance of purchasing Gertrude. Story of hunt, discovery and final allotment of cow by lot to Indianapolis got good breaks in Denver Post. We wound up campaign by finding Gertrude's standin, putting her in milking contest on our stage against eight other cows supplied by local dairies. Standin proved better actress than milker. Audience got entertainment. Winner got prize. Orphanages got milk.

BILL FITZGERALD,
Publicity Manager, Denham, Denver.

▽

Bridgeport Society Deb Tied to "Gone With Wind"

Effective stunt is engaging prominent society deb to contact social organization and clubs for GWTW. Arranging cocktail parties and dinners previous to seeing opening performance, also making sure they come dressed for the occasion. Hotels are now taking reservations for guests, for opening night and arranging GWTW dinner parties. All bus companies have agreed to run late special buses, to be parked downtown for their customers, as soon as show breaks about midnight.

MORRIS ROSENTHAL,
Manager, Poli Majestic, Bridgeport, Conn.

"69TH" BASEBALL TIEIN WORKED BY SMAKWITZ

Unusual attention was afforded James Cagney and "The Fighting 69th" in a stunt worked out between Charles Smakwitz, Warner Circuit district manager in Albany, and Dick Conners, *Motion Picture Herald* correspondent. Tie-in was based on the fact that Cagney graduated from grammar school in New York with George Toporcer, new manager of the Albany baseball club.

A welcome-to-Albany dinner for Toporcer was held in the Elks Club, with Conners as chairman. The program, put on by Warners', included a cut of the graduation picture showing Toporcer and Cagney together, and contained greetings to the "two grammar school kids who made good in their own chosen vocation".

Washington Celebrities View "Abe Lincoln" Premiere

"Abraham Lincoln" opened Monday night, benefit performance Newspaper Women's Club, Mrs. Franklin D. Roosevelt honored guest. Celebrities in attendance at premiere which was given colorful Hollywood opening. Instead of arc lights, used batteries of anti-aircraft searchlights. Stars, director, author, producer of "Lincoln" in attendance; guests announced over loudspeaker in lobby. Prominents interviewed over WJSV. Performance for benefit of Children's Hospital. Reception by Women's Club after performance broadcast coast to coast. Special front-page makeover on tieup with Times-Herald.

HARDIE MEAKIN,
Manager, Keith's, Washington, D. C.

▽

Syracuse Commerce Chamber Sponsors School Party

Shop Around Corner, Earl of Chicago newspapers national ad campaign extra art and publicity both features press screening week in advance. Two thousand stickered magazines promoted theatre distribution. News agency trucks bannered week of engagement, special endorsement ad Sunday paper tying in 1939 endorsed pictures naming "Shop" pet picture of 1940. Restaurant menus carrying line hit of the week Shop. Hotel lobbies and restaurant card signs displayed currently.

Herald newsboy contest and Monday night theatre party tieup through public schools with Chamber of Commerce Safety Council, featuring Saturday morning bannered parade school safety officers to theatre for morning performances.

FRANK MURPHY,
Manager, Loew's State, Syracuse, N. Y.

Washington Subdividers To Build Tara Replica

Pretentious department store tieups arranged between Loew's Palace and Lansburgh's on "Gone with the Wind". Ten days before opening, store displayed costumes from picture using equivalent of three full-page ads and radio time. Event covered by news photographers, society and women's page editors. Week before, store unveiled twelve windows carrying elaborate "Wind" theme; in addition, fifteen store interiors. Store will run series of full-page ads and distribute programs.

Another effective idea calls for local realtor to build actual replica of Tara on nearby subdivision; ground-breaking covered as local news and radio station will broadcast event. Mint juleps and other Southern touches will prevail. House will be completed in advance of picture's close. Country papers and transportation lines urging natives within 200-mile radius to travel to Washington in groups. Two local papers sold on souvenir editions, published opening day.

RAY BELL,
Ad Head, Loew's, Washington.

▽

Harrisburg Store Tied To "Friday" Clock Stunt

Standout gag of "His Girl Friday" was restaurant serving 5,000 daily for "Girl Friday" sundae. Huge alarm clock mounted on lunch counter rings at frequent intervals; anyone eating "Friday" sundae when clock rings gets guest ticket. All girls in restaurant section wore badges. Second gag was man in full dress and fur-collared overcoat, silk hat, wearing sign made up to resemble desk pad with writing as follows: "I have a date to meet 'His Girl Friday' at State Theatre". Man spent three whole days at State Farm show with half million attendance.

J. F. ROGERS,
Manager, State, Harrisburg, Pa.

▽

Redmond Sets 20-School Tiein For Date on "Gulliver"

"Gulliver's Travels" opening campaign two weeks in advance with giant stage letters. Teaser newspaper ads and novelty giveaways. Highlights of campaign as our thirty-mile-radius school tieup started ten days ago with mailing study guides followed up with letters to all schools in trade territory. Response has been great and plan on having around twenty schools see this picture. Another highlight is the novelty stunt of placing three groups of four boys and a girl in masks and costumes of Gullivers. These groups placed in different

(Continued on page 76, column 3)

Males Vs. Nurses In Diaper Contest On 'Child Is Born'

Mere men who profess knowledge on how to diaper babies have been showing their stuff in contests arranged for "Child Is Born," the latest to be reported from Philadelphia on the date at Warners Stanton, arranged by Manager Hollander with a hand from Al Zimbalist and reported here by divisional ad head, Ev Callow.

The Philly lineup broadcast over KYW had students of University of Pennsylvania on one side with city's prettiest nurses on the other. Award was a Geraldine Fitzgerald cup—won by the men, and presented by the city's oldest great-grandmother. All residents who became fathers during the picture's playdate were guests at the broadcast and at the theatre. The new "poppas" took part in the radio program, describing their emotions on becoming parents.

Diaper services were tied in to banner their trucks with theatre copy and to distribute heralds with packages. Milk and bread distributors cooperated similarly, securing heralds to bottles and packages with rubber bands. Drug stores were promoted for posters carrying scene shots and hooking the title to various pharmaceutical aids. For organizational cooperation, special showing was held for local motion picture forum and representatives of the city's women's federation.

Waugh Features Star Contest

On "Child Is Born" at the Warner, Memphis, Howard Waugh tied in the date to a newspaper contest in which photos of present day stars when they were very young, were run and readers asked to identify them. Each photo was accompanied with a four-line rhyme cued to aid entrants. Five photos were run, one each day, rules requiring that the five be with identifications mailed together, plus a 50-word note about any one of the five chosen telling just what qualities of the chosen star entrant fancied and how the star became poular. Cash and guest ticket prizes were awarded.

"LET'S HEAR FROM YOU"

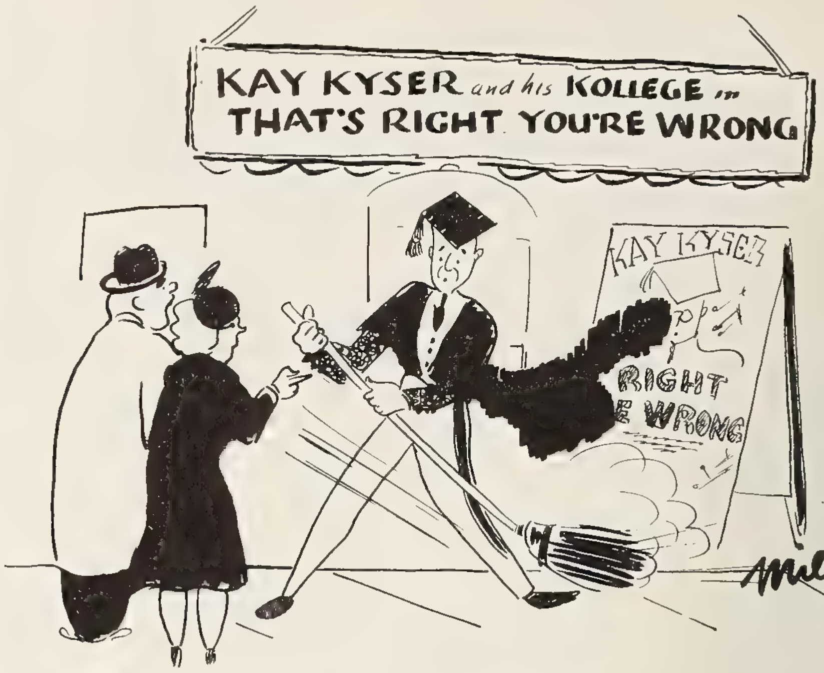
Nine-Merchant Promotion Sells Date for Johnson

Special sets of small cards, each containing one letter of the title, were used in a contest on "Ninotchka" by Bill Johnson for the date at the Opera House, Millinocket, Me. Nine different stores each distributed one set, cards placed in all outgoing packages. Customers were advised to keep the cards, with guest tickets to those collecting entire set that spelled out the title. One of the letters was limited to 25 to keep the pass distribution under control.

Johnson tied in with local weekly for a limerick contest, guest tickets or subscriptions to paper given for the best last lines, the snapper being that the line had to rhyme with the title. For street Saturday night shoppers, Bill had small packages of spice made up and imprinted with tiein copy to the effect that envelope was full of spice as was the picture.

SHOWMEN'S LOBBY LAFFS

This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.


KAY KYSER and his KOLLEGE of THAT'S RIGHT YOU'RE WRONG
KAY KYSER
RIGHT
WRONG
Milt

MAW TO PAW: FOR THIS HE WENT TO COLLEGE?

"Drunk Driving" Campaigns Enlist Aid of City Heads

Proclamation formulated by John Burhorn and Jack Albertson, for a Drive Safely week in Indiana Harbor and East Chicago, both in Indiana, was the leadoff in the campaign created by the theatremen for the joint showing of "Drunk Driving" at the Indiana and Voge theatres. Proclamation was signed and published by the Mayor, and East Chicago Safety Council falling in line as did the local insurance boards. Full page ads on the date were paid for by insurance companies and publicity was plentiful.

Traffic judges tied in by displaying posters in court and a series of window displays selling safety were promoted. Arrangements were made with the schools to accommodate students at lower admission, with special tickets printed and distributed at the schools. Bannered wrecks towed by trouble-cars were found effective for street ballyhoo.

Brown Holds Special Screening

Campaign for "Drunk Driving" at the Irvin, Bloomington, Ill., was inaugurated by Gil Brown, Public Great States city manager, with a screening followed by an open discussion before insurance heads, civic officials, P.T.A., better films council, judges and newspaper editors. Result was an appropriation of $600 by the state farm insurance companies to exploit the short, most of it going for a smash double truck with the title bannered across the two pages in giant letters. Budget also allowed for special showings to high school and university students.

Announcements were made for the date in most every local church and permission granted Brown to place bannered wrecks on all four corners of the court house lawn. Topping the drive, says Gil, was a special morning screening for insurance employees at which time the Round Tabler made a talk plugging the theatre's holiday gift books. A number of sales were made as a result.

Swedish Royalty Attends Special "Chips" Screening

In the midst of nearby war alarms, promotionally minded showmen in Sweden vigorously continue to ply their trade, as indicated by the job of work done by W. Fuchs, Metro-Goldwyn-Mayer publicist, in Stockholm, for the date on "Mr. Chips" at the Rigoletto, leading off with an invitation performance attended by Swedish royalty and cabinet members. Also on hand were American and English ministers, school heads and leading authors. Comprehensive newspaper publicity resulted.

Among the stunts that took hold, was a small sign hung inside the doors to hundreds of local stores. Copy read: "Goodbye, Mr. Chips. Welcome Back." Special ads adapted from a recent MGM trade ad showing the baby at the telephone, were used four weeks ahead in dailies and weeklies. Copy read: "Papa is not at home. He is at the Rigoletto seeing," etc. The same made into cards, was also placed in windows of well situated shops.

Serialization Planted in Papers

Newspaper tieins included a 12-chapter serialization published locally and also in 60 papers throughout the country. Special articles were forwarded to an added 300. Daily that ran serial, in advance sponsored a "do you remember any Mr. Chips," contest. Unusual tiein was one made with a language course company, wherein scenes from the picture were run in ads as a tiein for courses offered in English.

"LET'S HEAR FROM YOU"

Havenar Holds Toy Matinee

Worked out in cooperation with Sidney Havenar, city manager, was a toy and doll fund matinee at all the Southern Amusement Co., theatres in Lake Charles, La., and reported by Millard Lee, circuit ad head. Mayor proclaimed special toy day, newspapers carried publicity and special broadcasts obtained, in all of which the theatres were credited.

AWARDS COMMENT FROM THE FIELD

W. C. RICORD

Manager, Grauman's Egyptian
Los Angeles, Cal.

I like to set a goal for myself and the stiffer the competition I have, the better I like it. Out here in Hollywood one has to practically double-sell a picture as we find the public knows more about the picture before it leaves the studio than we managers do. We pick one picture a week and do everything possible to put over a campaign on the picture picked. While, naturally, we repeat ourselves, we try to go in for unusual displays. I always watch the pages of the MOTION PICTURE HERALD for additional ideas. We keep what we call a scrap-book of every idea used by theatres all over the country. Some of these ideas are re-used by individual theatre managers along with their own ideas.

▽

F. TICKELL

Publicity Manager, Capitol
Calgary, Alberta, Can.

First I would like to say that this Quigley business is like a dog after he gets his first taste of blood; he doesn't stop but keeps trying to excel his last job of advertising.

Personally I think it gives one something to work for as I know Famous Players Canadian Corp. of Toronto head office always acknowledges any of the Awards that are won by any of their managers and publicity men.

This in itself encourages a person and, therefore, by getting results such as winning a quarterly citation, you must naturally be helping the box office; especially if you have a small budget and stretch it a long way.

▽

JOE RUDDICK

Manager, Gillioz
Springfield, Missouri

I should like to note that the lobby on "Kentucky," which garnered a Quarter-Master Citation quite some time ago, was further rewarded with second place bonus money in a contest within National Theatres on this picture.

In the words of somebody or other, "Effort will eventually be rewarded." That eventuality would seem to be in sight at least, I shouldn't want to underestimate the 1939 Quigley Competitions' help in moving it a little closer.

▽

BOB FULTON

Manager, Paramount
Waterloo, Iowa

I believe your Quigley Awards continue to be a fine method of stimulating box office showmanship, and I am sure they do their share in bringing recognition to many outstanding jobs which are done by the managers in the fields. I want to again take this opportunity of thanking you for your kind consideration of any and all contributions which I have sent in during the past year.

For the
Quigley
Awards!
Si Seadler

Si Seadler, Advertising Manager for MGM, accepts appointment to the Round Table Judging Committee in his well-known cartoon manner.

F. D. NESSEL

Manager, State
Anderson, Ind.

Without question the idea behind Quigley Awards for managerial self-expression is sound and commendable.

The forgotten man "the Manager"—the heart of the show business—who contributes his exploitation talents for review before the Awards Committee—Profits! Perhaps, not immediately by promotion, salary raise or bonus but surely in self-confidence, pride and accomplishment. Eventually the bosses, distributors and producers must recognize efforts which bring more bread and butter at the box office.

Hence, the Quigley Awards Must Go On!

SAYS ROUND TABLE WARS AGAINST INERTIA

Naturally I am delighted to have been asked to serve again as a judge and naturally I accept.

I can only reiterate my effusions of the past years. My enthusiasm for the general good accomplished within the industry by the Quigley Awards has not been dimmed one iota. I maintain, as I always have, that only through the vigorous war against inertia that is waged by the Round Table will the fullest possibility of showmanship come to the fore.

May your seventh year be your most successful.—CARTER BARRON, Division Manager, Loew's Theatres, Washington, D. C.

ALEX MANTA

President
Indiana-Illinois Theatres

Am pleased to accept your invitation as one of the judging committee for the 1940 Quigley Awards.

It will not only give me an opportunty to see what some of the managers in other circuits are doing, but also an opportunity to contact some of my friends in the industry whom I am certain I will meet at your gathering.

▽

J. J. UNGER

Eastern and Southern Sales Manager
Paramount Pictures, Inc.

Thank you for your letter of December 11th, inviting me to serve on the Judging Committee for the 1940 Quigley Awards, which appointment I shall be very honored to accept.

▽

PHIL REISMAN

General Manager
Export Division
RKO Radio Pictures

Answering your letter of the 11th, I shall be very glad to act on the Judging Committee for the 1940 Quigley Awards.

▽

A. C. HAYMAN

Managing Director
New Lafayette Theatre
Buffalo, N. Y.

I think the Quigley Awards are a big asset to the motion picture industry. They bring out the best ideas and endeavors on the part of the exploitation staff in each theatre and thereby bring the advertising of the motion picture industry to a higher standard.

I think the Quigley Publications are doing good work in continuing these awards, and also the discussions of the Managers' Round Table. This brings about the meeting of minds from different parts of the country to the advantage of every theatre manager.

▽

RALPH E. PHILLIPS

Manager, State
Sioux Falls, S. D.

There is no doubt that the Quigley Awards have made the box offices click—every showman primarily thinks of the box-office, but with the awards there lies a competitive spirit that makes us all give more serious thought to each individual promotion. Sure, the Boss likes to see his boys win—and good showmanship will win for the individual too. My fortnighters and Quartermaster awards have not hurt me, thanks.

▽

JACK LYKES

Manager, Loew's Stillman
Cleveland, Ohio

There is no question of a doubt that The Quigley Awards has become an indispensable institution for which we have great admiration.

Hartford Critic Explains "Stream-Line" Reviewing

Breaks Down Picture Treatment Into Four Divisions

by JULIAN B. TUTHILL
Theatre Editor
Hartford Daily Times

When a motion picture editor sets himself up as a critic of public taste and cinema art —he is assuming a vast responsibility.

Motion pictures are so different from the legitimate drama that the usual measuring-sticks of critical approval or disapproval cannot be employed. A group of actors appearing on a stage gives a different performance for each audience . . . and success or failure may be measured in terms of a single evening.

Motion pictures, produced on identical reels of celluloid, give essentially the same performance for every audience, friendly or unfriendly, sophisticated or provincial.

A movie actor, therefore, must shade his portrayal to please the greatest number of people if he is to achieve the maximum of success expected under his contract. Under the present system of motion picture distribution, there is no such thing as a really successful "class" picture. Films calculated to appeal only to certain types of audiences cannot be expected to produce sufficient revenue to pay their freight, no matter how much some of the more mature moviegoers might wish that they could.

Arbitrary Conventions Removed

Aside from a few fundamentals (more often the responsibility of the continuity editor or the cameraman than that of the performer) there are few standards upon which a film critic can place an accurate evaluation.

After several years of experimentation and observation in what might be considered a typical theatrical community, The Hartford *Times* has evolved a new streamline system for covering motion pictures that gets away from the arbitrary conventions of theatrical reviewing.

Realizing that the movie-going public is made up of men and women in all walks of life, with a wide variety of tastes and foibles, the review of each picture is broken down into four divisions, including (1) a general lead, (2) a paragraph or two about the story, (3) an evaluation of the work of the leading players and (4) a statement based on audience reaction in the theatre.

Finds Reviewing Simplified

An effort is made to write the reviews in a conversational style, much in the manner one neighbor might use in telling another about the picture in the theatre around the corner. If the audience reaction differs vastly from that of the reviewer a notation of that fact may be made. The paragraphs dealing with the story are carefully prepared to give enough of a synopsis so that a person might determine whether or not he or she would like the picture, but the final outcome of the situations involved is usually not divulged.

Several months of experience with this "streamlined" reviewing system reveals a softening effect on the usual critical opinion of the reviewer. An inferior picture still suffers its just fate, and a particularly good one gains its proper reward; but the intelligence of the patron who disagrees with the critic is no longer insulted.

Film critics in other cities, whose attention has been called to the new system, have shown an interest and have wondered if it makes the task of reviewing more complicated. Actually, the reverse is true. It is easier to write a review if one takes it in four easy doses. It also takes less space to say the same thing, which is an important factor in these days of advancing newsprint costs.

City's Culture Recognized

Hartford is a community widely recognized as a city of unusual cultural integrity. It has annual performances by the Metropolitan Opera, the Ballet Russe, all the great concert artists and many of the successful Broadway plays in its luxurious 3,300-seat Bushnell Memorial Auditorium.

The Avery Memorial, comfortably seating 300, serves as a home for three experienced "little Theatre" groups. Here, too, a number of intimate recitals and ballet premieres have been held, including Gertrude Stein's celebrated "Four Saints in Three Acts."

Contrary to public belief, however, Hartford is not "snooty" in its tastes. Motion pictures fare about the same in Hartford as they do in neighboring manufacturing communities.

The Hartford *Times,* which goes into 95 per cent of the homes in the area each day, is read by people of every standard of intelligence. Its theatre page is the most complete in Connecticut. By covering all events, not only locally but on Broadway and in Boston, in the same streamlined style the readers develop their own technique for interpreting the reviews in their own individual language. That could not be done if comment were arbitrarily devised to please one faction or another.

By making the theatre page a show in itself, designed to entertain the general public just as Hollywood films are produced for the multitudes, a large number of consistent readers has been regimented and the messages contained in the paid advertisements are thus assured community-wide attention rather than the interest of a mere handful who might agree with highly personalized comment written for the benefit of only a fraction of the public.

"LET'S HEAR FROM YOU"

Lambert's "Smith" Marquee

To sell his opening on "Mr. Smith Goes to Washington," Round Tabler Stanley Lambert at the Rialto in Racine, Wisc., planted giant cutout figures of James Stewart and Jean Parker atop his marquee. Visible from blocks distance, playdates and title were conspicuously placed at base.

The 'What's What' About Display Ads On the Next Page

(1) In order that there would be no box-office apprehensions as to the entertainment calibre of the newest "Judge Hardy," the Oscar Doob forces explained the reason for the necessary switch from the Capitol, where this series is shown, to the circuit's Criterion, a few streets away on Broadway. Explanatory box topped everything else for especial attention. Size: 135 lines on 2 col.

▽

(2) To build up the unusual story of "Mice and Men" for the date at Warners' Aldine, Philadelphia, Ev Callow followed through by using this 125 lines on 2 col., a preliminary announcement of coming ads, with strong teaser copy predominating. Deference to the author's draw was indicated in his billing over the cast and also in book reproduction. Prone figure of Fields aimed to identify her character in the picture.

▽

(3) Campaign set by John Wright and James Dunn, is here illustrated in the 140 lines on 3 col., for "Grapes of Wrath," at the New York Rivoli, one of a series of nine layouts carrying the original work of Thomas Benton, famed American artist, especially engaged by Charles E. McCarthy, director of advertising and publicity, Twentieth Century-Fox, to illustrate the picture's advertising in the tempo of the widely-read novel. Each of five of the layouts carry head drawings of the lead characters as conceived by the artist with a group action scene dominating the biggest spread of the campaign, a five column on 150 lines.

▽

(4) An indication of the value placed upon motion picture players as an attention-attractor in merchandising advertising, is this high-power promotion secured by Jerry Zigmond, for "Four Daughters" at the RKO Newman, Kansas City. The 140 lines on 4 col., was dominated by the players in bridal costume and the two lines of tiein heading, all against a benday background in keeping with the theme. Theatre credits were carried next to store name for quick identification.

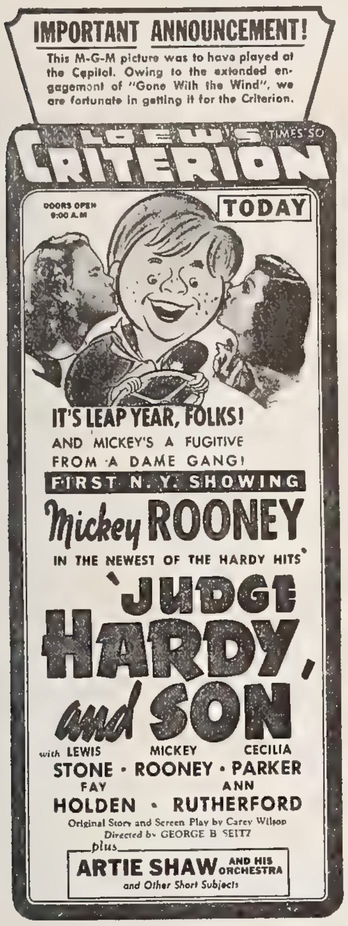
▽

(5) Stressing the current bill at the New York Paramount as a "sweetheart show," the campaign was trademarked with the heart background, in this instance used similarly for "Remember the Night" and stage show. Held together by the center type panel, the 150 lines on 3 col., proved among the most effective layouts used recently in this situation.

▽

(6) Realizing that the new Garbo character as depicted in "Ninotchka" needed some special selling in his far-north Canadian mining town, Sid Scott, Capitol, Sudbury, Ontario, Can., struck upon the idea of having one of the most best known locals endorse the picture as illustrated. Result was record grosses for this star, says Scott.

REPRESENTATIVE NEWSPAPER ADS



IMPORTANT ANNOUNCEMENT!

This M-G-M picture was to have played at the Capitol. Owing to the extended engagement of "Gone With the Wind", we are fortunate in getting it for the Criterion.

LOEW'S CRITERION TIMES SQ

DOORS OPEN 9:00 A.M.

TODAY

IT'S LEAP YEAR, FOLKS!
AND MICKEY'S A FUGITIVE FROM A DAME GANG!

FIRST N. Y. SHOWING

Mickey ROONEY

IN THE NEWEST OF THE HARDY HITS

'JUDGE HARDY, and SON'

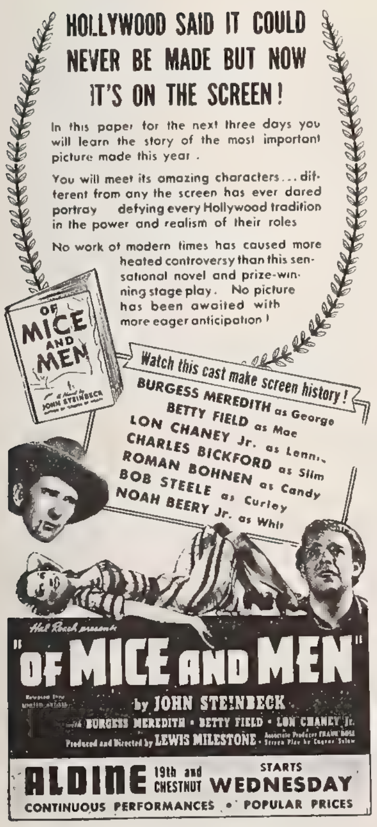
with LEWIS STONE • MICKEY ROONEY • CECILIA PARKER
FAY HOLDEN • ANN RUTHERFORD

Original Story and Screen Play by Carey Wilson
Directed by GEORGE B SEITZ

plus

ARTIE SHAW AND HIS ORCHESTRA
and Other Short Subjects

1



HOLLYWOOD SAID IT COULD NEVER BE MADE BUT NOW IT'S ON THE SCREEN!

In this paper for the next three days you will learn the story of the most important picture made this year.

You will meet its amazing characters . . . different from any the screen has ever dared portray defying every Hollywood tradition in the power and realism of their roles

No work of modern times has caused more heated controversy than this sensational novel and prize-winning stage play. No picture has been awaited with more eager anticipation!

Watch this cast make screen history!

BURGESS MEREDITH as George
BETTY FIELD as Mae
LON CHANEY Jr. as Lennie
CHARLES BICKFORD as Slim
ROMAN BOHNEN as Candy
BOB STEELE as Curley
NOAH BEERY Jr. as Whit

Hal Roach presents

"OF MICE AND MEN"

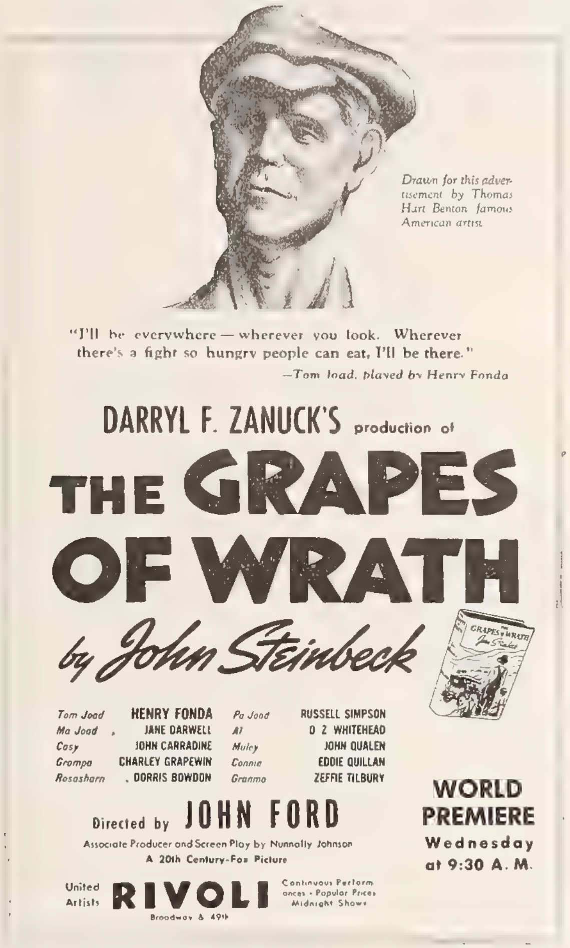
by JOHN STEINBECK

with BURGESS MEREDITH • BETTY FIELD • LON CHANEY Jr.

Produced and Directed by LEWIS MILESTONE

ALDINE 19th and CHESTNUT STARTS WEDNESDAY
CONTINUOUS PERFORMANCES • POPULAR PRICES

2



Drawn for this advertisement by Thomas Hart Benton famous American artist

"I'll be everywhere — wherever you look. Wherever there's a fight so hungry people can eat, I'll be there."
—Tom Joad, played by Henry Fonda

DARRYL F. ZANUCK'S production of

THE GRAPES OF WRATH

by John Steinbeck

Tom Joad	HENRY FONDA	*Pa Joad*	RUSSELL SIMPSON
Ma Joad	JANE DARWELL	*Al*	O Z WHITEHEAD
Casy	JOHN CARRADINE	*Muley*	JOHN QUALEN
Grampa	CHARLEY GRAPEWIN	*Connie*	EDDIE QUILLAN
Rosasharn	DORRIS BOWDON	*Granma*	ZEFFIE TILBURY

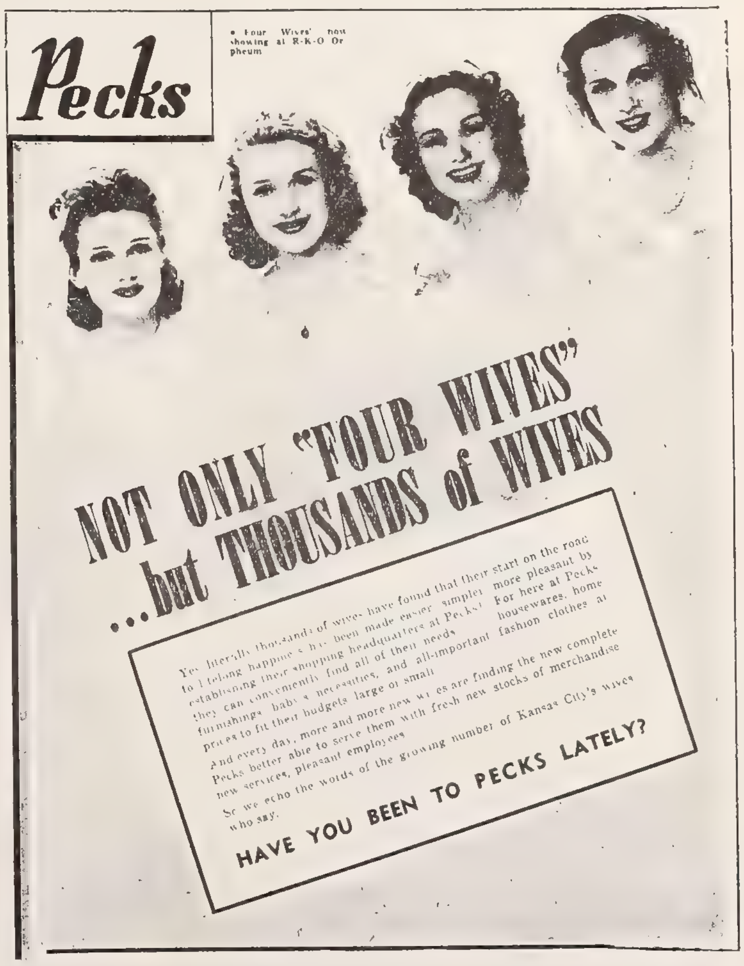
Directed by **JOHN FORD**

Associate Producer and Screen Play by Nunnally Johnson
A 20th Century-Fox Picture

WORLD PREMIERE
Wednesday at 9:30 A. M.

United Artists **RIVOLI** Broadway & 49th
Continuous Performances • Popular Prices • Midnight Shows

3



Pecks

• "Four Wives" now showing at R-K-O Orpheum

NOT ONLY "FOUR WIVES" ...but THOUSANDS of WIVES

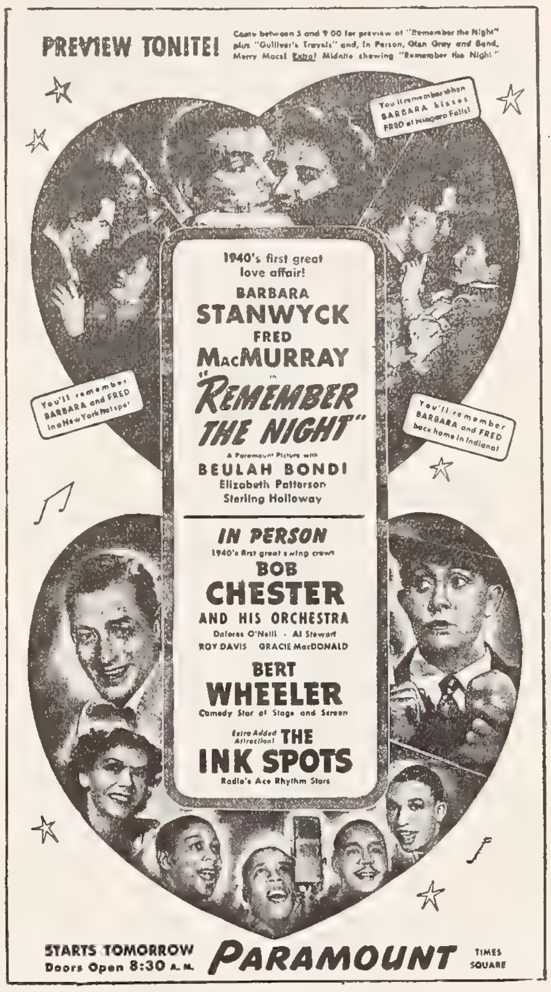
Yes, literally thousands of wives have found that their start on the road to lifelong happiness has been made easier, simpler, more pleasant by establishing their shopping headquarters at Pecks! For here at Pecks they can conveniently find all of their needs ... housewares, home furnishings, baby's necessities, and all-important fashion clothes at prices to fit their budgets large or small.

And every day, more and more new wives are finding the new complete Pecks better able to serve them with fresh new stocks of merchandise, new services, pleasant employees.

So we echo the words of the growing number of Kansas City's wives who say,

HAVE YOU BEEN TO PECKS LATELY?

4



PREVIEW TONITE! Come between 5 and 9:00 for preview of "Remember the Night" plus "Gulliver's Travels" and, In Person, Glen Gray and Band, Merry Macs! Extra! Midnite showing "Remember the Night"

You'll remember when BARBARA kisses FRED at Niagara Falls!
You'll remember BARBARA and FRED in a New York hotspot
You'll remember BARBARA and FRED back home in Indiana!

1940's first great love affair!

BARBARA **STANWYCK**
FRED **MacMURRAY**
in
"REMEMBER THE NIGHT"
A Paramount Picture with
BEULAH BONDI
Elizabeth Patterson
Sterling Holloway

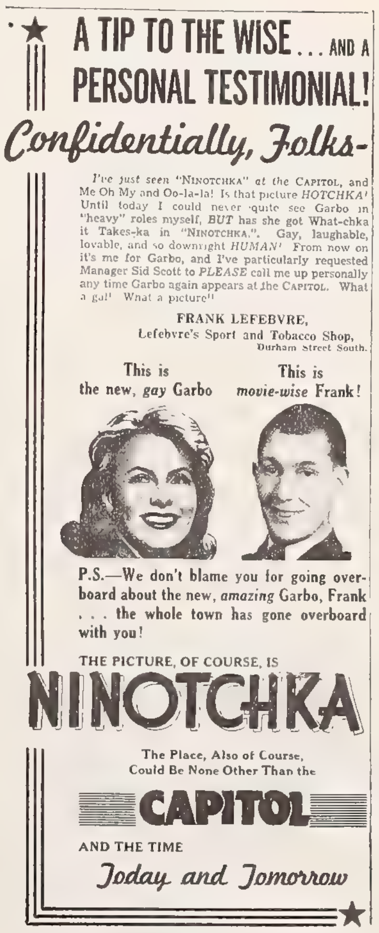
IN PERSON
1940's first great swing crew!
BOB **CHESTER**
AND HIS ORCHESTRA
Dolores O'Neill · Al Stewart
ROY DAVIS GRACIE MacDONALD

BERT **WHEELER**
Comedy Star of Stage and Screen

Extra Added Attraction! **THE INK SPOTS**
Radio's Ace Rhythm Stars

STARTS TOMORROW
Doors Open 8:30 A.M.
PARAMOUNT TIMES SQUARE

5



A TIP TO THE WISE . . . AND A PERSONAL TESTIMONIAL!

Confidentially, Folks-

I've just seen "NINOTCHKA" *at the* CAPITOL, and Me Oh My and Oo-la-la! Is that picture *HOTCHKA!* Until today I could never quite see Garbo in "heavy" roles myself, *BUT* has she got What-chka it Takes-ka in "NINOTCHKA.". Gay, laughable, lovable, and so downright *HUMAN!* From now on it's me for Garbo, and I've particularly requested Manager Sid Scott to *PLEASE* call me up personally any time Garbo again appears at the CAPITOL. What a gal! What a picture!"

FRANK LEFEBVRE,
Lefebvre's Sport and Tobacco Shop,
Durham Street South.

This is the new, *gay* Garbo

This is *movie-wise* Frank!

P.S.—We don't blame you for going overboard about the new, *amazing* Garbo, Frank . . . the whole town has gone overboard with you!

THE PICTURE, OF COURSE, IS

NINOTCHKA

The Place, Also of Course, Could Be None Other Than the

CAPITOL

AND THE TIME

Today and Tomorrow

6

personalities

LEW CHATHAM
who has been assistant to H. J. Griffith of Griffith-Dickinson Theatres, has gone to Bartlesville, Okla., as city manager for Griffith Amusement Company. W. G. McKINNEY has replaced RALPH KIEFFER as head booker for the circuit, while TEMPLE DE VILBISS has succeeded KEN PRICKETT as manager at Junction City, Kan.

▽

HARVEY COCKS
formerly at Schine's Glove, in Gloversville, has been transferred to the Strand, in Syracuse.

▽

TERRY BARRY
formerly at the Rivoli, New York City, is now publicity manager at the Capitol, Atlanta, Ga.

▽

STUART TOMBER
formerly manager of the Fargo Theatre, in Sycamore, Ill., has left there and is now with Balaban & Katz managing the Garrick Theatre, in Chicago.

▽

JOE ELICKER
publicity manager for the Comerford Theatres, Wilkes Barre, has resigned his post to become director of publicity for the City of Nassau, Bahama Islands.

▽

A. HARTSHORN
is managing the reopened Orpheum at Sault Ste. Marie, Ontario, as a Famous Players unit.

▽

ROY DAVENPORT
manager of the Standard Warner Theatre, Oklahoma City, Okla., has resigned to take charge of the Joy Theatre, Dallas, Tex.

▽

JOHN TROTTER
has been appointed assistant manager of the Plaza, Standard Theatres house in Oklahoma City, Okla. ROY DAVENPORT, manager of the Warner, has resigned to go to Dallas, where he will manage the Joy.

▽

J. C. HESTER
has sold the Ritz, Chatham, Va., to E. E. BRANSCOME.

▽

L. EARL STEPHENSON
has been named president of the recently organized Missouri Theatres Corp. of St. Joseph, Mo.

▽

SAXON J. McKAY
has been appointed manager of the Empress, Columbus, Ohio.

▽

KEN WILLIAMS
formerly with the Goldburg circuit in San Francisco, has been named manager of the Circle Theatre, recently remodelled as a newsreel house.

▽

J. E. MASSIE
of Waynesboro, N. C., has purchased the Bryson, in Bryson City, N. C.

▽

RAYMOND THOMPSON
has purchased the Mecca, Jackboro, Texas.

MARY LINDA, born December 12, 1939, to Mr. and Mrs. Hiram M. Meeks. Proud daddy is city manager for Malco-Memphis Theatres, in Fulton, Kentucky.

▽

SIDNEY DANNENBERG
of Warner Bros. Theatres in the Ohio zone has been granted a leave of absence and will leave for the Coast. E. C. PEARLSTEIN has been named publicity manager for the Warner Theatres in Ohio, headquartering in Cleveland. DAVID BACHNER has been promoted to first assistant in the Warner advertising department.

Showmen's Calendar

MARCH

2nd	Texas Flag Day Alexander Graham Bell Born—1847 First U. S. Postage Stamps—1847
3rd	Maine Admitted to Union—1820 Florida Admitted to Union—1845 Edmund Lowe's Birthday
4th	Charter Granted to Pennsylvania
5th	Texas Annexed by United States
6th	Guy Kibbee's Birthday
7th	Luther Burbank Born—1849
8th	Thomas Jefferson (Third President) Born—1743
10th	Telephone First Used—1876
13th	Standard Time Established in U. S.—1884
15th	Andrew Jackson (Seventh President) Born—1767
16th	West Point Military Academy Established—1802 James Madison (Fourth President) Born 1751
17th	St. Patrick's Day Palm Sunday
18th	Grover Cleveland (22nd and 24th President) Born—1837 Robert Donat's Birthday
21st	First Day of Spring
22nd	Maryland Day Good Friday Joseph Schildkraut's Birthday Chico Marx's Birthday
23rd	Joan Crawford's Birthday Anniversary Patrick Henry's Speech
24th	Easter Sunday Purim (Jewish Holy Day)
29th	John Tyler (10th President) Born—1790
30th	Alaska Purchased—1867 Maryland Settled—1634 Herman Bing's Birthday
31st	Victor Marconi's Birthday

Wired Reports On Late Dates

(Continued from page 71)

parts of business section with banners advertising picture and dates.

Day ahead used the old stunt of placing special 11 by 14 window cards on sticks in all yards of homes in city. Our recent heavy snow put this over.

JIMMY REDMOND,
Manager, Bonham, Fairbury, Neb.

▽

Stresses Newspaper Ads For "Friday" in Hartford

My Girl Friday opened last Friday to turn away business after a campaign consisting principally of newspaper ads supplemented by billboards, window cards, window displays, street car, dashes, distribution of Heralds through Liberty magazine and posters on news dealers trucks, concentrated on the two stars Rosalind Russell and Cary Grant and the fact that the picture was full of laughs and romance and we quoted the New York reviews to good advantage.

GEORGE LANDERS,
Manager, E. M. Loew's, Hartford, Ct.

▽

Sound Truck Sells "Mice" On Streets of Norfolk

"Of Mice and Men" campaign highlighted with special sound truck three days prior to opening, radio transcription, plus contests and spot announcements, heralds, hotel desk cards, book-store displays, candid camera street photo promotion, window displays of cameras, sportswear, powder, etc. Special window card locations, display main library, special lobby promotion, critic Sheila Graham quote, and Life magagazine plug.

ROSCOE DRISSEL,
Manager, Loew's, Norfolk, Va.

▽

Nephew of Geronimo Gets Hot Springs Publicity

Put over excellent campaign on "Geronimo". Secured 90-year-old nephew, Chief Bonita Altaha, who appeared in person. Received marvelous publicity. Secured circus giant as street ballyhoo. "Gulliver" huge cutouts built for special front. "Gulliver" special windows. Huge cutouts specially built for front for "Hunchback of Notre Dame". Tieups with local night clubs on "That's Right You're Wrong".

W-CLYDE SMITH,
City Manager, Malco Theatres,
Hot Springs, Ark.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.	RKO
Adventure in Diamonds, Mel.	Para
Adventures of Sherlock Holmes, The, Mel.	20th-Fox
Affair Lafont, Mel.	Foreign
Allegheny Uprising, 006, Mel.	RKO
All at Sea, Com.	Foreign
All Quiet on the Western Front, 4073, Mel.	Univ.
All This and Heaven Too, Mel.	WB
All Women Have Secrets, 3914, Mel.	Para
Amazing Mr. Williams, Com.-Mel.	Col
And So Goodbye, Mel.	RKO
Andy Hardy Gets Spring Fever, 944, Com.	MGM
Angels Wash Their Faces, The, 367, Mel.	FN
Another Thin Man, 13, Com.-Mel.	MGM
Arizona Kid, The, 951, West.	Rep
At Good Old Siwash, Com.-Mel.	Para

B

Babes in Arms, 9, Mus.-Com.	MGM
Bachelor Mother, 932, Mel.	RKO
Bad Lands, 933, West.	RKO
Bad Little Angel, 10, Com.	MGM
Balalaika, 17, Mus.	MGM
Barricade, 026, Mel.	20th-Fox
Beau Geste, 3902, Mel.	Para
Behind Prison Gates	Col
Betrayal, Mel.	Foreign
Beware Spooks! Com.	Col
Big Guy, The, 4016, Mel.	Univ
Bill of Divorcement, Mel.	RKO
Biscuit Eater, The, Mel.	Para
Billy the Kid Returns, 851, West.	Rep
Black Friday, Mel.	Univ
Blackmail, 5, Mel.	MGM
Blazing Six Shooters, West.	Col
Blind Alley, Mel.	Col
Blondie Brings Up Baby, Com.	Col
Blondie on a Budget, Com.	Col
Blondie Takes a Vacation, Com.	Col
Blue Bird, The, 025, Com.	20th-Fox
Blue Montana Skies, 844, West.	Rep
Boy Friend, 943, Com.	20th-Fox
Boy's Reformatory, 3820, Mel.	Mono
Bridal Suite, 937, Com.-Mel.	MGM
British Intelligence, Mel.	WB
Brivele Der Mamen, A, Mel.	Foreign
Broadway Melody of 1940, 21, Mus.	MGM
Brother Rat and a Baby, Com.	WB
Brother Orchid, Mel.	WB
Buck Benny Rides Again, Com.	Para
Bulldog Drummond's Bride, Mel.	Para
Bullet Code, West.	RKO
Bullets for Rustlers, West.	Col.
Buried Alive, Mel.	Producers

C

Cafe Hostess, Mel.	Col
Call a Messenger, 4020, Mel.	Univ
Calling All Marines, 912, Mel.	Rep
Calling Philo Vance, Mel.	WB
Captain Fury, Mel.	UA
Career, 930, Mel.	RKO
Castle on the Hudson, Mel.	WB
Cat and the Canary, The, 3909, Mel.	Para
Chalked Out, Mel.	FN
Champ, The, Mel.	MGM
Charlie Chan at Treasure Island, Mel.	20th-Fox
Charlie Chan in Panama, 035, Mel.	20th-Fox
Charlie Chan in Reno, 948, Mel.	20th-Fox
Charlie McCarthy, Detective, Com.	Univ
Chasing Danger, 941, Mel.	20th-Fox
Chasing Trouble, 3917, Mel.	Mono
Cheyenne Kid, The, West.	Mono
Chicken Wagon Family, Com.	20th-Fox
Child Is Born, A, 415, Mel.	WB
Chip of the Flying U, 4060, West.	Univ
Chump at Oxford, Com.	UA
Cisco Kid and the Lady, The, 012, Mel.	20th-Fox
Citadel of Silence, Mel.	Foreign
City of Chance, 023, Mel.	20th-Fox
City in Darkness, 021, Mel.	20th-Fox
Clouds Over Europe, Mel.	Col
Coast Guard, Mel.	Col
Code of the Secret Service, 374, Mel.	FN
Colorado Sunset, 846, West.	Rep
Come On, George, Com.	Foreign
Comet Over Broadway, 370, Mel.	FN
Confessions of a Nazi Spy, Mel.	FN
Congo Maisie, 19, Mel.	MGM
Conspiracy, 935, Mel.	RKO
Convicted Woman, Mel.	Col
Covered Trailer, 915, Com.	Rep
Cowboy Quarterback, The, 366, Com.	WB
Cowboys from Texas, 962, West.	Rep
Crashing Thru, 3936, Mel.	Mono
Crime of Dr. Orloff, Mel.	Mono

D

Dance with the Devil, Mel.	20th-Fox
Dancing Co-ed, 3, Com.	MGM
Danger Ahead, Mel.	Mono
Danger Flight, 3816, Mel.	Mono
Danger on Wheels, Mel.	Univ
Dark Command, The, Mel.	Rep
Dark Eyes of London, Mel.	Foreign
Daughters Courageous, 360, Mel.	WB
Days of Jesse James, 953, West.	Rep
Day the Bookies Wept, The, 002, Com.	RKO
Day-Time Wife, 020, Mel.	20th-Fox
Dead End Kids on Dress Parade, Com. Mel.	WB
Dead Men Tell No Tales, Mel.	Foreign
Death of a Champion, 3901, Mel.	Para
Demen Barber of Fleet Street, Mel.	Foreign
Desperate Trails, The, 4058, West.	Univ
Destry Rides Again, 4002, Mel.	Univ
Devil Is an Empress, Mel.	Foreign
Disputed Passage, 3908, Mel.	Para
Dock on the Havel, Mel.	Foreign
Dr. Cyclops, Mel.	Para
Doctor Takes a Wife, The, Com.	Col
Dodge City, 304, Mel. (C)	WB
Double Alibi, Mel.	Univ
Double Deal, Mel.	St. Rts
Down Our Alley, Mus.-Com.	Foreign
Down the Wyoming Trail, 3864, West.	Mono
Down Went McGinty, Mel.	Para
Drums Along the Mohawk, 015, Mel. (C)	20th-Fox
Dust Be My Destiny, Mel.	FN

E

Each Dawn I Die, Mel.	FN
Earl of Chicago, 18, Mel.	MGM
Earthbound, 034, Mel.	20th-Fox
East Side Kids, Mel.	Mono
Edison, the Man, Mel.	MGM
Elsa Maxwell's Hotel for Women, Mel.	20th-Fox
Emergency Squad, Mel.	Para
End of a Day, Mel.	Foreign
Enemy Agent, Mel.	Univ
Enemy Within, The, 3922, Mel.	WB
Englishman's Home, An, Mel.	Foreign
Entente Cordiale, Mel.	Foreign
Escape, The, Mel.	20th-Fox
Escape to Paradise, 945, Mus.	RKO
Espionage Agent, Mel.	FN
Eternally Yours, Mel.	UA
Everybody's Hobby, 376, Com.	FN
Everything Happens at Night, 029, Mel.	20th-Fox
Everything's On Ice, 946, Mel.	RKO
Ex Champ, 3010, Mel.	Univ

F

Farmer's Daughter, The, Com.	Para
Fast and Furious, 6, Mel.	MGM
Fatal Hour, Mel.	Mono
Fifth Avenue Girl, 934, Com.	RKO
Fight for Peace, The, 3831, Mel.	Mono
Fighting Gringo, 986, West.	RKO
Fighting, Mad, 3937, West.	Mono
Fighting 69th, 451, Mel.	FN
First Film Concert, Mus.	Foreign
First Love, 3002, Mus.	Univ
First World War, 062, Mel.	20th-Fox
Five Came Back, 927, Mel.	RKO
Five Little Peppers and How They Grew, Com.	Col
Five Little Peppers at Home, Com.	Col
Flight at Midnight, 911, Mel.	Rep
Flirting With Fate, 914, Com.-Mel.	MGM
Florian, Mel.	MGM
Flying Deuces, 010, Com.	RKO
Forgotten Woman, The, 3031, Mel.	Univ
40 Little Mothers, Com.	MGM
For Women Only, 037, Mel.	20th-Fox
Four Feathers, Mel. (C)	UA
Four Wives, 453, Mel.	FN
Framed, 4032, Mel.	Univ
French Without Tears, Com.	Para
Frontier Marshal, West.	20th-Fox
Frozen Limits, Com.	Foreign
Fugitive at Large, Mel.	Col
Fugitive from Justice, Mel.	WB
Full Confession, 003, Mel.	RKO

G

Gambling on the High Seas, Mel.	WB
Gentleman from Arizona, 3912, West. (C)	Mono
Geronimo, Mel.	Para
Girl and the Gambler, 926, Mel.	RKO
Girl from Mexico, 928, Com.-Mel.	RKO
Girl from Rio, 3825, Mel.	Mono
Girl Must Live, Com.	20th-Fox
Golden Boy, Mel.	Col
Golden Gloves, Mel.	Para
Gold Star Mothers, Mel.	Producers
Gone with the Wind, Mel. (C)	MGM
Goodbye, Mr. Chips, 945, Com.-Mel.	MGM
Good Girls Go to Paris, Com.-Mel.	Col
Goose Step, Mel.	Producers
Gorilla, The, 944, Com.-Mel.	20th-Fox
Gracie Allen Murder Case, Com.-Mel.	Para
Grand Jury Secrets, Mel.	Para
Granny Get Your Gun, Mel.	WB
Grapes of Wrath, The, 040, Mel.	20th-Fox
Great Victor Herbert, The, 3916, Mus.	Para
Green Hell, Mel.	Univ
Gulliver's Travels, 3915, Cartoon (C)	Para

H

Harvest, Mel.	Foreign
Hawaiian Nights, 4024, Mus.	Univ
Heartbeat, Mel.	Foreign
Heaven With a Barbed Wire Fence, 019, Mel.	20th-Fox
He Married His Wife, 023, Mel.	20th-Fox
Hell's Harbor, Mel.	St. Rts.
Hell's Kitchen, 312, Mel.	WB
Henry Goes Arizona, 2, Com.	MGM
Here I Am a Stranger, Mel.	20th-Fox
Heritage of the Desert, West.	Para
Here for a Day, 4035, Mel.	Univ
Heroes in Blue, 3919, Mel.	Mono
Hidden Enemy, Mel.	Mono
Hidden Power, Mel	Col
High School, 028, Com.	20th-Fox
His Girl Friday, Mel.	Col
Hollywood Cavalcade, Mel. (C)	20th-Fox
Home from Home, Com.	Foreign
Honeymoon in Bali, 3904, Com.	Para
Honeymoon Deferred, Mel.	Univ
Honeymoon's Over, The, 024, Com.-Mel.	20th-Fox
Hoots, Mon! Com.	Foreign
Hotel Imperial, 3836, Mel.	Para
House Across the Bay, Mel.	UA
Housekeeper's Daughter, Com.	UA
Housemaster, Com.-Mel.	Foreign
House of Fear, The, 3038, Mel.	Univ
House of Seven Gables, Mel.	Univ
Hunchback of Notre Dame, 015, Mel.	RKO

I

I Met a Murderer, Mel.	Foreign
Indianapolis Speedway The, 315, Mel.	WB
In Name Only, 936, Mel.	RKO
In Old Monterey, 847, West.	Rep
Inside Information, 3039, Mel.	Univ
Inspector Hornleigh on Holiday, 029, Mel.	20th-Fox
Intermezzo, a Love Story, Mel.	UA
Invisible Killer, The, Mel.	Producers
Invisible Man Returns, Mel.	Univ
Insivible Stripes, 408, Mel.	WB
Invitation to Happiness, Com.-Mel.	Para
Irene, Mus.	RKO
Irish Luck, Mel.	Mono
I Stole a Million, 3007, Mel.	Para
Island of Lost Men, 3848, Mel.	Para
Isle of Destiny, Mel.	RKO
I Take This Woman, 26, Mel.	MGM
It All Came True, Mel.	WB
It Could Happen to You, 950, Mel.	20th-Fox
It's a Date, Mus.-Com.	Univ
It's a Wonderful World, 936, Com.-Mel.	MGM
I Was an Adventuress, 038, Mel.	20th-Fox

J

Jamaica Inn, 3906, Mel.	Para
Jeepers Creepers, 914, Com.	Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel.	MGM
Jones Family in Quick Millions, Com.	20th-Fox
Jones Family in Hollywood, 946, Com.	20th-Fox
Juarez, 301, Mel.	WB
Judge Hardy and Son, 16, Com.	MGM
Just William, Com.	Foreign

K

Kansas Terrors, The, 961, West.	Rep
Katia, Mel.	Foreign
Kid from Kokomo, The, 363, Mel.	FN
Kid Nightingale, 411, Mel.	WB
Kid from Texas, Mel.	MGM
King of the Lumberjacks, Mel.	WB
Knights of the Range, West.	Para
Konga, the Wild Stallion, Mel.	Col

L

Lady Dick, Mel.	FN
Lady of the Tropics, 947, Mel.	MGM
La Immaculada, Mel.	Foreign
Lambeth Walk, Com.	MGM
La Noche de los Maxas, Mel.	Foreign
Llano Kid, 3913, West.	Para
Last Desire, Mel.	Foreign
Last Express, 3028, Mel.	Univ
Laugh It Off, 4026, Mel.	Univ
Law of the Pampas, 3955, West.	Para
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Little Miss Broadway, Mus........20th-Fox
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Lost on the Western Front, Mel......Foreign
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M

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Mutiny on the Bounty, 536, Mel........MGM
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N

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O

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On Your Toes, Mus......................FN
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Only Angels Have Wings, Mel...........Col
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Opened By Mistake, Com................Para
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Our Leading Citizen, 3850, Com.-Mel....Para
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Outpost of the Mounties..................Col
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Overland Mail, 3857, West...............Mono
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C)...............UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.................RKO
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Pioneer Days, 3961, West............Mono
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Poisoned Pen, Mel....................Foreign
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Q

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R

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Rains Came, The, Mel..............20th-Fox
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Rebecca, Mel. ....UA
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Renegade Trail, 3859, West.............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel....................FN
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Ride 'Em Cowgirl, WI-2, West..........GN
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Riders of Destiny, West...............Mono
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Rio, 4014, Mel.........................Univ
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Rovin' Tumbleweeds, 848, West..........Rep
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S

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Safari, Mel. ....Para
Saga of Death Valley, 952, West.........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Sailor's Lady, Mel..................20th-Fox
Saint in London, 929, Mel.............RKO
Saint's Double Trouble, Mel............RKO
Saint Strikes Back, 918, Mel..........RKO
Santa Fe Marshal, West...............Para
Santa Fe Stampede, 863, West..........Rep
San Francisco, 636, Mel..............MGM
Saturday's Children, Com.-Mel..........WB
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Second Fiddle, 949, Com.-Mel.......20th-Fox
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She Married a Cop, Mel................Rep
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S.O.S.-Tidal Wave, 813, Mel...........Rep
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T

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Tell No Tales, 35, Mel................MGM
Ten Days in Paris, Mel.............Foreign
Tevya, Mel..........................Foreign
Texas Express, West. ....Col
Texas Renegades, West.............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel...........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel..........Univ
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel............Foreign
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel............Col
Thou Shalt Not Kill, 916, Mel...........Rep
Three Cheers for the Irish, Mel..........WB
Three Sons, 004, Mel...................RKO
Three Texas Steers, 866, West..........Rep
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Tower of London, 4012, Mel............Univ
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Tropic Fury, 4052, Mel.................Univ
20,000 Men a Year, 013, Mel.......20th-Fox
Twinkle, Twinkle Little Star, Mel....20th-Fox
Two Bright Boys, 4017, Mel...........Univ
Two Fisted Rangers, West................Col
Two's Company, Com....................UA
Two Girls on Broadway, Mel...........MGM
Two Thoroughbreds, 013, West...........RKO
Typhoon, Mel. ....Para

U

U-Boat 29, Mel..........................Col
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Unmarried ....Para
Untamed, Mel. (C).....................Para
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V

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Viva Cisco Kid, 039, Mel..........20th-Fox

W

Wall Street Cowboy, 857, West...... .Rep
Wanted by Scotland Yard, 3829, Mel....Mono
War Along the Stage Trail, West.......Para
Ware Case, Mel....................20th-Fox
Waterfront, 325, Mel...................WB
Way Down South, 947, Mus.............RKO
Way of All Flesh, Mel.................Para
We Are Not Alone, Mel.................FN
We Shall Meet Again, Mel..............WB
Westbound Stage, 3952, West...........Mono
Western Caravan, West..................Col
West of Carson City, 4061, West.......Univ
West of the Divide, West..............Mono
What a Life, 3995, Com...............Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Winter Carnival, Mel....................UA
Witness Vanishes, The, 4027, Mel......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf Call, 3827, Mel..................Mono
Wolf of New York, 918, Mel............Rep
Woman Is the Judge, A, Mel...........Col
Woman from Hell, Mel..................Para
Women, The, 1, Com.-Mel.............MGM
Women Without Names, Mel...........Para
World Moves On, The, Mel..............WB
Wyoming Outlaw, 867, West............Rep

Y

You Can't Get Away With Murder, 364, Mel. ....FN
Young As You Feel, 032, Com.......20th-Fox
Young Man's Fancy, Mel............Foreign
Young Mr. Lincoln, 947, Mel......20th-Fox
Young Tom Edison, Mel...............MGM
Yukon Flight, 3938, Mel................Mono

Z

Zero Hour, The, 812, Mel................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39	62	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Jan. 18,'40†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Sept. 7,'39†	92	Jan. 13,'40
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The	Warren William-Jean Perry	Jan. 26,'40†		
Man From Sundown, The	Chas. Starret - Iris Meredith - Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows-Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Berry, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	rieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†		
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†		
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick			
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Men Without Souls	John Litel-Rochelle Hudson			
Outside the Three Mile Limit	J. Holt-D. Purcell-I. Ware			
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Texas Express	Chas. Starrett-Iris Meredith			
(See "In the Cutting Room," Jan. 13,'40.)				
Too Many Husbands	Jean Arthur-Fred MacMurray-Melvyn Douglas			

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewer
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, p. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74; 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Congo Maisie (A) 19	A. Sothern - J. Carroll-R. Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72.)				
Earl of Chicago (G) 18	Robt. Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
Kid from Texas, the (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53.)				
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75, 76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23, '39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Broadway Melody 1940 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Edison, the Man*	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn			
Florian	Robert Young-Helen Gilbert			
(See "In the Cutting Room," Jan. 20,'40.)				
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Granville			
Gone with the Wind (A)	Vivien Leigh - Clarke Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67.)				
I Take This Woman 26	Spencer Tracy-Hedy Lamarr.	Feb. 2,'40†	98	
(See "In the Cutting Room," Jan. 20,'40.)				
Man from Dakota 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†		
(See "Arouse and Beware," "In the Cutting Room," Jan. 13,'40.)				
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
Northwest Passage 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Strange Cargo 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter...... Betty Compson	Mar. 1,'40†		
Two Girls on Broadway*	J. Blondell-L. Turner-G. Murphy			
Untitled	Frank Morgan - Billie Burke - Ann Rutherford			
Untitled "Dr Kildare"*	L. Ayres-L. Barrymore-L. Day			
Young Tom Edison	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft			
(See "In the Cutting Room," Jan. 13,'40.)				

MONOGRAM

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead	James Newill	Jan. 10,'40†		
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fatal Hour (G)	Boris-Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A)	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Chasing Trouble 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	
(See "In the Cutting Room," Jan. 13,'40.)				
Cheyenne Kid, The	Jack Randall	Feb. 24,'40†		
Crime of Dr. Orloff*	Bela Lugosi			
East Side Kids	Dennis Moore-Vince Barnett	Feb. 10,'40†		
Murder on the Yukon	James Newill	Feb. 17,'40†		
Rhythm of the Rio Grande*	Tex Ritter-Susan Dale			

PARAMOUNT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tairoff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G)	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	*58	Jan. 13,'40
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56.)				
Heritage of the Desert (G) 3845	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39†	74	Oct. 21,'39
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man About Town (G) 3845	J Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G)	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	*90	Jan. 13,'40
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Mar't Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Santa Fe Marshal (G)	William Boyd-Russell Hayden	Jan. 26,'40†	*69	Jan. 13,'40
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68; Dec. 23,'39, p. 60.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G)	Isa Miranda-George Brent	Mar. 8,'40†	*74	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 66.)				
At Good Old Siwash	Wm. Holder - J. Barrett - B. Granville-E. Stone-V. Glaser			
(See "In the Cutting Room," Dec. 30,'39.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus			
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Mar. 25,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Golden Gloves	Jean Cagney-Richard Denning			
(See "In the Cutting Room," Jan. 13,'40.)				
Knights of the Range	Russell Hayden-Jean Parker	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Light That Failed, The (G)	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	*99	Dec. 23,'39
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 2,'40†		
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
(See "In the Cutting Room," Jan. 13,'40.)				
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Showdown	Wm. Boyd-Russell Hayden	May 10,'40†		
Sidewalks of London	Charles Laughton-Vivien Leigh	Feb. 16,'40†	85	July 9,'38
(Reviewed under the title "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
(See "In the Cutting Room," Sept. 23,'39.)				
War Along the Stage Trail	Wm. Boyd-Russell Hayden			
(See "In the Cutting Room," Jan. 20,'40.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Woman from Hell	Ralph Bellamy - Jean Cagney - Wm. Henry.			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Swift Justice	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fontaine	May 15,'39	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucile, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10,'39
Thou Shalt Not Kill 916 (A)	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Texas Steers (G) 866	Three Msequiteers-Carole Landis	May 12,'39	57	June 17,'39
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wolf of New York 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	
(See "In the Cutting Room," Jan. 6,'40.)				
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trever-W. Pidgeon			
Rancho Grande*	G. Autry-S. Burnette-J. Storey			
Village Barn Dance 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74	
(See "In the Cutting Room," Jan. 13,'40.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7, 39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16'39 pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	*60	Dec. 16.39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39	72	July 1,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Jan. 26,'40†	91	
(See "In the Cutting Room," Nov. 18,'39.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-M. Robson - E. E. Horton - L. Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56.				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard			
(See "In the Cutting Room," Sept. 16,'39.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Feb. 9,'40†		
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint's Double Trouble (G)	George Sanders-Helene Whitney-Bela Lugosi	Mar. 8,'40†	*65	Jan. 20,'40
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 16,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	58	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69, Dec. 30,'39; pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	*84	Dec. 23,'39
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird 025	Shirley Temple-Helen Ericson	Mar. 22,'40†	83	
(See "In the Cutting Room," Nov. 25,'39.)				
Charlie Chan in Panama 035	Sidney Toler-Jean Rogers	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Earthbound 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
For Women Only 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath, The, 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Apr. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	Apr. 5,'40†		
Little Old New York 041	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†		
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
Sailor's Lady*	J. Hall-D. Andrews-N. Kelly			
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
They Came by Night 033		Feb. 23,'40†		
Twinkle, Twinkle Little Star*	Linda Darnell-John Payne-Mary Beth Hughes-Roland Young			
Viva Cisco Kid, 039	Cesar Romero-Jean Rogers	Apr. 12,'40†		
Young As You Feel 032	Jed Prouty-Spring Bylngton	Feb. 16,'40†	59	
(See "In the Cutting Room," Dec. 16,'39.)				

(THE RELEASE CHART--CONT'D)

Title Star Running Time Rel. Date Minutes Reviewed

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Real Glory, The (G)	C. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16.'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy	Feb. 16,'40†	63	
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George			
(See "In the Cutting Room," Dec. 16,'39.)				
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Frances Dee			
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard			
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven			
Over the Moon (A)	Merle Oberon-Rex Harrison		78	Dec. 30,'39
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
(See "In the Cutting Room," Nov. 18,'39.)				
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G)	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Green Hell (G)	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Here for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
Invisible Man Returns (G)	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12.'40†	*81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Motreal 4054	R. Arlen-A. Devine-G. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Noland-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Lee Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen - Joy Hodges -			
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Friday	Boris Karloff-Bela Lugosi			
Danger on Wheels	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Double Alibi	Wayne Morris-Margaret Lindsay	Mar. 1,'40†		
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
Enemy Agent*	Richard Cromwell-Helen Vinson			
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
My Little Chickadee	Mae West-W. C. Fields-Jos. Calleia-D. Foran-A. Nagel	Feb. 9,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rigadoon	Lola Lane-James Craig	Mar. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Nov. 25,'39, pp. 57, 58.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11, '39, 39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jas. Stephenson	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Rat and a Baby (G)	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	*90	Jan. 13,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96.)				
Dead End Kids on Dress Parade (G)	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, pp. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Calling Philo Vance	J. Stephenson-Margot Stevenson	Feb. 3,'40†		
Castle on the Hudson	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 10,'40†		
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 17,'40†		
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maximilian.")				
Magic Bullets	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger			
(See "In the Cutting Room," Dec. 30,'39.)				
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore-Thomas Mitchell- Peter Lorre-Alan Hale			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Feb. 24,'40†		
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)'	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley			*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Brivele Der Mamen (A)	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby			88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cerdoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Lost on the Western Front* (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Singing Charro, The (Cuand Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya* (G)	Maurice Schwartz	Maymon	Feb. 5,'39	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
Traitor Spy	Bruce Cabot	Assoc. British		87	Dec. 30,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
Awful Goof, The 1427 Charley Chase Andy Clyde	Dec. 22,'39†	17
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39†	18
Heckler, The 1430 Charley Chase	Feb. 16,'40†	2 rls.
Mr. Clyde Goes to Washington 1429 Andy Clyde	Feb. 2,'40†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing But Pleasure 1428. Buster Keaton	Jan. 5,'40†	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oh, You Nazty Spy 1404 (3 Stooges)	Jan. 19,'40†	2 rls.
Olly to Bed, Olly to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Mar. 8,'40†	2 rls.
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16
CINESCOPES		
Threads of a Nation, The 1972	Jan. 19,'40†	1 rl.
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	10
COLOR RHAPSODIES		
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots' Expedition 1507	Feb. 9,'40†	6½
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39)		
Neil's Yells 9511	Nov. 3,'39†	7
Odd Sports 9804	June 30,'39	7
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Dec. 22,'39†	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Jan. 26,'40†	1 rl.
Sojourn in India 9555	July 7,'39	9½
COMMUNITY SING		
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.
FABLE CARTOONS		
Park Your Baby 175	Dec. 22,'39†	6
Little Lost Sheep 1751	Oct. 6,'39†	7
Practice Makes Perfect 1753	Apr. 5,'40†	6
FOOLS WHO MADE HISTORY		
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½
HAPPY HOUR Know Your History (Remakes from "March of Years")		
No. 3 9473	Apr. 21,'39	11
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11
KRAZY KAT CARTOONS		
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6
MUSIC HALL VANITIES		
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10
PHANTASIES CARTOON		
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½
SCRAPPY CARTOONS		
Scrappy's Rodeo 9756	June 2,'39	6
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7
SCREEN SNAPSHOTS		
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	10
No. 4 1854	Jan. 5,'40†	1 rl.
No. 5 1855	Feb. 9,'40†	1 rl.
No. 6 1856	Mar. 15,'40†	1 rl.
SPECIAL **SPORT THRILLS**		
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1804	Feb. 22,'40†	1 rl.
Jai Alai (1-6-40) 1802	Nov. 30,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Skiing Technique 1803	Jan. 19,'40†	1 rl.
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½
WASHINGTON PARADE		
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
No. 1 (11-25-39) 1991 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.
No. 3 1903 (Federal Bureau of Investigation)	Feb. 9,'40†	2 rls.

MGM

Title	Rel. Date	Min.
CARTOONS		
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Blue Danube, The (12-23-39) W-891 (color)	Oct. 28,'39	9
Bookworm, The (9-16-39) W-889 (Color)	Aug. 26,'39	9
Fishing Bear, The W-83	Jan. 20,'40†	1 rl.
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Little Goldfish, The (4-22-39) W-885 (Color)	Apr. 15, '39	8
Mad Maestro, The W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81 (color)	Dec. 9,'39	9
CRIME DOESN'T PAY		
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish P-1 Neil Hamilton-Lynne Carver	Dec. 23,'39†	20
No. 27—Know Your Money P-2	Jan. 27,'40†	21
FITZPATRICK TRAVELTALKS		
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia .... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Night Descends on Treasure Island T-57	Jan. 20,'40†	8
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27, '39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes (1-20-40) M-75 (Sepia)	Dec. 30,'39†	11
Old South, The M-77	Jan. 20,'40†	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 (Sepia)	Jan. 6,'40†	11
MUSICAL COMEDIES		
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
OUR GANG		
Auto Antics (9-16-39) C-942	July 22,'39	10
Alfalfa's Double C-134	Jan. 20,'40†	11
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2-39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10
PASSING PARADE (Sepia)		
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Maintain the Right S-104	Jan. 13,'40†	10
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Home Movies F-144	Feb. 17,'40†	7
How to Eat (7-8-39) F-958	June 10,'39	10
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

(THE RELEASE CHART--CONT'D)

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Little Lambkin C9-2	Feb. 2,'40†	1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile (1-6-40) K9-3	Nov. 10,'39†	10
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl.
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 9,'40†	1 rl.
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. A9-5	Dec. 29,'39†	1 rl.
Here's Hal (1-6-40) A9-4	Nov. 24,'39†	10
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl.
Moments of Charm of 1940 (10-4-39) A9-2 Phil Spitalny & Girl Orch.	Oct. 13,'39†	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Flo Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov. 17,'39†	11
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Sugar Wind V8-5	Jan. 19,'40†	1 rl.
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39†	10

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 10—P8-10	May 5,39	1 rl.
No. 11—(6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) E 8-8 (Special)	Apr. 7,'39	22
Females Is Fickle E9-3	Feb. 23,'40†	1 rl.
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearian Spinach E9-2	Jan. 19,'40†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11
1939-40		
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10
No. 3—(1-20-40) J9-3		10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro-Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts R9-6	Dec. 8,'39†	1 rl.
No. 71—Bowling Skill R9-7	Jan. 26,'40†	1 rl.

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept. 29,'39†	1 rl.
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39†	18

UNUSUAL OCCUPATIONS
(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—L9-3	Jan. 19,'40†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Slightly at Sea	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—(1-6-40) 04,204	Dec. 1,'39†	11

MARCH OF TIME

Title	Rel. Date	Min.
1938-39		
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17
No. 6—Republic of Finland, 1919-1940 (1-20-40) 03,106		18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twincuplets 03,204	Jan. 26,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,'39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,'39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinguette (7-15-39)	May 26,'39	8
West Wall (1-6-40) 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo (8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39†	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Billposters, The 04,105	Apr. 9,'40†	1 rl.
Day in a Dog's Life 04,109	July 12,'40†	1 rl.
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Date 04,106	May 10,40†	1 rl.
Donald's Dog Laundry 04,103	Mar. 8,'40†	1 rl.
Donald's Outboard Motor 04,107	May 31,'40†	1 rl.
Donald's Vacation 04,108	June 21,'40†	1 rl.
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Magician Mickey 04,110	Aug. 2,'40†	1 rl.
Officer Duck 04,101	Sept. 22,'39†	8
Riverter 04,102	Feb. 16,'40†	1 rl.
Sea Scout 94,115	June 30,'39	8
Tugboat Mickey 04,104	Mar. 29,'40†	1 rl.
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwazlest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Tempest Over Tunis 9107	June 9,'39	11

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl.
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Feb. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skiis")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39	7
Crack Pot Cruise 3253	Apr. 10,'39	6½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffy Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty (1-6-40) 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 25,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.
No. 73—Novelty 4378	Feb. 19,'40†	2 rls.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies (1-6-40) 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolie (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) John Payne	Nov. 25,'39†	15
Remember When (9-16-39) 5101 Eaton Boys	Jan. 20,'40†	20
One for the Books (1-6-40)		20

CANYON KIDDIES

Title	Rel. Date	Min.
Mighty Hunters (1-20-40)		7

COLOR PARADE

Title	Rel. Date	Min.
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.
New Horizons (1-13-40) 5104	Jan. 6,'40†	10

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16
Old Hickory (1-6-40) 5003	Dec. 23,'39†	17

LOONEY TUNES

Title	Rel. Date	Min.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5063	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec. 16,'39†	7
No. 80—Porky's Last Stand 5607	Jan. 6,'40†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and Hic Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb. 17,'40†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 21,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec. 16,'39†	7
No. 99—The Curious Puppy 5309	Dec. 30,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
The Crawfords "At Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty (11-4-39) Mrs. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept. 1,'39	22
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-13-40)		11
BRITISH		
Border Collie (8-12-39)		
Reporter Investigates Liberty (5-6-39)		17
CENTRAL		
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do it Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER INTERNATIONAL		
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.
PARAMOUNT BRITISH		
'Arf a Mo' Hitler (10-28-39)		28
PATHE COMMERCIAL		
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls.
WORLD		
City, The (5-20-39)		44
YORKE		
Couriers of the Nation (12-9-39)		17
Ninth State, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The 1-13-40) 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	2 rls. (each) (1 episode 31 min.)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept. 2,'39	(1st episode 29 min.)
Drums of Fu Manchu Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40†	
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec. 16,'39	18 (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (Larry (Buster) Crabbe	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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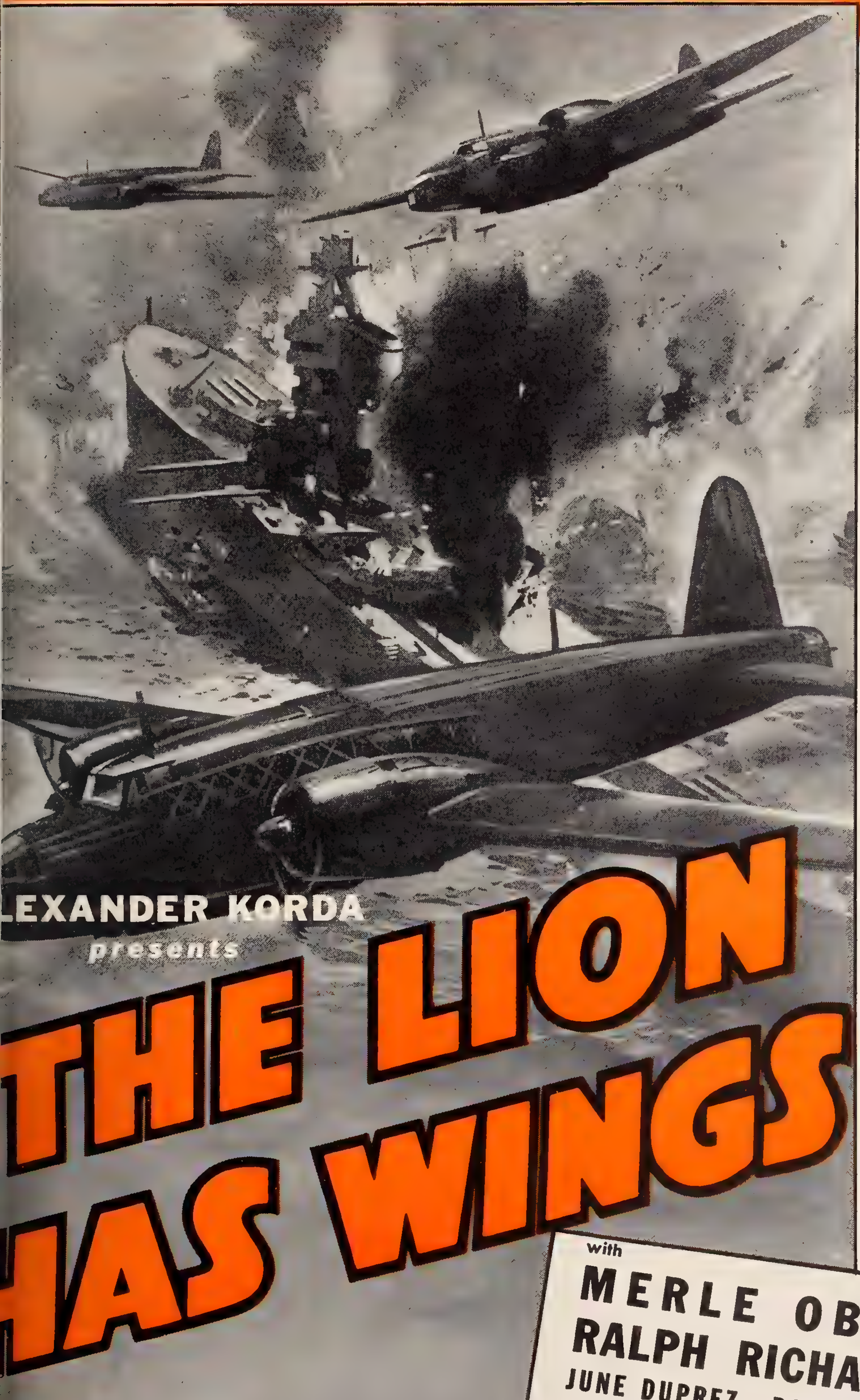

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LOWELL THOMAS
Narrator

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FEB. 16

CHARLES LAUGHTON

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VIVIEN LEIGH

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Majors Carry Protests on Copyright Bill to Congress

VOL. 138, NO. 5 FEBRUARY 3, 1940

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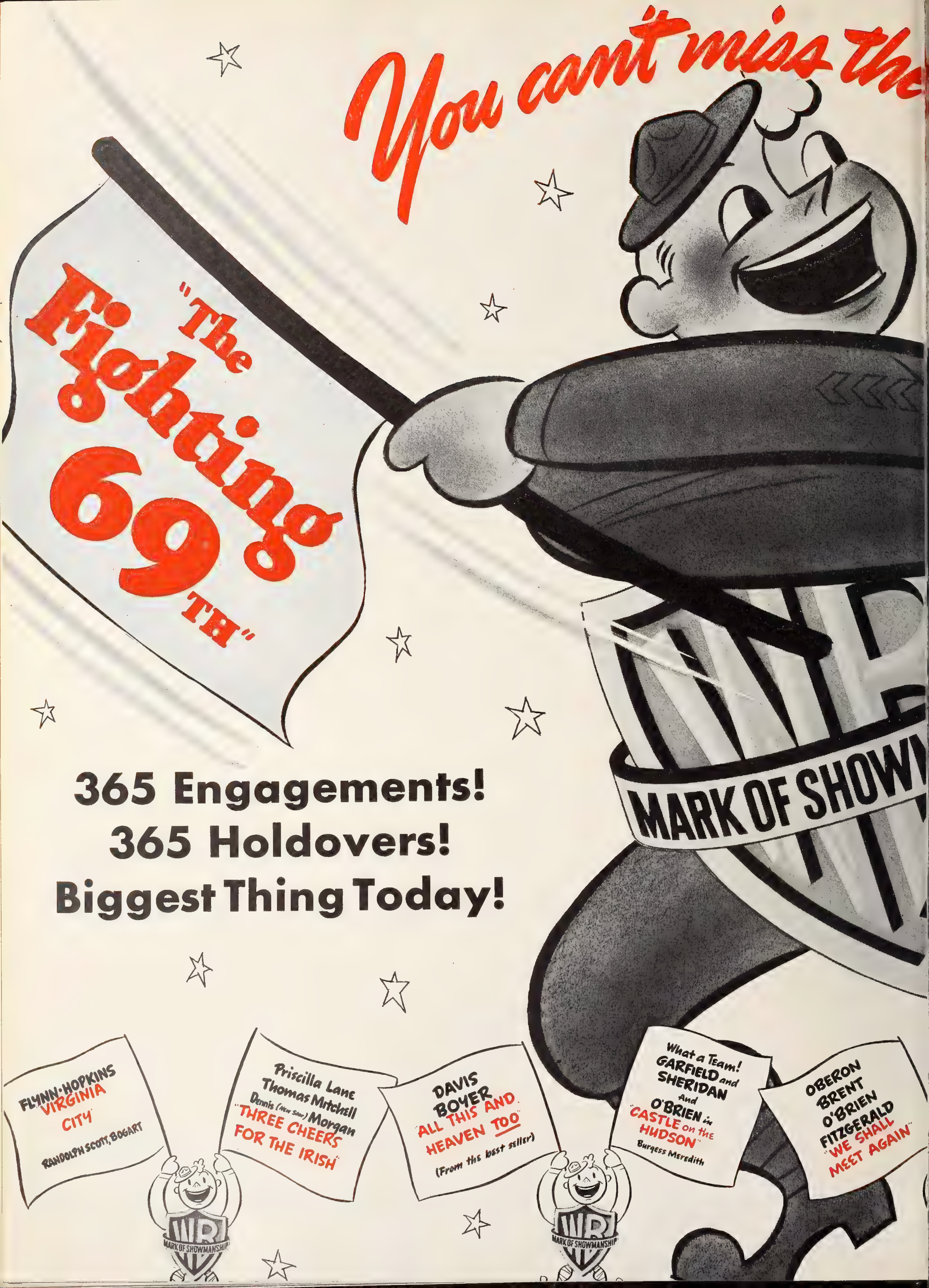

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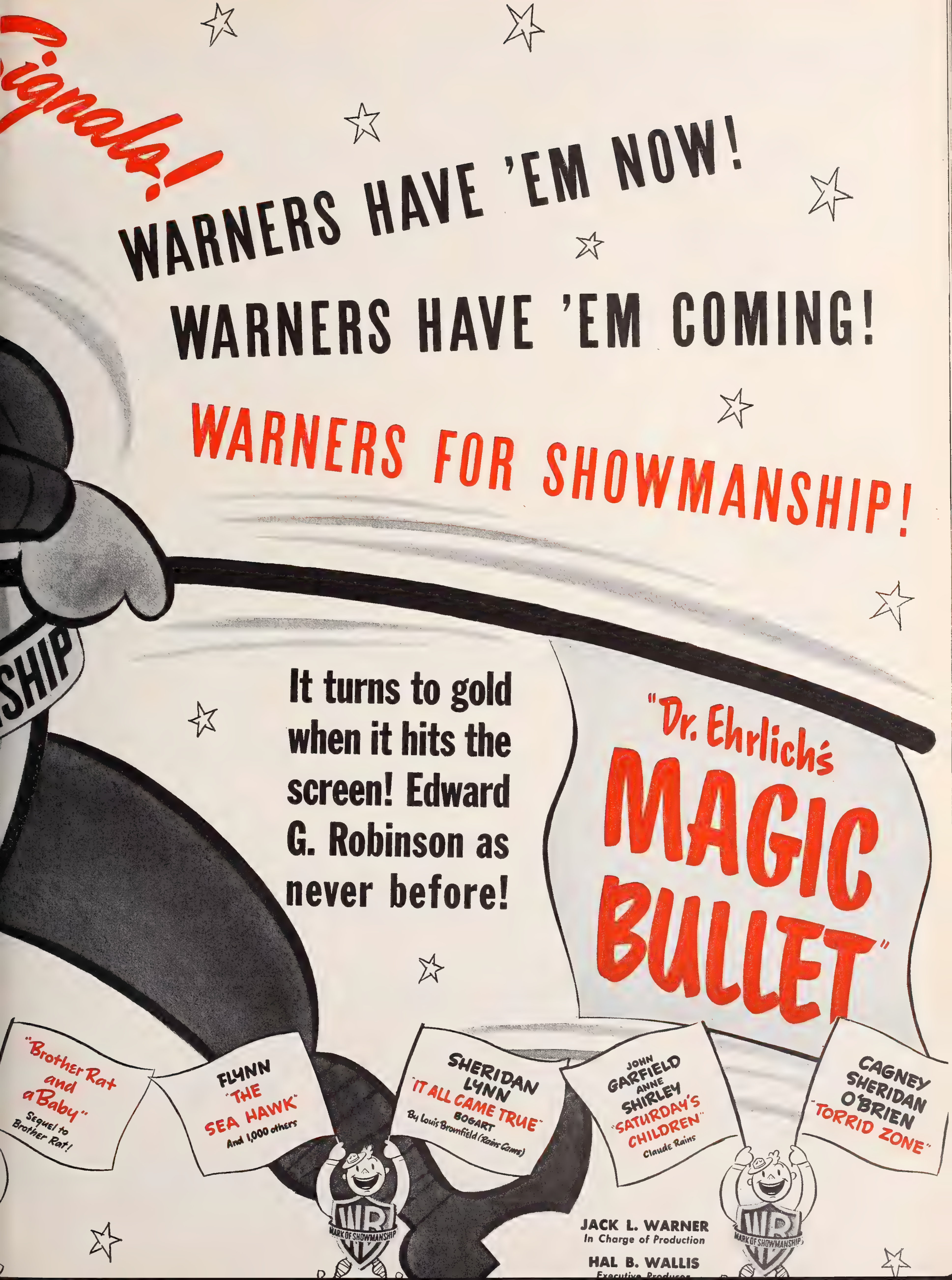
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MAGIC
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"Brother Rat and a Baby" Sequel to Brother Rat!
FLYNN "THE SEA HAWK" And 1,000 others
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WARNERS FOR SHOWMANSHIP!

It turns to gold when it hits the screen! Edward G. Robinson as never before!

JACK L. WARNER
In Charge of Production

HAL B. WALLIS

What did the police do at Miami premiere of "Little Old New York"?

See page 43

What about "The Blue Bird" vs. "Snow White"?

See page 45

What does the theatre manager think of "The Grapes of Wrath"?

See pages 47-48

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 5

February 3, 1940

WHY TRADE PRESS

FIRST American business paper, *Merchant's Magazine and Commercial Review*, just a hundred years ago, made its debut with a declaration of policy, observing:

¶ "Commerce is not only a business, but a science, extremely intricate in some of its developments, and calculated to elevate the mind, and enlarge the understanding, when pursued upon legitimate principles, and with high and honorable views.

¶ "The questions which arise in such extended intercourse with the world, are multifarious and diversified. The knowledge and information necessary to guide the adventures to a successful termination, is often complex and difficult of solution; The sources . . . are not always accessible. . . .

¶ "One of our prominent objects will be: to raise and elevate the commercial character—to point out the requisites necessary to form the thorough and accomplished merchant. An expensive education, and a long course of study, is necessary to form the statesman, the physician, or the common lawyer; but every clerk seems to think he can at once assume the practical merchant, and spring, ready armed and equipped, into the active business of life, like Minerva from the head of Jove; forgetful that as pretenders in one case soon sink into oblivion and disgrace, he cannot expect otherwise than loss and discomfiture, if wanting the elementary information necessary to success."

— — —

AND this dissertation on the business press long ago had just passed across the desk when came to hand the December issue of *The Manager*, organ of Famous Players Canadian Corporation, with a piece Mr. John Fitzgibbons addressed to his staff and discussing some box-office notions gleaned from an article in *Motion Picture Herald*. And he added:

"*I suggest that you let your copy of* Motion Picture Herald *and the supplements circulate through the employees of your theatre. It keeps them up to date on their business, and, very often, somebody in your organization may spot an item of interest you have overlooked that can be used to your advantage. This is particularly true in your projection and maintenance departments.*"

△ △ △

PUBLICITY 1865

A DELICATE description of what publicity might be, with certain skill and discretion, is conveyed in some yellowed papers turned up the other day among archives of the Business Historical Society in Boston. It seems that Mr. Augustus Dickens of the Illinois Central railway's land department had heard of a possible promotion job with the Burlington which had a lot of land to sell. So, on March 22, 1865, he wrote in application:

"*As a brother of Charles Dickens, the English Author, I have picked up a smattering of literary 'ability' that might be useful . . . and I might be able to 'guild the frame, without spoiling the picture'.*"

Mr. Dickens did not get the job, and the record does not so far disclose why. The next year he died, in Chicago, and is buried in a still unmarked grave in Graceland Cemetery.

Incidentally, the researches of Mr. Richard C. Overton of the Burlington remind us that in this period Charles and the younger Augustus were at odds because it appears that the author, somewhat oversold by publicity, had most unprofitably speculated in a southern Illinois swamp. Probably someone sold him only the well "guilded" frame, and threw in the picture free.

— — —

The collections of the Business Historical Society, Baker Library, Soldiers Field, Boston, is the most important and organized array of significant commercial documents in America, probably in all the world. In the files, available to research workers, is much motion picture material, including the records of the first five film companies in America, 1892–1896, presented to the editor by the late Norman C. Raff, and some ten years ago sent to the Society, along with many more recent documents.

△ △ △

SOAP IN HIS EYES

ENTIRELY without the cooperation of Mr. Jimmy Fidler we have at last come upon a transcript of his radio "editorial" in which he so bitterly takes to task "a film trade magazine", *Motion Picture Herald*, and indicts "major studios" because Miss Deanna Durbin was not listed among the ten topmost moneymakers in our annual poll of showmen.

The basic difficulty arises from the fact that when Mr. Fidler asked the editor of *The Herald* for exclusive pre-release of the poll the request was denied. Mr. Fidler is much pained when he is denied. He sells a shampoo on the air and lathers easily. Sometimes he gets soap in his eyes, while blowing his bubbles.

The transcript indicates that the printed word is not a familiar and ready form of communication to Master Jimmy. He charges that "the list is all wrong. It's not a fair test of box office value. True, the theatre managers vote—but who owns a large percentage of those theatres? Why, the major studios, of course, and obviously the operators of those houses would vote for stars of their own studios. . . . "

Now if James will get one of his clerks to read the *Herald's* poll to him, he will learn that it presented first, separately, the vote of the independent exhibitors, then the vote of the circuit exhibitors, then the combined result—and lastly he will discover that the circuits cast a stronger vote for Miss Deanna than did the independents.

What troubles Mr. Fidler is that when he went on the air a-guessing our poll results he made an error. His guess was not so bad, but since he is infallible, *The Herald* and all the nation's showmen must be wrong, or conniving.

Editorially, there is a question as to whether Jimmy-on-the-air rates this space.

—*Terry Ramsaye*

This Week
in the News

Big Battle Brewing

A BLOW to the tentative 10 per cent wage increases given, most reluctantly, by Hollywood producers, last fall, to some 13,000-odd studio craftsmen, was dealt this week by a group of studious auditors, bookkeepers and accountants, who concluded that earnings do not permit of the tentative raises, and that they should be rescinded.

When the big-guns of organized production yielded, under strike threats, to the demands of William (Willie) Bioff, studio labor leader, for 10 per cent pay raises, in September and November, they pleaded that economic conditions brought on by narrowing markets growing out of the World War II, did not permit any such enlargement of craftsmen payrolls. Bioff told the producers that while he would not take a negative answer to his demands, the producers could submit their books to his unions on February 15th, and if the evidence therein warranted, the matter of rescinding the increases would become the order of business between a committee of producers and labor, assembled specially for the purpose, with arbiters taking up the case in the event of disagreement.

Individual reports of the eight large companies, covering operations for the 13 weeks ended December 1, last,—the first quarter of the war, were completed Wednesday and delivered to MPPDA headquarters, New York, to be forwarded at once to Y. Frank Freeman, Paramount studio head, in Hollywood. Mr. Freeman will serve as acting chairman of the Hollywood Motion Picture Producers Association negotiating committee, which will ask that the increase be rescinded.

The audited reports cover only results of operations from production and distribution, excluding box office theatre earnings of companies having theatre affiliates, since the wage increases concerned only studio employees.

Thus, even companies whose earnings for the three months period under consideration were on a par with or better than earnings for the corresponding period of 1938, were found by the auditors to be in a position in which the wage increases were described as unjustified after theatre earnings had been deducted. Such companies are reported to include Loew's, Paramount, Twentieth Century-Fox and Warners.

On the basis of international trade conditions resulting from the war, particularly the "freezing" of 50 per cent of the distributors' British revenue and the unfavorable status of foreign exchange, all producer-distributors are held by the auditors to be in no position to grant the wage increases.

In some instances it was pointed out that the "freezing" of $1,500,000 to $4,000,000 or more of individual company revenues in Britain would be equivalent to, or would exceed, total earnings of some companies from production and distribution. In such cases, it was said, those companies still may show good profits as a result of theatre earn- the ability of production and distribution to ings which, however, have no bearing on bear the burden of the wage increases.

How far the auditors' reports will go toward influencing the studio unions to rescind the increases is not being stressed in the majors' home offices. Generally, the opinion seems to be that the IATSE may not voluntarily relinquish the raises, despite the evidence, and that the matter will end up in the hands of an arbitration board, in accordance with the November agreement.

It is believed in New York that the studio unions are less concerned with the ability of the large companies to meet the cost of the wage increases than they are with their admitted determination to obtain for studio workers a larger share of the production money being spent in Hollywood.

Those Markets

AMERICAN motion picture film exports for 1939 decreased 27,600,000 linear feet in positive and negative sound motion picture films to the foreign markets of the world as compared with 1938 exports, according to Nathan D. Golden, Chief of the Motion Picture Division of the U. S. Bureau of Foreign and Domestic Commerce, of the Department of Commerce. This is a decrease of 14.7 per cent and reflects in part the effects of the international situation on Hollywood sales abroad.

A total of 160,582,315 linear feet of entertainment film, with a declared value of $3,400,657, was exported in 1939, compared with 188,237,129 linear feet valued at $4,268,818. (Valuation figures are based on linear footage and should not be confused with film remittances. Valuation is based upon raw stock film costs.)

The following table shows a breakdown of the above totals according to percentage change for the years 1939 and 1938 for sound positive and negative film.

	1939			1938	
Negative	Feet	Value	Percentage Change	Feet	Value
Sound	8,079,437	$ 339,602	— 4.9%	8,498,012	$ 300,351
Positive Sound	152,502,878	$3,061,055	—18.3%	186,739,117	$3,968,467

Brazil supplants the United Kingdom as the largest consumer of American films in footage, importing 14,119,038 linear feet of positive and negative with a value of $268,065. Argentina follows closely with 13,588,743 feet at $227,433. Mexico remains third with 8,785,001 feet at $245,252.

United Kingdom's imports from the United States in 1939 show more than a 50 per cent decrease, which reflects itself primarily in positive imports, since negative imports show an increase. There were 6,692,205 feet of positive at $149,838, contrasted with 14,359,042 at $380,040. Negative exports increased by 500,000 feet, totaling 1,923,884 of negative at $71,108, compared with 1,407,974 feet at $54,892 for 1938.

All types of motion picture equipment exports declined, Mr. Golden said.

Recording sound equipment exports amounted to $217,060 as compared with $283,139 in 1938. Sound reproducing equipment exports were $936,236 as against $1,340,438 in 1938.

Deadline Nears

WORKING somewhat feverishly to place their heaviest guns into line for battle, without any knowledge of the date when they will meet face-to-face in the open, opponents in the Neely block booking bill issue, will learn this week that the zero hour has been set for March, before full view of the entire committee of 24 members of the Interstate Commerce Committee of the House of Representatives in the nation's Capitol Building at Washington.

The House Committee on Tuesday agreed, 'though tentatively, to hold Neely bill hearings before its 15 Democrat members and nine Republicans, with Representative Clarence F. Lea, of California, committee chairman, presiding. The exact date will depend upon committee disposition of other legislation, a sub-committee embarking next week on hearings on a bill for Federal control of petroleum—(many opponents of the Neely bill view it as a form of Federal control of motion pictures).

Unofficially, some Interstate Commerce Committee members conceded that Neely proponents are bringing a great deal of pressure upon the committee to move the legislation quickly, so that there may be no chance of Congress adjourning before its disposition. Committee members, however, insist that the measure be taken up in its proper order.

Many a trade headline this week carried news of activity within and outside the industry on the anti-block booking legislation; opposing sides took their fight before Hollywood for the first time (see page 15); Felix Jenkins, counsel for 20th Century-Fox, said that Colonel H. A. Cole, Allied leader, had admitted that block booking does not force an exhibitor to play immoral pictures (also see page 15).

A Trend

THERE ARE SIGNS of a trend toward promotional aid for merchandising pictures outside of the regular home office publicity-exploitation staffs of majors, as witness moves in that direction by Columbia and Paramount.

This week Columbia and Wesley Ruggles announced that Russell Birdwell and Associates have been engaged to do special publicity and exploitation on "Too Many Husbands." The film, based on the Somerset Maugham story, stars Jean Arthur, Fred MacMurray and Melvyn Douglas and is scheduled for release in the spring.

The Columbia publicity and advertising department will carry on as usual for this picture and the Birdwell group will do only special exploitation. The Birdwell group in addition to regular work on Selznick-International pictures has done special publicity on "Nurse Edith Cavell" for RKO and "Drums" for Alexander Korda.

Last week it was announced that Paramount executives had decided that "Dr. Cyclops," a picture of the "King Kong" type, needed special handling, so Tom Fizdale, an outside press agent, has been engaged to take care of exploitation, publicity and advertising on the picture. His agency will also negotiate special commercial licenses and tieups. The picture's cast is headed by Albert Dekker and Janice Logan, who are not wellknown at the box office.

Paramount executives considered that because of the unusual phases of the picture, publicity could be handled better on the outside. The regular Paramount advertising and exploitation staff will cooperate to some extent with Mr. Fizdale, but he will concentrate on the one job.

Rather than a general trend in this direction as reported this week on Broadway, the "outside" arrangement is for only one picture and does not indicate that the company plans to turn over advertising and publicity to an outside organization.

United Artists producers frequently use their own publicity staff as well as the distributor's. David O. Selznick introduced the practice, followed by other major companies, when he commissioned Russell Birdwell Associates to help on "Gone With the Wind."

It was reported that Paramount had approached the Birdwell company and also Steve Hannagan but both groups had other commitments. Mr. Hannagan was too busy publicizing the majors' defense against the Government's anti-trust suits, also Miami's beaches and bathing beauties, etc., etc. Russell Birdwell, in addition to "Wind" work, has his regular business on all Selznick productions.

Hail, Decency

A UNIQUE TRIBUTE, from the outside, came this week to the motion picture industry for its general adherence to standards of taste and decency, which it voluntarily adopted, under the Production Code, on July 1, 1934: The *Motion Picture Review Digest,* New York, discontinued publishing its guide rating the suitability of pictures for families, schools and general public, because "today the movies, if not blameless, at least observe reasonable standards of taste and decency, and, with increasing 'purity' on the part of the producers, the number of subscriptions to the *Digest* has tended to decrease."

The H. W. Wilson Company, one of the biggest publishers of reference books and guides to periodical literature, and publishers of the *Motion Picture Review Digest,* in its notice to subscribers announcing discontinuance of the *Digest,* explained that it turned to the motion picture service after libraries were "besieged by requests for information" "by parents who were concerned about the films that their children were to see," at a time when "the country was in the grip of strong agitation against what were felt to be violations by motion picture producers of ordinary standards of decency and morality." But, the new order has brought a growing lack of purpose, and, so, the publishers now say, "Hail and Farewell" to its *Digest.*

Showmanship

DIRECT-TO-THE-PUBLIC selling—the exhibitor's field of box office merchandising—was discussed, examined and given proper recognition as a jury of industry experts on Tuesday conned over outstanding examples of the art and craft of showmanship before selecting the winners of the Quigley Grand Awards for 1939. (Page 14.)

The Silver Plaque went to Ray Bell, director of publicity for Loew's theatres in Washington, D. C., and the Bronze Plaque was awarded to Lige Brien, manager of the Warner Prince theatre, Ambridge, Pa.

Uncle Sam, Competitor

GROWTH of the United States Government—New Deal alphabetical agencies as "big-time" film producers seems near an end. Certain of the public and of Congress started a long time ago to regard much of the motion picture activities as "boondoggling."

It was disclosed this week at a hearing before the House Appropriations Committee that "The Plough That Broke the Plains," which played hundreds of theatres, had been withdrawn from circulation, due to a lack of funds to bring the picture up to date, to show agriculture improved.

The same Congressional committee this week refused to approve funds for establishments set up by President Roosevelt, which would take in the Administration's plan for a federal film and radio service to act as a clearing house.

U. S. film and radio divisions were transferred to the Office of Education last July from the defunct National Emergency Council. These divisions are operating with funds carried in relief appropriation measures which were passed before the transfer and will be enabled to continue until next June 30th, at which time they will pass out of existence unless Congress now makes their establishment permanent.

Doubt Bioff

WILLIAM BIOFF, West Coast studio union leader, has not "rehabilitated" himself since his 1922 Chicago jail sentence, as he said he has, nor has he worked at any of the crafts he represents in Hollywood, the State of Illinois, through James Cunningham, assistant state's attorney, charged this week, in asking California Governor Culbert Olson for Bioff's extradition, to serve out the remainder of the Illinois sentence.

Bioff, chairman of the American Federation of Labor Conference of California Studio unions, is out on bail in Los Angeles on the Chicago re-arrest, and also on two counts of federal income tax evasion.

FOR READY REFERENCE TO THE BUSY READER

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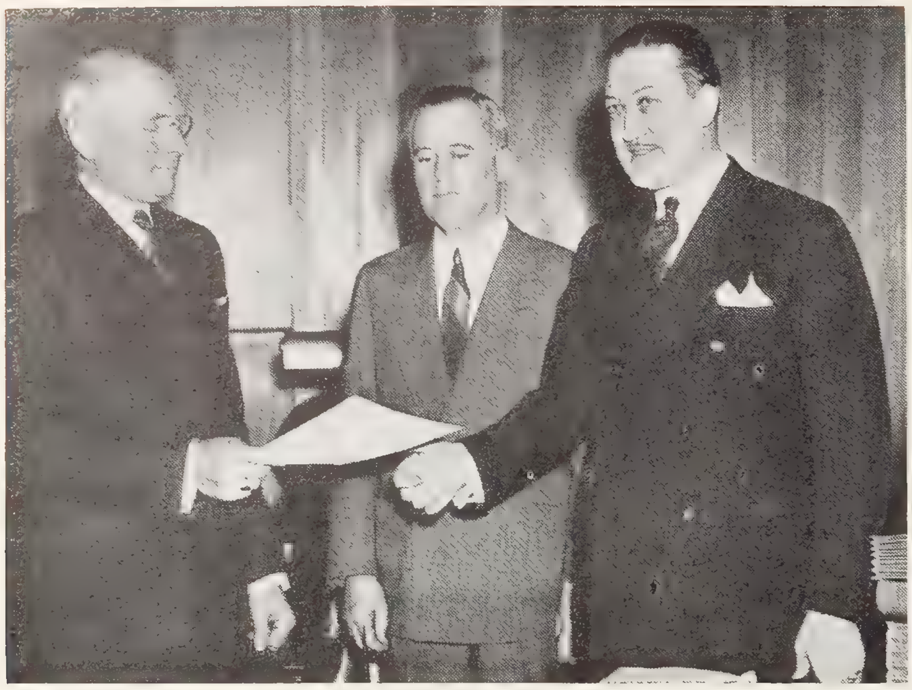
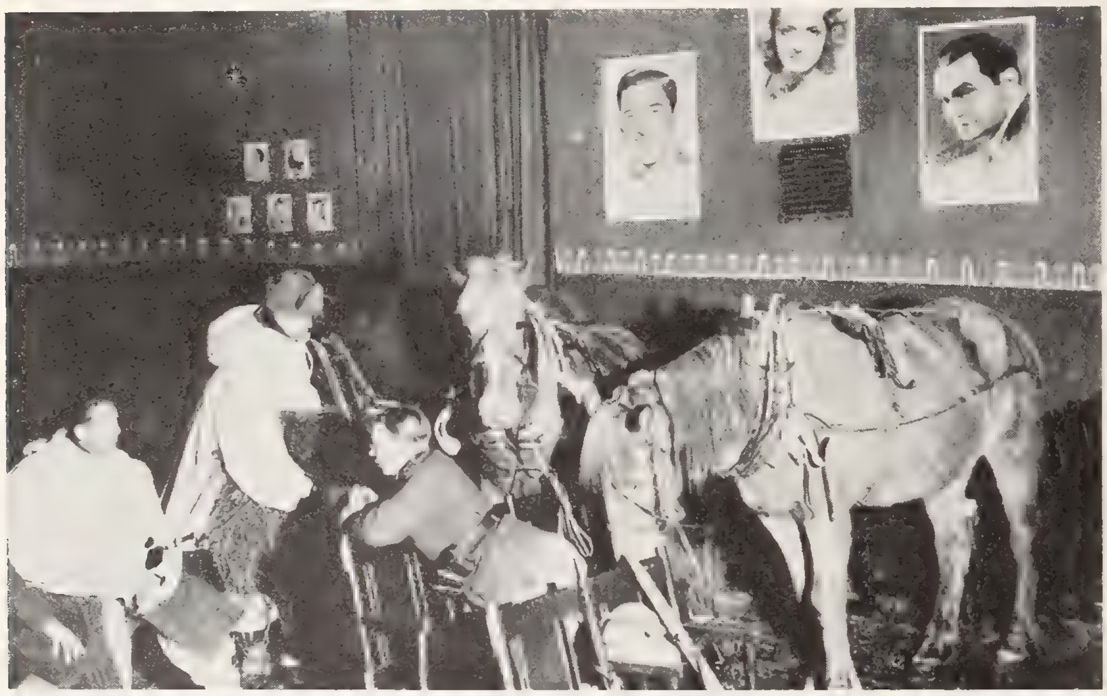
THIS WEEK IN PICTURES



REBIRTH. The trustee in reorganization turns the final bill of sale over to the accredited officers of the new RKO, just now emerging from the seven lean years. Left to right, at the moment of transfer: Andrew Christensen, vice-president of the Irving Trust Company; Richard C. Patterson, chairman of the board of directors of Radio-Keith-Orpheum, and W. J. Merrill, vice-president of the company.

By Metropolitan

PINOCCHIO ON ICE. Dorothy Lewis, skating star, and some of her troupe perform on the Rockefeller Center Ice Pond as the Blue Fairy, Pinocchio, Jiminy Cricket and J. Worthington Foulfellow (of whom there are two), characters from the second full length Walt Disney cartoon which opens Wednesday at the Center theatre in Rockefeller Center. A quorum of local chapters of the Sidewalk Superintendents Club and the Excavation Watchers Society supervised the performance with loyal enthusiasm.



By Acme

PERSONAL APPEARANCE of Mars in the theatre above on the Salla front in Finland has superseded all other performances. The transition from horse opera to horses was made necessary by the exigencies of war and is for the duration. The picture was taken by Acme staff photographer, Eric Calcraft, stationed with the Finnish army on the northern front.

HARRY M. WARNER, right, addresses the Los Angeles Fighting 69th dinner at the Biltmore Hotel, one of the several similar affairs given across the country to mark the opening of the Warner picture of that name. Seated is Joseph Scott, Los Angeles attorney, one of the guests of honor.

ROBERT J. O'DONNELL, below, executive of the Texas Interstate circuit, in New York for a visit, tells the press his views on the Neely Bill. The interview is reported on page 16.

By Staff Photographer

THE TREASURER and one of the chief assets of Republic, below, get together at the party given for the press by the company at the Village Barn in Greenwich Village, New York, for the screening of its "Village Barn Dance." As you may have guessed they are Grover Schaefer and Gene Autry.

By Staff Photographer

By Staff Photographer

$85,000 in cash and pledges was contributed for the New York and Brooklyn Federation of Jewish Charities at a luncheon held by the amusement division of the Federation at the Astor Hotel. Left to right: former Mayor James J. Walker, the guest of honor; John Golden, who presided; David Bernstein, co-chairman with George Jessel of the amusement division, and Will H. Hays.

By Staff Photographer

SIDNEY C. DAVIDSON, left, who has been appointed advertising and publicity director for the Film Alliance of the United States.

A PLAQUE for "extraordinary achievement in the motion picture industry" is presented to William LeBaron, Paramount director of production, at a Masquers' Club banquet in Hollywood. Edward Earle, dinner chairman; Mr. LeBaron; William B. Davidson, president, and William Collier, Sr., master of ceremonies

ALBERT de COURVILLE, right, British producer, tells the press in New York of possible plans for production in the United States. His last production was "An Englishman's Home" which will be distributed in America by Columbia Pictures.

By Staff Photographer

ERNST LUBITSCH, below, was guest of honor at a reception given by the Hundred Year Association at Arnold Constable's, New York's oldest general store. The director of "The Shop Around the Corner," presently playing at the Music Hall, made a tour of the oldest stores in the city to collect material for a new picture. Left to right: Isaac Liberman, president of Arnold Constable and Co.; William Schieffelin, Jr.; Mr. Lubitsch, and Clendenin Ryan, Commissioner of Commerce and as such connected with Mayor LaGuardia's campaign to bring production to New York.

By Cosmo-Sileo

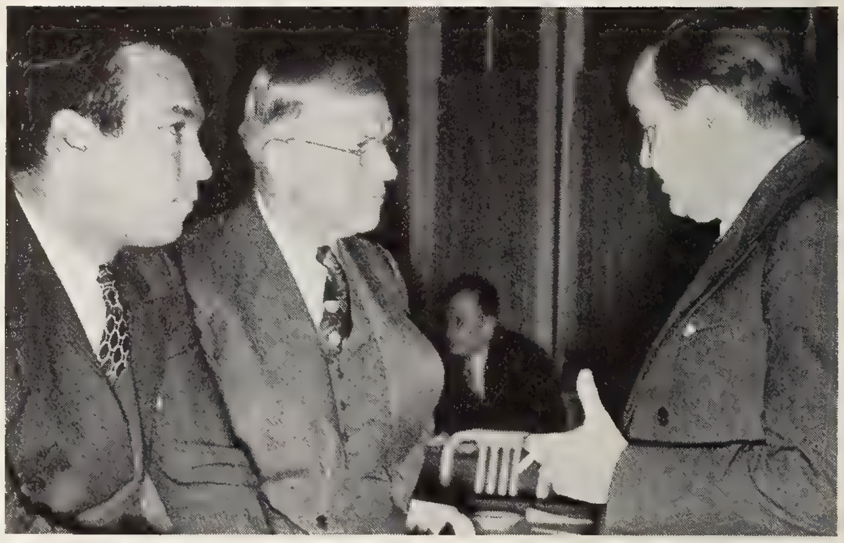
Jury of Experts Picks Winners of Quigley Awards

A COMMITTEE of industry executives, experts all in the arts and crafts of motion picture advertising, on Tuesday selected Ray Bell of Washington, D. C., and Lige Brien of Ambridge, Pa., as winners of the 1939 Quigley Grand Awards. These pictures were taken as the judging proceeded at the Hotel Astor. (Story on page 14).

(Pictures by Staff Photographer)

Above, Martin Quigley with Charles E. McCarthy of Twentieth-Century-Fox.

Above, George C. Walsh of Netco Theatres and Edmund C. Grainger of the M. A. Shea Theatres.



Right, Leonard Goldenson of Paramount, Herman Wobber of Twentieth Century-Fox, and Colvin W. Brown of Quigley Publications.

Right, Lynn Farnol of United Artists, John J. O'Connor of RKO Theatres, and Monroe Greenthal of United Artists.

Jack Cohn and Maurice Bergman, Columbia; Louis W. Schine, Schine Theatres.

A-Mike Vogel, Round Table chairman.

Charles Casanave, Advertising Accessories.

S. Charles Einfeld of Warner Brothers.

Edward Golden of Monogram Pictures.

Alex Manta of Indiana-Illinois Theatres.

By Cosmo-Sileo

Starting (front and center) with George C. Walsh and thence clockwise the guests and judges are: Al Finestone, Maurice Bergman, Arthur Mayer, Irving Lesser, Charles E. McCarthy, Robert M. Gillham, John J. O'Connor, Harry Mandel, William Sussman, Harry Goldberg, Monroe Greenthal, Lynn Farnol, S. Barret McCormick, Gertrude Merriam, James P. Cunningham, Martin Quigley, Jr., Edmund C. Grainger, F. J. A. McCarthy, Edward M. Fay, William J. Heineman, Theodore J. Sullivan, Ray Gallagher, Cliff Lewis, Leo Brady, James A. Cron, Herb Fecke, A-Mike Vogel, William R. Ferguson, Jack Cohn, Edward Golden, Colvin W. Brown, Herman Wobber, Martin Quigley, Louis W. Schine, Alex Manta, Milton Silver, Louis Pollock, Hal Young, Charles Casanave, Don Velde, Leonard Goldenson, Sam Shain, S. Charles Einfeld, Mort Blumenstock, Rhett Hall.

Above, Edward M. Fay, Fay Theatres; F. J. A. McCarthy, Universal.

Mort Blumenstock of Warner Brothers, and David Chatkin of Monarch Theatres.

Sam Dembow, Jr., of Paramount, and Louis W. Schine of the Schine Theatres, Gloversville, N. Y.

William Ferguson, MGM; Robert Gillham, Paramount.

Oscar A. Doob, MGM; S. Barret McCormick, RKO.

Vincent McFaul, McFaul Theatres; Harry Goldberg, Warners.

QUIGLEY GRAND AWARD WINNERS ARE CHOSEN BY BLUE RIBBON JURY

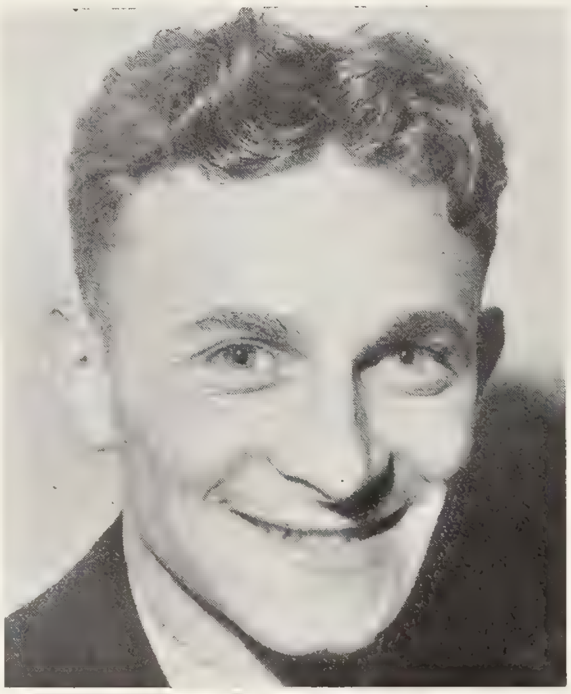
SHOWMANSHIP, the final and determining sales appeal staged by the exhibitor at the box office, again received its deserving recognition this week as a blue ribbon jury of distribution, advertising and circuit executives reviewed the entries in the sixth annual Quigley Awards competition and selected for the Silver and Bronze Plaques two showmen in widely varying situations, Ray Bell, publicity director for Loew's theatres in Washington, D. C., for the Silver, and Lige Brien, manager of Warner's Prince theatre in Ambridge, Pa., a third run house, for the Bronze.

The judging took place at the Hotel Astor in New York City where 34 executives, including several who had come from out of town especially to take part in the selection, examined the scrapbooks of campaigns submitted to the Managers' Round Table by exhibitors throughout the country.

Martin Quigley, publisher and editor-in-chief of Quigley Publications, and A-Mike Vogel, chairman of the Managers' Round Table, were hosts to the showmanship experts at the judging and at the luncheon which followed the balloting.

Quarterly Winners Eligible

The showmanship ideas and promotions admitted to the finals in the competition were those of managers who won places in the quarterly competitions during 1939. The Silver Plaque winner, Mr. Bell, won a Quarter-Master citation in the first quarter, a Quarter-Master medal in the second quarter and plaques in the third and fourth quarters. He has been a contributor to the Round Table for four years and has been one of its most active members. Although he has placed high in the finals each year he has never before received either of the top awards.



RAY BELL, Winner of Silver Plaque

LIGE BRIEN, Awarded Bronze Plaque

Mr. Brien won his Bronze Plaque after receiving Quarter-Master citations in the first and third quarters and a plaque in the fourth quarter. A new member of the Round Table, this is his first year of competition.

Circuit executives who came from out of town to accept invitations to partake in the judging included Alex Manta of the Indiana-Illinois circuit from Chicago; Vincent McFaul from Buffalo and Louis W. Schine from Gloversville.

Value of Showmanship Stressed

The Awards winners will be taken to Hollywood this Spring as the guests of QUIGLEY PUBLICATIONS, where they will be presented with the Silver and Bronze Plaques at a luncheon to be attended by ranking studio executives and personnel. The trip will include visits to the studios and a week of entertainments.

Before introducing the speakers at the luncheon Mr. Quigley thanked the judges for attending. Outlining the importance of the competition, he said: "There are unfortunately those in one part of this industry who believe an attraction board is all that is necessary to sell a picture. Occasionally there is a picture that needs only an attraction board. Unless great effort is put behind the vast quantity of films which the theatres must play, it is impossible for the components of the industry to exist."

The first speaker, Mr. Schine, vice-president of Schine Theatres, praised the Awards and the encouragement they give managers.

"The best way for our own theatre managers to advertise themselves is to send in their work to the Round Table," he said. The first thing we see on going into a manager's office is the Round Table membership certificate."

He said that at first he did not fully

(*Continued on page 75, column 1*)

THESE ARE THE JUDGES WHO OFFICIATED AT THE SHOWMANSHIP VOTING

Maurice Bergman, Columbia
Mort Blumenstock, Warner Brothers
Charles Casanave, Advertising Accessories
David Chatkin, Monarch
Jack Cohn, Columbia
Albert Deane, Paramount
Sam Dembrow, Jr., Paramount
Oscar A. Doob, Loew's
S. Charles Einfeld, Warner Brothers
Lynn Farnol, United Artists
Edward M. Fay, Fay Theatres
William R. Ferguson, M.-G.-M.
Robert M. Gillham, Paramount
Harry Goldberg, Warner Brothers
Edward Golden, Monogram
Leonard Goldenson, Paramount
Edmund C. Grainger, M. A. Shea
Monroe Greenthal, United Artists
William J. Heineman, Universal
Irving Lesser, Roxy Theatre
Cliff Lewis, Paramount
Charles E. McCarthy, 20th Century-Fox
F. J. A. McCarthy, Universal
S. Barrett McCormick, R.-K.-O.
Harry Mandel, R.-K.-O.
Alex Manta, Indiana-Illinois Theatres
Arthur Mayer, Rialto Theatre
John J. O'Connor, R.-K.-O.
Louis Pollock, Universal
Louis W. Schine, Schine Theatres
Milton Silver, National Screen Service
William Sussman, Twentieth Century-Fox
George C. Walsh, Netco Theatres
Herman Wobber, Twentieth Century-Fox

MYERS AND SCHAEFER TAKE FIGHT OVER NEELY BILL INTO HOLLYWOOD

Member High in Counsels of Screen Writers Guild Says Group Opposes Measure; Ballot Sent Personnel

Carrying the running fight over the Neely bill three thousand miles from their home bases of operation to the center of production of the motion picture, Abram F. Myers, general counsel and chairman of the board of the Allied States Association, representing minority exhibition, and George J. Schaefer, president of RKO, representing major distribution-exhibition, laid their best arguments for and against the measure before Hollywood Monday night at an open meeting of members of the Screen Writers Guild.

[*The House Interstate Commerce Committee in Washington on Tuesday tentatively agreed to hold hearings on the bill in March. See page* 8.]

Mr. Schaefer pounded home his warning of a threat to the industry inherent in Government regulation, declared that the bill constitutes an attempt to impose an impossible and uncertain price regulation upon distribution, pointed out that every worthwhile picture is shown in 10,000 to 11,000 theatres, and challenged the proponents of the measure to show that exhibitors had taken advantage of the 10 per cent cancellation clause to discard pictures they considered of questionable moral content.

Mr. Myers emphasized that three elements of the bill are the settlement of a clearcut issue of right and wrong, an enlarged opportunity for creative talent, and a bowing to the inevitable decentralization movement already underway in the industry. Not only would operation under the provisions of the measure provide greater prestige for writers but it would open up the business to the competition of independent production, declared the Allied leader.

Censorship Seen

Following the debate the Guild held an open forum at which, on direct question as to real intent of the Neely bill synopsis clause, Mr. Myers admitted that, in effect, it would enforce censorship by enabling communities to suppress a picture which the synopsis disclosed was not to their liking.

Late this week ballots to be marked according to writers' preferences for or against the Neely bill will be mailed to members of the Screen Writers Guild and the results obtained therefrom will determine official attitude toward the proposed legislation.

Predicts Writers' Opposition

A high official of the Screen Writers Guild unofficially forecast that its members overwhelmingly would oppose the Neely bill. He based his prediction on the attitude of the writers toward the answer by Mr. Myers to questions interposed by Walter Wanger.

Approximately 200 writers and representatives of various organizations in Hollywood attended the session, held in the Florentine Room of Hollywood's Roosevelt Hotel. Among those present were: Donald Gledhill, executive secretary of the Academy; Fred Beetson, executive vice-president of the Association of Motion Picture Producers, Inc., and officials of various independent guilds. Introduced by Sheridan Gibney, the president of the Screen Writers Guild who had charge of the meeting, Mr. Myers was the first speaker and gave an elaborate explanation of Allied's stand on the Neely Bill.

Dependent on Product

Mr. Myers said in part:

"We have no desire to impose legislation upon the motion picture industry that will hamstring producers in turning out an abundance of high class productions. This should be self evident since exhibitors are dependent upon the steady flow of such product for their livelihood; and, further, that our minds are open and we solicit expert help in devising measures which will give us the relief that we must have—I can certainly convince you of that—and at the same time impose as little inconvenience upon other branches as is possible. Allied's latchstring is out. If you find that we are trespassing on your domain, just let us see if we cannot work out a campaign in harmony. . . . It seems to me that there are three very sound reasons why writers should support the objectives of the Neely bill. They are as follows:

"First. Altruistically, because there is a clear cut issue of right and wrong at the bottom of this controversy as to which fair minded persons with knowledge of facts cannot remain neutral.

"Second. Selfishly, because legislation will enlarge the opportunities for creative work and will enable meritorious screen writing to receive recognition which is denied it under the present system.

"Third. As a bow to the inevitable, since the bill is part of a broad general movement toward decentralization in the motion picture industry that has already gained such momentum that it cannot now be arrested.

"Outlet for Bad Pictures"

"How can anyone not utterly blinded by self interest justify or condone a method of distribution which gives producers an assured outlet for their indifferent to bad pictures with no compelling incentive to improve the quality of any except those in the top bracket.

"Mr. Martin Quigley in an editorial in Motion Picture Herald (Dec. 17, 1938) has put it this way: 'The industry's greatest asset is the reputation of the motion picture. It should be cherished and preserved. This most decidedly is not done when pictures which are known to be below acceptable standards are forced upon the screens of thousand of theatres, not by any demand that exists for them—on part of either the public or the exhibitor—but rather by a system which automatically insures their distribution.'

"This method of distribution enables eight major companies which now distribute upwards of 80 per cent of acceptable product used in the United States effectively to monopolize playing time on the screens, thus preventing new producers wishing to enter the field from securing distribution otherwise than through facilities of and upon terms dictated by eight greater producer-distributors now in command of the field.

"It allows distributors to force a showing of bad and indifferent pictures but does not obligate them to deliver outstanding hit pictures. Smash hits either are sold separately as specials, or their delivery under outstanding

(Continued on following page)

Cole Admits Block Booking Doesn't Force Immoral Films, Says Jenkins

One of the strongest arguments of the industry's minority for passage of the Neely anti-block booking measure was disavowed this week, by Colonel H. A. Cole, president of national Allied. Colonel Cole and Felix Jenkins, counsel for Twentieth Century-Fox, debated the Neely bill before the Montclair Motion Picture Council, at Montclair, N. J., Monday night. Mr. Jenkins returned to New York with the announcement that Allied's pro-Neely leader had admitted in the debate that block booking does not force immoral or obscene pictures on exhibitors, a contention which has long been used by Neely bill proponents as a basic reason to pass the bill. Mr. Jenkins' report to his home office in New York was followed by the corporation's issuance of the following statement to the press:

"In discussing the Neely Bill before the Montclair Motion Picture Council at its Monday night meeting in Montclair, New Jersey, Col. H. A. Cole, president of Allied States Association, admitted that the block booking system did not force immoral or obscene pictures on exhibitors.

"Felix Jenkins, counsel for Twentieth Century-Fox Film Corporation, who opposed Mr. Cole in the debate before the Council, stated that he was both 'pleased and surprised at Mr. Cole's admission as to the moral issue, since the Bill had been sold to women's organizations throughout the country almost entirely on the false moral issue'.

"Colonel Cole's chief argument for the Neely Bill was that under the existing distribution system the exhibitors did not have sufficient right of selectivity in order to obtain pictures which were best suitable to their patrons.

"Mr. Jenkins devoted most of his time to an attack on the synopsis and criminal provisions of the Bill."

BILL WOULD FREE INDUSTRY: MYERS

(*Continued from preceding page*)

block contracts is avoided by such expedients as making them roadshows or delaying their general release until after the expiration of the contract period.

Procedures of Distribution

"How can anyone justify or condone a method of distribution which, as regards independent exhibitors, forces them to take all of the pictures, good, bad and indifferent, released by the few distributors with whom they can do business, making it impossible for them to do business with all for the simple reason that they cannot absorb eight full blocks of pictures; which prevents theatres from choosing the best pictures released by all distributors which, subject to conditions of run and clearance, should be the privilege and ideal of every exhibitor; which requires that exhibitors shall lease blindly the maximum number of unidentified pictures which are subject to allocation to different price brackets in the sole discretion of the distributor without assurance as to the precise pictures, or even number of pictures, that will be released under contract; which is enforced against independent exhibitors and not against affiliated theatres?

"How can anyone justify or condone a method of distribution which deprives community leaders of authentic knowledge concerning the nature and contents of films until they are actually placed on exhibition in the community; and since the local exhibitor himself has no right of selection but must take the block of unidentified pictures that is offered, makes it useless for community leaders to suggest to exhibitors the pictures or types of pictures they should exhibit or avoid exhibiting?"

Calls Affiliated Theatres Favored

Pointing out the importance which bloc groups assertedly attach to this aspect, Mr. Myers said, "They insist that under compulsory block booking and blind selling, communities are deprived of their rightful authority in such matters and that the Neely Bill has deeper purpose than appears on the surface, namely: a purpose to protect and perpetuate time-honored American principles of local self-government in all that pertains to environment, welfare and education of children and adolescents."

Continuing, he declared: "All articles that have been written and all investigations that have been made disclose that compulsory block booking and blind selling are not enforced against the 2,500-odd affiliated theatres. I mean that affiliated theatres are privileged to buy selectively from all distributors—a mutual back scratching arrangement that has permitted theatre operating producer-distributors to acquire a monopoly of first-run theatres in most of the large cities, and virtual monopoly of theatres of all classes in certain sections of the country. . . In other words, 2,500 affiliated theatres and several hundred more houses, operated by the three largest independent circuits, are privileged to buy from major producers such product as they need and want to play, and are further privileged to make their selections or rejections of pictures offered after they have been screened. This fact destroys the good faith of and renders invalid every defense that has been attempted of compulsory block booking and blind selling . . . an assured market evidently is not necessary to the production of pictures, since the producers themselves have voluntarily relinquished a large and valuable part of the assured market by conferring on their own and each other's theatres the right to select and reject pictures. No Neely Bill would ever have been drafted or introduced had the 'Big Eight' at any time been willing to yield to independent theatres, embracing most of the neighborhood and small town theatres, the same right to select and reject pictures that they accord to affiliate theatres. Abolishment of compulsory block booking and blind selling evidently will not wreck the industry, because affiliated theatres appear to have discovered what we have all along contended, namely, that greater returns can be realized by producers, distributors and exhibitors alike from giving the maximum amount of playing time to good pictures, and the minimum amount to poor pictures.

BILL WOULD "CRUCIFY" EXHIBITORS: O'DONNELL

"I am not fighting for my circuit alone—the Neely Bill is serious and would be a detriment to all *theatre interests," Robert (Bob) O'Donnell, partner in the large Interstate Circuit, of Texas, said this week, while in New York for conferences with Paramount home office theatre officials. Mr. O'Donnell is campaigning personally against the Neely bill, believing that it was almost "inconceivable" that any exhibitor "having read the bill" could be in favor of it.*

"I think the bill is crucifixion," he declared, "for any exhibitor. I think that any exhibitor who approves the bill, approves it through lack of knowledge. I believe that the trouble is, that they haven't really 'read' the bill."

He was questioned on the persistency of Allied in pressing the bill for passage through Congress, and replied, thus: "I feel that there are a great many who are against the bill, and they have had a voice, as far as voting independently. I know this much—that there are Allied members in Texas who are on record as being opposed to the bill.

"There are many misguided exhibitors. They should re-examine their own opinions—after reading the bill."

Sees Competitive Field Opened

"The only threat to major companies, and, consequently, to the industry, from enactment of the Neely Bill is one which those fighting the bill dare not mention. That is, the opening of the business to the competition of independent production. As matters stand, they can keep independent productions off their own screens by simply not booking them, and they pre-empt playing time on independent screens by compulsory block booking. With that practice abolished, the 'Big Eight' will have to sell their products on their merits. . . ."

Scoring the Screen Actors Guild for its stand in opposing the Neely measure, Mr. Myers said the chaos predicted was but a very wild guess.

"The bill should be," he averred, "very beneficial to those who write for the screen. The bill places emphasis on writing as distinguished from direction and action. The bill contemplates that, so far as possible, the story shall be completed, at least as to the general outlines and description of principal characters, before the picture goes into production. That material will form the basis of the synopsis which must be made available to exhibitors when the pictures are offered for lease. This should give the writers, or some of them, new standing and dignity. I am inclined to think that you writers have not put a proper estimate on your importance in this industry, and that's something to say of any group in the motion picture business. Exhibitors are unanimous in the view that the success of a picture depends mainly on its story. Under the Neely bill, pictures will be sold on the basis of story content; writers will become personalities and will be distinguished from cameramen, technicians, costumers and purveyors of boots and shoes in screen acknowledgments. Moreover, successful writers will attain to greater prestige and their goodwill will be of immense value to themselves and the companies bidding for their services."

Cites Decentralizing

Mr. Myers told of his observations of decentralization of theatre areas. Lack of parking space in downtown areas caused the growth of neighborhood houses, with a subsequent lowering of admission prices.

Big city, downtown houses are leading influences, he declared, and in his belief too many pictures are still being made for the de luxe big city theatres. He ridiculed prognostications that the industry would lose money under provisions of Section Three of proposed measure. "It not only," he said, "does not curtail production, but it leaves unaffected the amount of playing time on screens of the country. The 'Big Eight' and their subsidiaries supply 80 per cent of better feature pictures. These sources will continue to supply that playing time at least until new competition creeps in. Thus, loss from curtailment of playing time of poor pictures will be more than compensated for by increased playing time of good pictures.

"In some of the propaganda being circulated against the bill, the statement is made that, stripped of all its camouflage, Section Three provides for government price fixing. All of a sudden, great hatred of government meddling in such matters has sprung up. Some of Mr. Bioff's (William Bioff, Coast IATSE leader) associates in the labor movement, carrying out their part of some mysterious bargain, have become quite vocal about camouflaged price fixing. Under the bill, distributor and exhibitor will be free as they now are to negotiate and agree upon the rentals to be paid for films. The purpose of the bill is merely to prevent the distributor from saying to the exhibitor, 'Here is my full line. Take it or leave it; you cannot pick and choose.' If anyone still thinks that Section Three provides government price-fixing, I would be glad to take him aside sometime and demonstrate the difference between prices and differentials on the basis of ordinary commercial gross price list and discount sheet."

Citing the synopsis clause of the bill, Mr. Myers said that leeway has been given in the bill so as not to bind writers unreasonably in doing their work. He said, "If it becomes desirable, in the interest of making better pictures, for the producer to depart substantially from the very general synopsis he has supplied (to exhibitors), there is nothing to prevent him from offering to his exhibitor customers the option of cancelling or accepting the picture

WOULD STIFLE BUSINESS: SCHAEFER

(*Continued from opposite page*)

in its new or improved form. There is precedent for this." Here he cited the instance of MGM polling exhibitors concerning the substitution of new pictures for announced ones.

Schaefer's Argument

Mr. Schaefer, head of RKO, boiled down the question to four points, namely: "Shall this industry be hampered by Government regulation? Shall we have Government regulation of selling? Shall we have such regulation if it hampers production and retards and suppresses free expression? Shall we have Government regulation, unintelligent if you please, which favors the buyer and hobbles the producer and seller?"

Speaking as the representative of the major companies, the RKO president, in Hollywood for production conferences, declared:

"I believe it is sufficient unto itself to say that when you once permit Government to regulate this or any other business, it is just the beginning and one never knows where it leads to. If Governmnet can step in and regulate one phase of your business it is but a short step to further regulations in other directions.

"We have all had experience with Government bureaucracy. We know from experience that regulations once put through are amended and again amended until business is so hampered and hamstrung by regulations and amendments thereto that in many cases it is almost impossible to function without securing approval from the department and department heads which pile up one on top of the other as a result of regulations put into effect. Government interference by regulation in motion picture industry can ultimately, if not fairly and honestly considered and approved, have far more significance to the motion picture industry than to most any other industry."

Points to Differing Prices

Calling attention to the difference between first-run prices and those of neighborhood houses, he said, "Bear in mind that, unlike any other business, the theatre does not carry an inventory or stock of merchandise, or a stock of motion pictures on hand. It is interesting to note that, unlike most retail establishments which are compelled to carry substantial cash investment in merchandise in order to do business, the theatre has no such investment. The stock of shows necessary to carry on business is secured by merely signing a license agreement, with no investment on the part of the exhibitor. Pictures are delivered by the branch office and paid for one by one by the theatre, which in turn sells for cash to the public. Mr. Public purchases his ticket of admission without having the right to inspect the merchandise. Bear in mind that the average expenditure by the exhibitor for his film program amounts to approximately 28 per cent of the gross intake. Bear in mind also that percentage license agreements generally call for terms running from 20 per cent to 35 per cent of gross. The balance is left in the local community for payroll, rent, advertising and supplies, not to mention taxes. . . . Taking the population as a yardstick there are some 400 cities with a population of 20,000 or more. There are exhibited in these 400 cities an average of seven features weekly, and bearing in mind there are approximately seven features a week produced by all companies, it is apparent that with the entire output available to the public, they have a wide range from which to choose, and they do not have to see pictures they do not wish to see. . . . If Congress were to make an investigation, based on actual facts and not theory, they would find that every important and worthwhile picture has been shown in these 400 cities. These cities with their environs constitute 80 per cent of the American public. Furthermore, Congress would find that every important and worthwhile picture is eventually shown in some 10,000 or 11,000 theatres in the United States. The reason it is not shown in every theatre is due to competitive conditions.

Calls Industry Highly Competitive

"The motion picture business, like 'most every other business, is highly competitive. It has grown and developed under this system. Under any competitive system it is obvious that not all of the people engaged in the business can have exactly what they want at all times, because competition is likely to result in certain individual maladjustments. It is the concern of this industry, as it is of many others, to remedy the situation to the extent that such maladjustments are basic in character. However, certain individual disappointments or frustrations under the competitive system do not invalidate the economic or social justification for that system. This bill, however, attacks the fundamental, basic plan of selling and buying developed under a competitive system over a period of years.

"In recent years the distributors of motion pictures have granted the exhibitor a 10 per cent cancellation clause, of which the exhibitor can avail himself in the elimination of films that are offered for delivery by the distributors. Let the proponents of the bill submit evidence that the exhibitors took advantage of that privilege to cancel pictures of questionable moral content.

"No one will contend that the motion picture business or any other business, for that matter, is perfect; but no one can reasonably deny that its development has resulted in a greatly im-

(*Continued on following page*)

Neely Proponents and Opponents Press Drives on Block Booking

The big battle over the Neely Bill (S. 280) *rages on and on, within and outside the industry, as the fate of the Senate-approved document continues in the hands of a subcommittee of the House Interstate Commerce Committee, in Washington.*

The big pro-and-con argument of the week was a debate for the edification of Hollywood, in Hollywood, by George Schaefer, RKO president, speaking against the bill, in behalf of the organized industry, and Abram F. Myers, Allied States counsel, speaking for the bill, as a representative of the minority, which is being aided by the Motion Picture Research Council in supporting the measure in Congress. A report on the debate starts on page 15.

The Motion Picture Council, of Brooklyn, a non-sectarian organization of volunteers working for the betterment of films in that part of Greater New York, notified its members, and others, that, "this bill is damaging legislation, which has been surrounded by misrepresentations."

The Philadelphia Motion Picture Forum, meeting Monday at the Bellevue-Stratford hotel, following a debate on the Neely bill decided to protest to Congress against passage, on the grounds that "the chief inspiration of the bill is the attempt of minority theatre owners to get a trading advantage by using force of the Government and public against their competitors." Issuing a warning against "minority dictatorship," the organization agreed that theatres would close and a wave of unemployment would follow the bill's passage. In opposition to the main group, Mrs. Harold Goodwin argued that "The independents ought to oppose the big producers," adding that the monopoly of the "Big Eight" was "un-American."

The Independent Theatre Owners Association of New York, which has been campaigning for weeks against the bill, said this week, "The rising tide of sentiment against the Neely Bill by exhibitors all over the country is eloquent proof that the parties most interested in this business definitely do not want it."

Michigan exhibitors have split over the bill, Allied of Michigan favoring passage, and Cooperative Theatres, a buying-and-booking group of 100 *houses, opposing.*

At a special Allied of Connecticut luncheon-meeting Tuesday, at New Haven's Hotel Garde, independent exhibitors voted unanimous support of the Neely Bill, and instructed the executive secretary, Lawrence C. Caplan, to so advise the Connecticut representatives in Congress. The action followed a prolonged debate in which members of Connecticut MPTO, invited to attend, voiced their opposition to the bill. Frank Lydon, regional vice-president, and Arthur K. Howard, business agent of Independent Exhibitors, Inc., of Boston, were the guest speakers. A. M. Schuman, Bridgeport, presided.

Will H. Hays, president of the MPPDA, addressed a New Rochelle, N. Y., group last week on the evils of the bill.

Harry Goldberg, Warner Circuit advertising-publicity director, will speak against it at a Philadelphia women's club group this month, with Allied's Sidney Samuelson on the opposite side of a debate.

WRITERS QUESTION MYERS ON BILL

(Continued from preceding page)

proved form of entertainment values to the public at low cost. It should be apparent, however, that the industry itself has sought and will continue to seek self-improvement. That it has sought and will continue to seek improvement is best evidenced by the adoption of the moral code for production.

Warns of Price Regulation

"Most important of all, however, is the attempt to impose an impossible and uncertain price regulation of distributors. . . . This (section three) is hobbling free enterprise legally and commercially and without affecting any benefit to the public, but working a hardship on the industry. I point this out because we are asked to scrap the present mechanism for a new and untried one. . . . The company I represent is planning to make 48 pictures next season, involving an expenditure of approximately $20,000,000. This bill prohibits us from selling our product to the best of our ability, and, I believe, takes away our constitutional rights and hamstrings the American system of free enterprise. . . . To accomplish the purpose of this bill it is proposed severely to punish any method of reducing prices in order to influence the exhibitor to select more of the pictures offered than he would otherwise take or any other means that may be devised by the distributor to secure the lease or licensing of a larger quantity of films; in fact, it is compulsory instalment buying. The vague and uncertain nature of this provision makes it impossible for a manufacturer to know definitely whether any sort of discount or special price for quantity purchased would be definitely in violation of law, or at least not until such manufacturer is indicted and tried in court for such alleged violation as may be charged. . . .

"Will Not Increase Selection"

"It does not accomplish the stated purpose of the bill, to wit, 'to establish community freedom in selection of motion picture films,' in that it has not been shown and cannot be shown that the operations of this bill will increase such freedom of selection. It still maintains a necessary relation between the producer and exhibitor, with no new contact by either with the public. At the present time, under our competitive system, all of the films produced in this country are required for exhibition in various theatres throughout the country. The number of pictures that may be shown in a given period of time depends entirely on the operating policy of the theatre, which policy is controlled by the management. Hence, the public has the same freedom of choice as it would have if there were any change in the method of buying and selling as between manufacturer and exhibitor."

Calling the Neely proposal an untried theory, Mr. Schaefer declared that no magazine, following its reasoning, could sell a year's subscription without first delineating the contents of its issues for the 12-month period.

"Motion pictures are not made strictly to specifications, such as those to which drugs or food or bricks and mortar are made. They are creations which are an intangible blend of careful thinking, imagination, artistic sense and a combination of qualities generally referred to as showmanship. To follow the proponent's line of reasoning would be like asking an author to give a detailed summary of his entire treatment of story situations and character development before his book is written, which leaves out the factor of imagination, judgment as to changes, and inspiration as to character and situation development. I doubt if any successful motion picture has ever been made without substantial changes in either plot, dialogue, situations or character treatment.

EUROPE AND PROPAGANDA

A News of the Day newsreel showing the progress of the war in graphic form has been withdrawn from a leading Belgrade theatre after energetic protests by the German Legation. The film had already been approved by the official censor, who now has reversed his decision. It is understood that the principal ground for the complaint was the showing of a German loss of 12 Messerschmidt planes in combat with British Royal Air Force machines.

In an effort to whip up patriotism in its war with Finland, Russia's propaganda department has reissued Sergei Eisenstein's "Alexander Nevsky," after ordering deletions of all episodes in any way derogatory to the Nazi, but leaving in any that might offend the Fascists, because of Italy's aid to Finland.

Through the department of propaganda for foreign nations, the French Commissary General of Information has sent 15 selected French documentary films to Japan. The films are to be shown as a part of the regular programs in Japanese theatres, with part of the revenue being sent back to France.

"This all being true, no manufacturer under this bill could begin to market his product until the film is completed. Even then, it will be practically impossible to express on paper in synopsis form the various aspects of the story which will be received by the individual through the combination of vision and sound when the picture is actually shown. It must be obvious that an entirely different impression can be created on a single situation, depending upon the manner in which the line is spoken and the gestures accompanying it remade . . . I state to you very frankly that even after the picture is fully completed, edited and approved by the Motion Picture Production Code, it would be impossible for the producer to operate under this bill, no matter how earnest he may be in his efforts to do so, without great danger or severe penalties. Actually, under the provisions of this bill, even after the picture is completed and shown to the prospective customer, a contract could not be entered into unless a detailed synopsis is furnished, and yet the customer has seen the completed article."

The Neely bill also would prohibit the exhibitor from buying all the pictures of a single company voluntarily, Mr. Schaefer said. In rebuttal, Mr. Schaefer said, affiliated theatre men are given the same block booking terms as independents; and that term 'Big Eight' was just a slogan concocted by proponents of the bill to propagandize their campaign.

Mr. Wanger precipitated a storm by asking Mr. Myers how he could reconcile the statement that civic-minded groups and others would govern the exhibitors' choice of films, in view of the implied governmental censorship of motion pictures in the Neely bill.

Denying that censorship by the Government was intended in the proposed measure, Mr. Myers said that proponents of the bill were of the opinion that through greater exhibitor choice of programs, local influences would be brought to bear in order that patrons in the vicinity would obtain suitable film fare.

Recent Product Cited

Mr. Wanger then asked what Mr. Myers meant by the statement that exhibitors would aid "experimentation" by writers and producers in the field of new thematic endeavors, and asked also how such films as "Of Mice and Men," "The Grapes of Wrath," "The Story of Louis Pasteur," and "Dr. Ehrlich's Magic Bullet" would be affected.

Mr. Myers replied: "Some of them are taken from books which are so filthy that they should not be allowed in American homes. The average teacher would be prejudiced against such books as 'Grapes' and 'Mice and Men' because of their filth. Through their influence and the influence of other such groups, exhibitors in certain locales would not show those pictures.

"And, Mr. Wanger, you would not have made 'Blockade' if the Neely bill were enacted. You wouldn't have gone through the headaches you did if you had known, as you would under the Neely bill, of the antagonism of Catholic communities to that film."

At the mention of "filthy books," Mr. Myers was hissed by the audience.

Mr. Schaefer, in response to a question from the audience, asked of Mr. Myers where "civic minded groups who under the Neely bill would promote good pictures" were when "Peter Pan" and "A Kiss for Cinderella," to name two, were made by Paramount.

One writer, as he left the meeting, was overheard discussing the Neely bill with a companion.

Queried he: "What happens if I should go to jail for furnishing an inaccurate synopsis for a picture? Will everything that I write while I'm in prison be the property of the studio?"

To Honor Rabbi Pool

Dr. David deSola Pool, rabbi of the Spanish and Portuguese Synagogue, New York, will be guest of honor and Dr. Charles H. Johnson, past Grand Master of the Masons in the State of New York, will be the principal speaker at a meeting February 8th of the Cinema Lodge, B'nai B'rith, at the Edison Hotel, New York. Other speakers include Judge Myron Sulzburger; Louis Nizer and Rabbi Aaron Opher. Harold Rodner of Warners is chairman of the program and A. W. Schwalberg will preside.

Members of the Lodge will attend a patriotic program in observance of Washington's Birthday February 25th at the Plaza Hotel, New York. Secretary of War Harry Woodring will be the principal speaker. A-Mike Vogel, chairman of the *Managers Round Table* department of Motion Picture Herald, is in charge of entertainment for the meeting.

Paramount Sales Record

Paramount domestic sales contracts for the 1939-40 season have reached an all time high of 10,098, Neil Agnew, vice-president in charge of sales, announced Wednesday. At the current rate of selling, he said, the total number of Paramount contracts for the season will be approximately 12,350.

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"PINOCCHIO", "OLD NEW YORK" AND "EDISON" ARE NEXT "BIG" ARRIVALS

Walt Disney Cartoon Feature Opening at New York's Center Theatre; Others at Miami Beach and Port Huron

Highlights on the long stream of motion pictures flowing from Hollywood to the screens of the country continue to receive special merchandising effort directed toward the fanfare of "world premiere" introduction.

Adding to the "Gone With the Wind," the "Blue Bird," "Grapes of Wrath" and half-a-dozen others of recent weeks, now come "Pinocchio," third feature cartoon in film history, under RKO auspices, and Twentieth Century-Fox's "Little Old New York," to be followed next week by Paramount's "Seventeen" and Metro-Goldwyn-Mayer's "Young Tom Edison," and, shortly after, Radio's "Swiss Family Robinson," and United Artists' "Rebecca," each receiving concentrated attention of the staffs of their sponsors from home office and field. (Showmen's Reviews of "Pinocchio" and "Swiss Family Robinson" appear on page 42.)

Republic Pictures this week joined the trend toward "big time," "big town" introductions to new product, taking a large gathering to a banquet in Greenwich Village to witness the first public showing of its "Village Barn Dance." (Reviewed on page 44.

RKO pushed ahead this week with its new "Abe Lincoln in Illinois," and MGM with its "Gone With the Wind."

Loew's circuit officials Wednesday estimated that "Gone with the Wind" will gross from $3,000,000 to $3,500,000 in the circuit's approximately 125 theatres.

"Pinocchio" Arrives

"Pinocchio," Walt Disney's first feature length cartoon since the record breaking "Snow White and the Seven Dwarfs" originated that form of screen entertainment, opens on next Wednesday night, February 7th, at the Center theatre in Radio City. Before the picture even opens Pinocchio and other characters in the picture are well known throughout the country on account of the space given to the picture in newspapers and magazines and through merchandise inspired by Disney characters.

The advance campaign on the picture has been going on for months and the record already achieved is notable in motion picture advertising and exploitation, even without considering the fact that the picture has not yet opened. Sixty-three national magazines, including 11 front covers, have carried material on the picture. A total of 93 national magazines have commitments to use material on "Pinocchio."

Sixty million American families have been reached through the King Features' comic strip on "Pinocchio." Two weeks preceding the first installment every newspaper carried large advertisements announcing the comic strip.

72 Department Stores Cooperate

A total of 72 department stores, all over the country, contracted to use life-like Walt Disney "Pinocchio" displays made by the Old King Cole, Inc., of Canton, O.

More than 200,000 chain stores have been handling "Pinocchio" volumes in the lower-price bracket, ranging form 10 to 25 cents.

Among the highlights in the "Pinocchio" advance campaign are the following: 20 pages in the October issue of *Good Housekeeping;* a double spread in *This Week Magazine;* spread in the magazine section of the *New York Times;* distribution of thousands of "Pinocchio" give-away books at Christmas through over 100 merchants in the country.

A total of 1,389 merchandise managers of department stores all over the country and other key men who are in a position to cooperate with theatre men on "Pinocchio" promotion have been sent announcements on the picture and its opening at the Center theatre.

A Pinocchio skating carnival was held last Thursday at the Rockefeller Plaza Skating Pond. Dorothy Lewis, star of the ice show at the Iridium Room of the St. Regis Hotel, headed the show.

Another Rockefeller Center activity in connection with the opening is a Pinocchio costume party to be held in the Rainbow Room immediately after the world premiere.

Special press offices have been established in the Center theatre to handle the "Pinocchio" run. Richard Condon is in charge of the exploitation and is assisted by John McGeehan. Douglas Whitney is handling the publicity and Toni Spitzer of the RKO office and Robert Baral, handling the trade coverage, assisted.

John K. Hyatt, managing director of the Center theatre has added 50 ushers, bringing the staff up to 75 and ten additional cashiers.

"Old New York" Premiere

Twentieth Century-Fox's "Little Old New York" had its world premiere at the Lincoln theatre in Miami Beach Wednesday night with all the accoutrements of a Broadway or a Hollywood opening.

The climax of the extensive advance publicity campaign was a contest sponsored by the Miami *Daily News* to elect the "Mayor" of "Little Old New York" from among the Manhattan figures in Miami Beach.

The Mayors of Miami and Miami Beach attended the premiere, flanked by other high-ranking city officials.

Notables in the fields of production, distribution and exhibition present included A. H. Blank, Nicholas M. Schenck, Major Albert Warner, N. L. Nathanson, Harry Brandt, William Brant, E. J. Sparks, Frank Rogers, Leo Spitz, Norman Moray, Herman Robbins, George Skouras, Ben Sherman, George Weeks, Harry

(*Continued on following page*)

Warners Cite 21 "69th" Openings As Exceeding Its Last Top Grosser

Warner Brothers' home office Wednesday morning claimed that its new "Fighting 69th", which first opened in the field during the week, was running ahead of "Angels with Dirty Faces", its top grosser of last year, in 21 cities, in the first two to five days of playing. The company compares the opening grosses of both pictures as follows:

City	Theatre	No. of days	"Fighting 69th"	"Angels With Dirty Faces"
New York	Strand	3	$31,399	$29,288
Utica	Stanley	3	4,711	3,355
Elmira	Keeney	3	2,975	2,654
Youngstown	Warner	4	6,893	6,667
Memphis	Warner	4	6,981	6,817
Milwaukee	Warner	3	7,213	6,568
Philadelphia	Fox	3	14,895	13,022
Washington	Earle	3	10,103	9,998
Lancaster	Grand	2	2,234	1,952
Morgantown	Warner	3	1,311	972
Boston	Metropolitan	4	22,589	19,718
Rochester	Palace	2	5,877	4,052
Syracuse	Keith's	4	7,797	7,584
Chicago	Chicago	3	24,338	23,712
Dayton	Victory	2	3,754	2,594
Indianapolis	Indiana	3	6,565	5,089
Louisville	Mary Anderson	3	4,209	3,205
Omaha	Brandeis	4	4,365	4,101
St. Louis	Fox	5	15,736	13,978
San Francisco	Fox	4	18,852	18,304
Detroit	Michigan	3	11,984	11,773

Wednesday afternoon Warners predicted a house record for the "key" run at the Broadway Strand. Opening at 8:15 Monday morning, the picture played to eight shows that day, with six stage shows, a record in performances for a Monday. Backed by a heavy local campaign, which culminated with a banquet and showing at a reunion dinner by the regiment in New York's Waldorf Astoria, last Wednesday evening, and with similar "69th" reunion dinners in 39 cities, the picture this week opened in 365 spots.

"LINCOLN" UNIVERSITY ANNIVERSARY

(*Continued from preceding page*)

Ross, Louis Frisch, M. B. Shanberg, Martin Mullin, Sam Pinanski, George J. Schaefer and Sidney Meyer and Mitchell Wolfson, operators of the Lincoln theatre and the Wometco circuit.

Roger Ferri, editor of "Dynamo," Twentieth Century-Fox publication, issued a special edition in Miami Beach. Assisting Sonny Shepherd, manager of the Lincoln, in the campaign were Carl Erbe, of the field exploitation staff, and Chisty Wilbert of the home office.

Following the opening of "Little Old New York" at the Lincoln theatre in Miami Beach on January 31st, the picture will play a number of pre-release engagements.

"Seventeen" Premiere

Seventeen 17-year-old girls from as many cities will journey to Hollywood for the February 14th premiere of Paramount's "Seventeen." Each girl will be accompanied by a chaperon. The girls and their escorts will be in Hollywood three days. They are to be chosen by newspaper editors and exhibitors in each city; they are to be the prettiest in each locality. Among the cities in which the newspaper polls are being held are Buffalo, Chicago, Dallas, Denver, Des Moines, Little Rock, Memphis, Omaha, Minneapolis, and San Francisco.

Jackie Cooper and Betty Moran of the "Seventeen" cast, will be the Hollywood hosts.

"Edison" at Port Huron

MGM's "world premiere" of "Young Tom Edison" is to be held at Port Huron, Michigan, on February 11th.

Among the MGM personnel to be present will be Louis B. Mayer, Howard Strickling, Howard Dietz, Barret Kiesling, Mickey Rooney.

The historic "Edison Train" of the 1850's, owned by Henry Ford, will be on display in Port Huron, and will visit the various cities in the area. The train has an old wood-burning locomotive; its procession, with celebrities aboard, and through the various towns, and upon its arrivel in Port Huron, will be attended by celebrations peculiar to the picture's early Americana theme. Port Huron towns people are to join in the mood, wearing sideburns, and other facial adornments of the 1850's, and also to wear the clothing of the time.

"Swiss Family Robinson"

"Swiss Family Robinson," an RKO release, is having its world premiere at the Radio City Husic Hall in New York. The cast includes Thomas Mitchell, Edna Best, Terry Kilburn, Tim Holt and Baby Bobbie Quillan. The story is the popular family vehicle, written in 1812 by Johan David Wyss. The picture is reviewed on page 42.

"Rebecca" in Miami

David O. Selznick's "Rebecca" opens on February 21st at the Lincoln theatre, Miami Beach, Florida.

"Village Barn Dance" Premiere

Republic's "Village Barn Dance," starring Richard Cromwell and Esther Dale, was given a world premiere last Friday evening at the Village Barn, Greenwich Village, New York, night club, with some 150 newspaper reviewers, fan magazine and trade paper writers, exhibitors, Republic personnel and stage and screen stars present.

Among the notables were H. J. Yates, president of Consolidated Film Industries; Amon Carter, publisher of the *Fort Worth Star-Telegram;* Gene Autry, Republic western star; Judy Canova, singer of folk music; New York Councilman Alfred E. Smith, Jr.; Robert Johnson, assistant publisher of the *New York Daily Mirror;* Marvin Schenck, of Loew's; Grover Schaefer, treasurer of Republic, and Joseph Bernhard, manager of the Warner theatre circuit.

The picture is reviewed on page 44.

THEATRE TICKETS INCLUDE BUS FARE

Starting February 1st, tickets for the Paramount theatre in Hamilton, Ohio, a Northio circuit house, will be sold on all city buses after 6:00 P.M. at the regular evening admission of 40 cents. The ticket will entitle the patron to free bus transportation to and from the theare.

"Lincoln" Southern Opening

The Southern States premiere of the RKO picture was held Saturday at Lincoln Memorial University in Harrogate, Tennessee. The screening was part of the fiftieth anniversay of the University. Governors of three states, legislators, educators, screen stars and representatives of the industry attended.

The opening was a special gala event with California notables and screen personalities attending. The price for the opening was $5.50.

The ceremonies began Friday night at a ball at which Governor Keen Johnson of Kentucky played host to Mary Howard, one of the featured players in the screen version of the Pulitzer Prize play.

A dinner was held Saturday night before the showing at the University. Robert E. Sherwood, Herman DeVry, Chicago motion picture pioneer, and Harry M. Goetz also were expected.

"Abe Lincoln in Illinois" opened Thursday at the Four Star theatre in Los Angeles. Ticket scale for the pre-release engagement, on a two-a-day basis, all-reserved-seat basis, is 83 cents and $1.10 for the matinees and $1.10 and $1.65 for the evenings.

Fifteen hundred persons attended a special exhibitors' preview of "Abe Lincoln in Illnois" at the Hollywood theatre on Broadway Tuesday morning.

"Wind" Dates Total 249

Forty-two additional "Gone With the Wind" engagements were set this week by Metro-Goldwyn-Mayer. This brings the total booking thus far scheduled for the Selznick International production to 249 in 230 cities. In 38 of the new situations the film will be shown twice daily on a reserved seat basis. The bookings are:

February 6, Paramount, Glens Falls, N. Y.; February 7, State, Fresno, Cal.; Mission, San Jose, Cal.; Febru- 8, Auburn, Auburn, Me.; Feb. 9, Mayfair, Asbury Park, N. J.; Victoria, Mahanoy City, Pa.; Rialto, Lewiston, Pa.; Kentucky, Lexington, Ky.; February 11, Lawton, Lawton, Okla.; February 12, Arcade, Salisbury, Md.; Carolina, Winston Salem, N. C.; Carolina, Durham, N. C.; National, Greensboro, N. C.; State, Raleigh, N. C.; February 14, Capitol, Yakima, Wash.;

February 15, Arcade, Waynesboro, Pa.; Auburn, Auburn, N. Y.; February 16, State, Columbia, Pa.; St. Mary's, St. Mary's, Pa.; Ohio, Sandusky, O.; Columbia, Portsmouth, O.; February 17, Grand, Terre Haute, Ind.; Lafayette, Lafayette, Ind.; February 18, Strand, Plattsburg, N. Y.; Avon, Watertown, N. Y.; Rialto, Amsterdam, N. Y.; February 22, Traco, Toms River, N. J.; Fox, Bakersfield, Cal.; February 23, Du Bois, Du Bois, Pa.; Drake, Oil City, Pa.; Regent, Springfield, O.; February 25, Fitchburg, Fitchburg, Mass.; Flynn, Burlington, Vt.; Century, Petersburg, Va.; State, Danville, Ky.; February 28, Kallet, Oneida, N. Y.; March 1, Lincoln, Washington, D. C.; March 3, Royal, Pauls Valley, Okla.

In the following four situations "Gone With the Wind" will be shown three times daily, with only the evening performance reserved: February 8, State, New Bedford, Mass.; February 9, Proctors, Schenectady, N. Y.; Victoria, Shamokin, Pa.; February 16, State, Uniontown, Pa.

"Gone With the Wind" opened in Chicago Friday at two theatres, the Oriental and Wood, to an advance sale of nearly $100,000 to break all Loop records.

The premiere of the picture in Portland, Ore., Thursday brought out long standing lines, in spite of semi-zero weather and a snow storm.

The longest line in the history of Loew's Midland in Kansas City stood in sub-zero temperatures Friday morning to buy 75-cent tickets

In Denver the film opened Thursday to a packed house and indications are that the entire first week will see a jammed house.

The advance sale at the Warner in Pittsburgh totalled $30,000 Friday, the opening night, with seats being sold for the first week in February. Two broadcasts, a preview over KDKA and a review over WSW ushered in the opening.

The film opened at the Fifth Avenue theatre in Seattle this week to capacity business. The advance ticket sale for evening performances for the first two weeks of the engagement is the largest in the history of any road show attraction in Seattle. The total gross for the first four days of the engagement, including the opening day, Thursday, through the weekend, was reported to be $22,500. A four-week run is anticipated.

Although more than 65,000 persons saw the film at the Olympia in Miami and the Sheridan in Miami Beach, in an eight day showing, so great is the demand for seats that the film is held for another week, moving to the Colony in Miami Beach and the Roxy in Miami.

Academy Lists Short Nominees

The Academy of Motion Picture Arts and Sciences announced this week the nominations for the short subject awards and the nominations for the Award for Achievement in Film Editing, which are "Gone with the Wind," "Goodbye Mr. Chips," "Mr. Smith Goes to Washington," "The Rains Came" and "Stagecoach."

In the short subject nominations a tie vote in the one reel classification caused the naming of four subjects: "Busy Little Bears," Paramount; "Information Please," RKO; "Profit Without Honor," Metro-Goldwyn-Mayer, and "Swordfishing," Warner Brothers. Only three were to have been nominated.

The same situation existed in the cartoon division where four were named. They are "Detouring America," Warners; "Peace on Earth," MGM; "The Pointer," Walt Disney, and "The Ugly Duckling," Disney.

Two reelers named were: "Drunk Driving," MGM; "Five Times Five," RKO, and "Sons of Liberty," Warners.

Jules White of Columbia and Bert Gilroy, short subjects producer of RKO, unsuccessfully petitioned the Academy awards committee to make separate classifications for comedies in this event. Mr. White for years has been attempting to have Academy leaders make a greater range of Shorts awards. "I make pictures for theatres, not for projection rooms," he said this week.

MAJORS HIT PROPOSED COPYRIGHT BILL; SEND OBJECTIONS TO SENATE

Companies Protest Against Impression They Approved Shotwell Measure; Action This Session Is Doubted

The motion picture industry took steps this week to remove the impression that it approved the Shotwell copyright bill. A letter written by Edith E. Ware, executive secretary of the Committee for the Study of the Copyright, was introduced with the bill and interpreted to mean that the industry approved the measure. The copyright committee of the Motion Picture Producers and Distributors of America, headed by Edwin P. Kilroe, this week mailed a letter to the Senate and House patent committees explaining their part in the Shotwell conferences and requesting a hearing to voice their objections to the proposed copyright bill.

Gabriel L. Hess, general attorney of the MPPDA, said, "the producers and distributors of motion pictures, in common with a number of other groups, are opposed to the bill as it now stands, and are insisting upon public hearings before the appropriate Congressional committees to express their views." The Shotwell bill, he pointed out, was not a compromise measure satisfactory to all the industries concerned with the single exception of the radio industry.

Conflicts Noted

When Senator Elbert D. Thomas (Dem., Utah) introduced the bill on January 8th he admitted there were "a great number of conflicts in regard to this very intricate matter," but asked for early consideration because he wished for action on the international copyright convention. Homer T. Bone, chairman of the Senate patents committee, who is particularly interested in these matters, is laid up with a broken hip and is not expected back in the Senate before March, when the measure may be considered.

The industry's stand on the copyright proposal is that while it cooperated with the Shotwell committee, it had been with the clear understanding that the final bill was not binding on the participants in the conference and was to be merely the independent proposal of the Committee for the Study of the Copyright. The letter introduced with the proposed bill had been taken by some to indicate that the measure was approved by those who participated in the conferences with the exception of the representatives of record manufacturers.

The MPPDA committee on copyright has exercised its right to object to provisions in the bill and has urged that producers and distributors of motion pictures, as well as any other industry or interest concerned with copyright, be given an opportunity to be heard at Congressional hearings on the Shotwell committee bill.

Dual Capacity

The motion picture industry is in the dual capacity of buyers and users of copyright, but seeks, according to the MPPDA copyright committee, no special legislation and does not back the proposed changes in the copyright law. The present regulation is over 30 years old but, to an extent, has been brought up to date by court decisions. It is generally conceded that the 1909 copyright law is not perfect, but attempts to change it have not met with success up to this point because the matter is so complicated Congress has hesitated to alter the law lest the new regulations have more imperfections.

"BUSINESS AS USUAL," AUSTRALIAN SLOGAN

Despite a drop in box office receipts in Australia due to the call of war service and training upon the youth of the Commonwealth, the theatres' managements are not disturbed but supporting their confidence in ultimate victory with the slogan "Business as Usual," writes Bill Craft, of Inland Theatres, Pty., Ltd., of Mildura, Victoria, in a letter to Motion Picture Herald.

"In my own district of 28,000," says Mr. Craft, "there are 780 young men away from the town; 280 enlisted for service overseas and 500 in training camps. Training camp periods vary from one month to three months, so you will see that this must have an adverse effect on business. These young fellows are all fond of entertainment and we miss them not only in the theatres but in all places of business.

"My most successful recent attractions have been "Confessions of a Nazi Spy," "Dodge City," "Jesse James," "The Mikado" and "Jamaica Inn."

A number of the regulations in the proposed copyright law of 1940 are considered unsatisfactory to the motion picture industry. The basic definition of author (Section 8 of the proposed law) is not viewed with favor by the motion picture producers, radio broadcasters and music publishers who, according to the notes of the Shotwell committee, "insist upon the retention of Section 62 of the Act of 1909 or upon similar language." The question involved is who is the author of work produced under employment and what specific regulations are required in the contract to cover ownership of the copyright of material so produced.

One objection that the motion picture industry raised to this provision was that it would impose statutory restraints upon the freedom of one party to the contract of employment.

Recall "Lynton" Case

The film industry also wishes to avoid recurrence of "Letty Lynton" type cases and protests against part of the provisions of the new proposal covering damages. The MPPDA committee wishes that award of damages be limited to the part of the profits which can be justly attributed to the use of the work infringed. In the "Letty Lynton" case the court set a definite percentage of the profits as being justly attributable to the use of the work infringed and the award was not based on all the profits made. That decision recognized that other things contribute to the value of a motion picture beside the original work on which it is based.

Another objection is based on the number of courts to which copyright cases might be brought under the proposed law. At present unpublished works are protected under the common law of the respective states and by Federal law if they are copyrighted. The proposed law provides statutory copyright for unpublished works and also expressly preserves common law forums for unpublished works under the laws of the States.

The Copyright committee of the MPPDA includes Robert W. Perkins, general counsel and secretary of Warner Brothers; Edwin P. Kilroe, copyright adviser to Twentieth Century-Fox and Gabriel L. Hess, general attorney for the MPPDA.

Action This Year Doubted

Although the Shotwell committee's bill has been introduced in the Senate and referred to the patents committee and a like bill will probably be introduced in the House, action is not expected this year. Hearings may be held later in the year. But even though Edith E. Ware's letter accompanying the bill said "as this bill is the result of long discussions, at which all interests concerned presented their views, there would hardly be any desire on the part of the various groups concerned for extended hearings," hearings would last a long time, according to industry opinion. Other groups would be expected to wish a hearing before any legislation, as important as a new copyright law, was passed.

The broadcasting industry is understood to be opposed to many proposals in the Shotwell bill. Penalties under the new measure against broadcast networks for copyright infringement would run into great fortunes.

International Complications

The whole copyright situation is further complicated by its international aspect. For many years efforts have been made to have the United States subscribe to the international copyright agreement, called the Berne convention, which was made in 1886 and revised four times since. However, it is generally felt that the United States should not sign any international agreement until the domestic copyright law is brought up to date. Also members of the Berne convention feel it should be modified. A meeting of the Berne convention members has been scheduled at Brussels for each year for several years, but now is indefinitely postponed on account of the war.

Mr. Kilroe was sent to Europe last summer to check up on the international copyright situation in preparation for the scheduled Brussels meeting in 1940. However, Mr. Kilroe said that since the war started the whole situation with respect to copyright has changed. He believes that nothing can be determined in the way of international copyright regulations until the European boundaries become definite again.

Hearings Held in 1937

In April, 1937, hearings were held on the question of the international convention of the copyright union. At that time Mr. Kilroe presented the opposition of the motion picture industry to adherence to the international convention before domestic copyright legislation is brought up to date. It was indicated that the international copyright convention would supersede existing domestic copyright law.

Even though Senator Thomas of the foreign relations committee is sponsoring the international copyright treaty, and it is on the calender of the Senate, action is not expected at this Congress. Revision of the domestic copyright law, following the Shotwell committee proposed modification, would take many months and some experts feel that a bill altering the 1909 copyright law would not be brought to the floor of Congress before next year.

FIDLER WITHDRAWS CHALLENGE TO WANGER

Asks Producer to "Name Names" in "Chiseler" Charge, Then Refuses Broadcast Spot

Jimmy Fidler's challenge over the air to Hollywood producer Walter Wanger to "name names" after Mr. Wanger in a *Liberty* Magazine article had opened fire on a "radio chiseler," was accepted by the producer, but when the radio columnist read the Wanger script, he refused to allow Mr. Wanger on his Drene Shampoo CBS program—for the script named one name, Jimmy Fidler's.

Mr. Wanger's *Liberty* Magazine piece remarked, "Space and the postal laws about language forbid discussion of the chiseling radio columnist." On a subsequent Tuesday night broadcast-for-shampoo-sales, Mr. Fidler hurled his challenge to Wanger to name the person to whom reference had been made. The challenge accepted, the producer submitted his script to Fidler, as is customary in radio.

Urged Letters to Stars

Mr. Wanger's magazine article gave full recognition to those Hollywood film correspondents who possess ethics, training and sense of responsibilities, but urged the public to campaign against "radio columnist chiseling" by writing to stars who are victims of those aircasters' remarks and telling them that they would not use the products of the sponsors of such "gossipers."

The producer feels that it is an erroneous and most unhealthy radio trade practice for a radio commentator to run down the product and personalities of the film industry while attempting at the same time to sell another product for a commercial sponsor. Mr. Wanger added that he is expressing the views of many theatremen when he objects to such a commentator's damning an unreleased picture to 10,000,000 "listeners-in" on the basis of a single viewpoint.

There has been plenty of evidence that exhibitors view the practice with alarm, evidenced in the form of organized and individual exhibitor protests, the most recent, one of the strongest coming only last week from the Independent Theatre Owners of Ohio, whose secretary, Peter J. Wood, started issuing a weekly bulletin giving the "razzberries" to products of sponsors of these aircasters.

Quotes Churchill

In Mr. Wanger's script, which he proposed to read to listeners to Fidler's shampoo program, he quoted from a book called "We Saw It Happen," written by 13 correspondents of the reputable New York *Times,* in which Douglas Churchill, the newspaper's Hollywood correspondent, wrote: "Hollywood has produced an amazing brand of journalism ranging from the honest but inefficient to the most efficiently dishonest."

"Many of them," continued Mr. Churchill, "like to tell their readers that they dash across the road to Kay Francis's to borrow a cup of sugar, or that Louis B. Mayer insisted that they come to dinner to give advice on a story with which Metro is having trouble. That's bunk. Just plain bunk."

Getting more specific, Mr. Wanger turns to the Churchill remarks about "one radio commentator who conveys the impression at every broadcast that there are no celebrities in town whom he did not meet at the bus depot or the railway station when they were totally unknown."

Defines "Chiseler"

Mr. Wanger described a "chiseler" as "a person who tries to maintain a position of importance by hanging on the coat tails of people who do things," "who chisels for his news," and "who tries to impress his audience by taking chiseling angles on the news."

Continued the producer: "Chiseling becomes grave when it takes the form of distributing rumor and lies that defame individuals—I speak of actors and actresses —who depend on public favor for a livelihood." He chided commercial radio sponsors for being "ethically blind enough to pay (their air gossipers) as much for false rumor as many stars earn for honorably entertaining you."

He asks Mr. Fidler's air sponsor, Procter and Gamble, how they would like to see a motion picture in which a character makes a face at a bottle of their Drene Shampoo and throws it disgustedly out the window. "That compares, ethically, and as a fair business practice, with what their shampoo salesman does to picture product—and tries to do to human lives."

Quotes Testimony

Mr. Wanger's script, which Mr. Fidler refused to allow broadcast after the producer accepted the Fidler "challenge," quoted from sworn courtroom testimony to show how aircasters sometimes work. He told how a Hollywood star had sued Jimmy Fidler for reporting on the air an alleged incident of the star asking a hard-working assistant on a movie set to give up his chair—the only chair available—then using it to sit her cocker spaniel puppy.

Mr. Fidler had said on the air that he talked with the assistant—"I talked with the maddest man I've ever seen"—but under court examination, admitted that not only had he not talked with such person, but could not remember from whom he had gotten such information.

Hickey Joins National Screen

Duke Hickey, formerly exploitation, publicity and advertising manager for Universal Pictures Corporation Exchanges in Chicago and in New York, has been made promotional director and manager of the special service department of National Screen Corporation's Chicago office. Mr. Hickey will work with exhibitors on exploitation problems.

Continue Law Practice

The law firm of Garfield and Seligson having been dissolved, Gustav B. Garfield and Maurice V. Seligson will continue the general practice of law at 285 Madison Avenue.

BRANDT DEFENDS HIS "POISON" STATEMENT

An attack against Harry Brandt's "box office poison" statement made by Ed Sullivan last Thursday was answered immediately by Mr. Brandt. The columnist asserted that the statement on "box office poison stars" made May 3, 1938 was an attack against the various players mentioned. Mr. Brandt made his first defense of the listing of stars whom he considered no longer attractions at the box office in a long wire to Mr. Sullivan expressing the reasons for the statement made over a year and a half ago.

Mr. Brandt had said in part, "Greta Garbo, Marlene Dietrich, Joan Crawford, Edward Arnold, Mae West, Kay Francis, Katharine Hepburn are all fine actors and actresses and we are grateful to them for the fine pictures they have made. But the show must go on and those persons who can deliver box office pictures should make them." He pointed out that though stars had been listed as "box office poison" he did not say they were through or could not make a comeback. Exhibitors will play any star's pictures, Mr. Brandt said, if the public wants to see them.

SEC Reports More Film Stock Deals

Disposition of 7,080 shares of Loew's common stock by David Bernstein, executive, in November, in part payment of indebtedness, was reported this week by the Securities and Exchange Commission in its semi-monthly summary of transactions of corporation officers and directors in the stocks of their companies. Mr. Bernstein still held 22,220 shares of common.

Other film stock transactions reported by the SEC were for the most part small, other than the acquisition of 700 shares of Monogram Pictures common stock by Samuel Broidy, Boston, director, bringing his holdings to 1,600 shares held direct and 500 shares held through Monogram Pictures, Inc., together with 11,129 options for common.

A report on Columbia Pictures showed the acquisition of 100 common voting trust certificates by Abraham Schneider, New York, officer, giving him a total of 404 shares; for Keith Albee Orpheum, acquisition of 20 shares of seven per cent preferred was reported by Leon Goldberg, New York, officer, giving him 230 shares, and in Loew's Boston Theatres, acquisition of another 104 shares of common was reported for the parent, Loew's Inc., giving it 100,307 shares.

Nathanson Takes Option on Shares

N. L. Nathanson, president of Famous Players Canadian Corporation, has taken up the balance of his option on common shares of the company for 1939 at a price of $15 per share, the block of stock remaining under his agreement with Famous Players being 5,000 shares. Mr. Nathanson has 11,000 shares under option of purchase next July at $16 and a final block of 11,000 shares to be taken up in 1941 at $17.

WARNER'S NET INCREASES $538,324; UNIVERSAL'S INCOME RISES 32%

Warners and Subsidiaries Report $2,343,637 Net Profit for Quarter; Universal's Is Listed at $1,153,321

Warner Brothers Pictures and Universal this week gave tangible evidence of most favorable financial operations, Warners citing a $538,324 increase in net profits for the last quarter, earning $642,129 for the 13 weeks, as against $103,805 a year ago, while Universal listed $1,153,321 net for a year, compared with $591,178 for the year before.

13 Weeks Net $2,343,637

The Warner Brothers Pictures, and subsidiary companies' net profit from operations for the thirteen weeks ending November 25th before charges for amortization and depreciation of properties and federal income taxes was $2,343,637. The gross income for the period (after eliminating intercompany transactions) was $24,741,166. The comparable gross income for the quarter ending November 26, 1939, was $25,418,166. A net credit of $71,732 was made directly to earned surplus in the period.

The $642,129 earning is equivalent to $6.27 a share on 102,277 shares of preferred stock outstanding at November 25, 1939. Dividends in arrears as at December 1, 1939, amounted to $29.8375 per share. After allowance for current dividend requirements on the preferred stock the earnings are equivalent to 14 cents per share on 3,701,090 shares of common stock outstanding.

Current Assets $25,963,746

The current assets total $25,963,746 against current liabilities of $16,941,756. The inventories totaled $17,039,156. The fixed assets, including land, buildings, equipment and leases, were valued at $129,897,394. Goodwill was listed at $8,331,792.

The total assets were $168,238.226. Funded and other long term debt amounted to $63,747,592.

The consolidated profit and loss and earned surplus statement for the 13 weeks showed an income of $24,741,166. Of that amount film rentals, admissions, sales and miscellaneous income accounted for $23,753,028. Rent from tenants and royalties was $988,138. In the same period cost of sales and expenses were $21,659,670. The largest item in this section was operating and general expenses at $14,463,493. Amortization of film costs was listed at $6,761,355. $300,000 was set aside as a provision for federal income taxes. The earned surplus carried to balance sheet was $2,325,908.

Universal Plans Simpler Structure

J. Cheever Cowdin, chairman of the board of directors of Universal, said in the annual statement to stockholders that simplification of the company's corporate setup might permit more efficient and economical operations. It was pointed out that studies had been made with a view to consolidating Universal Corporation, the parent company, and Universal Pictures Company, Inc., the operating unit. A consolidation would involve a recapitalization. The stockholders were told that the management hopes to be able to submit a consolidation plan this year.

Universal's net profit for the year ended Oct. 28, 1939, amounted to $1,153,321. This figure includes depreciation, amortization of fixed assets and federal and foreign income taxes. In the preceding year the company lost $591,178.

The gross income in the last fiscal year was $23,878,868, over three and a half million higher than the preceding year and over five and a half million over 1937. In 1937 the company lost $1,084,998. A net loss of $1,030,488 in 1937 has been changed in two years into a net operating profit of $1,578,078, an improvement of $2,608,566.

Taxes in 1938 increased 26 per cent over 1937 and 94 per cent over 1937 in the last fiscal year. Taxes were $486,267 in 1937 and $943,158 in 1939. The company paid last year for every dollar of net profit 81.8 cents in taxes to various authorities.

The quarter's consolidated net earnings, before federal incomes taxes, was $366,325 against $161,929 for the corresponding period of 1938, although the war affected half of the 1939 period. The first quarter of the new fiscal year to December 23, 1939, showed an increase of $88,000 over the same period of 1938.

The foreign business of Universal was listed at $8,987,128 for the year. This amounted to nearly 38 per cent of the total business done by the company.

The consolidated balance sheet showed a net

(*Continued on folowing page, column 3*)

Warner's Profit and Loss Account Shows $24,741,166 from Operations

The statement of consolidated profit and loss and earned surplus of Warner Brothers Pictures, Inc. and subsidiary companies, for 13 weeks ending on November 25, 1939, follows;

INCOME:			
Film rental income, theatre admissions, sales and miscellaneous income			$23,753,028.61
Rents from tenants and royalties			988,138.18
			$24,741,166.79
COST OF SALES AND EXPENSES:			
Amortization of film costs		$ 6,761,355.74	
Other costs, including royalties and participations		434,821.10	
Operating and general expenses		14,463,493.22	
			21,659,670.06
NET INCOME before other income and charges shown below			$ 3,081,496.73
DEDUCT:			
Amortization and depreciation of properties (other than $219,373.51 in respect of studio properties charged to film costs)		$ 1,182,134.56	
Interest expense		943,979.31	
Provision for investments in affiliated companies		23,474.47	
Provision for contingencies		30,000.00	
			2,179,588.34
PROFIT before other income and charges shown below			$ 901,908.39
OTHER INCOME:			
Interest and discount earned		$ 38,409.99	
Dividends received		1,950.00	
			40,359.99
PROFIT before minority interests' share of profits and losses and Federal income taxes			$ 942,268.38
DEDUCT—Proportion of profit applicable to minority stockholders (net)			139.29
PROFIT before providing for Federal income taxes			$ 942,129.09
Provision for Federal income taxes			300,000.00
NET PROFIT from operations for the thirteen weeks ending November 25, 1939, carried to earned surplus			$ 642,129.09
EARNED SURPLUS, August 26, 1939		$ 1,612,046.59	
ADD:			
Discount realized on redemption of bonds of subsidiary companies	$17,018.71		
Profit on sale of subsidiary company	54,713.99		
		71,732.70	
			1,683,779.29
EARNED SURPLUS, November 25, 1939, carried to balance sheet			$ 2,325,908.38

DUTCH FILM FEDERATION ASSUMES CENSOR TASK

Responsibility for All Releases Delegated to Trade Organization by the Government

by PHILIP DE SCHAAP
in Amsterdam

The Dutch Motion Picture Federation has guaranteed the Board of Censorship an objective compilation of foreign and domestic newsreels covering the war situation and has appointed a special committee which previews the reels before they are offered for censorship to the National Board. The Federation also has ordered that all newsreel titling, dialogue, commentating, etc., must be handled in Holland during the war. Distributors and the committee are cooperating closely and though the situation is rather difficult, the early measures taken by the Government of a general prohibition of all newsreels covering the war are now eliminated.

Federation Now in Charge

In the beginning of the war films like "The Maginot Line" were prohibited in some municipalities by decision of the mayor, this being the consequence of a circular letter of the Minister to all the Dutch municipalities. Protests from the Federation led to a general agreement under which the Federation banned pictures censored and admitted before September 1, 1939, which might cause trouble and confusion. These pictures like "The Maginot Line" and other films of this kind were taken from circulation. Further restrictive measures by the Government have been withheld by this agreement.

There is no shortage of pictures in Holland. Distributors of foreign product have a sufficient stock for a long period, even if the war lasts several years. Pictures produced now in the United States will be admitted here, and though it takes much more time than before the war for product to be brought, the shipping facilities are adequate. American pictures comprise 60 per cent of the total imports. Imports from France form about 15 per cent, and whereas German imports were 50 per cent before 1933, they now total about 15 per cent also. French and English film studios are still producing and in Italy measures have been taken to make use of the changed situation in order to compete with other countries.

The Federation has requested its members not to destroy old prints of pictures taken from circulation. This has not been because a lack of new pictures is feared, but because the higher price of celluloid has made it desirable to have a stock of old prints on hand.

Special Soldiers' Shows

All Dutch film theatres have special performances for the army regularly under the supervision of the Federation. Traveling film theatres give performances in places where there are no film houses. During a recent month 350 performances were given by such traveling cinemas for more than 75,000 soldiers.

A governmental publication has been issued giving several details about the development of the Dutch film trade. According to the bulletin, Holland had 350 film theatres in 1939, 17 more than in the preceding year. Seven municipalities with more than 100,000 citizens had 98 cinemas (Amsterdam 36, The Hague 23, Rotterdam 19, Utrecht 7, Harlem 7, Groningen 5 and Eindhoven 4). There is a theatre for every 24,500 inhabitants in Holland. Of the 350 theatres five are newsreel cinemas (Amsterdam 2, The Hague, Rotterdam and Venlo each 1).

In 1910 there were only 20 theatres in the country and the greatest building period was from 1931 to 1935 when 72 were opened. Since 1936 only 34 new houses have been constructed.

Together the 350 film theatres have 180,279 seats, or an average of 515.

The figures on attendance are as follows:

	Population	Admissions per year
Amsterdam	788,373	9,692,115
Rotterdam	605.733	5,374,235
The Hague	490,185	5,338,671
Utrecht	162,981	1,240,563
Harlem	135,356	1,203,753
Groningen	118,400	673,369
Eindhoven	108,504	734,900

The number of performances at each theatre is different: 101, or 29 per cent, have a maximum of four performances a week; 46, or 13 per cent have five to seven performances a week; 203, or 58 per cent, have a minimum of eight performances a week. The last mentioned group, the largest, are open every day.

Wisconsin ITPA Meets; Iowa ITO Elects

The ITPA of Wisconsin, in anticipation of any possible special session of the state legislature, has been holding regional meetings in the state to strengthen its organization. So far, meetings have been held in Marshfield, Ripon and Madison with another meeting scheduled in the near future for Menominee. The zone captains in the districts where meetings have already been held include J. P. Adler, Ben Marcus and Henry Ringling. Bert Nathan, of Milwaukee, is chairman of the organization's membership committee.

Meanwhile, Leo F. Wolcott was reelected president of the Allied-Independent Theatre Owners of Iowa and Nebraska, Tuesday, W. B. Frank was reelected vice-president and Wayne B. Dutton, secretary. The directors elected to serve until Jan. 1, 1943, were: E. M. Garbett, Jr., W. A. Dutton and E. W. Mason.

At the annual convention held in Marshalltown, Iowa, which elected the new officers of the Iowa-Nebraska Allied Independent Theatre Owners, a resolution was made supporting an unconditional demand for cancellation privilege of at least 20 per cent. The group also opposed increased admission prices and higher taxes. Members were urged to oppose percentage deals and where such deals are made not to pay over 35 per cent. Unanimous support for the Neely bill was reaffirmed and MGM's percentage terms for "Gone with the Wind" were attacked. Those who feel that they were hurt by the "Pot of Gold" radio programs were urged to protest to the Federal Communications Commission.

Form Realfilm Productions

Realfilm Productions, Inc., has been formed to produce documentary, commercial and other films. Sidney Kaufman is president, John Ferno is in charge of production, and Leo Mittler is in charge of theatrical releases.

'U' Strengthens Capital Position

(Continued from preceding page)

working capital of $5,512,194, an increase of $900,000 as compared with the corresponding date of 1938. The strengthening of the capital position, it was pointed out, has enabled the company to improve the quality of product to the point required for profitable operation. The net working capital, however, was not sufficient to meet the enlarged program and bank loans rose to $3,117,460, or $1,042,500 in the twelve months period.

Increased Production Indicated

The increase in production was indicated by comparison with the preceding year. Fifty features, or ten more than the preceding year were produced. The westerns were increased one to a total of seven. Serials remained at the same figure, four; as did the newsreel issues and one-reelers. Two-reelers were increased one to 14 and cartoons cut to 13 from 22.

As of January 20th, 42 features, westerns and serials of the current program had been completed or were before the cameras. A year ago at the same date only 28 had been completed or were before the cameras. A total of about $700,000 was spent in improving the studio during the past twelve months. This included cost of two new sound stages.

CBS Net Reported Up 25%

With program bookings bringing more revenue than in early 1939, the Columbia Broadcasting System is expected to earn about 25 per cent more in the first quarters of 1940 than it did in the corresponding period of 1939. The 1939 first quarter figure was $1,151,526.

On this basis net income would equal about 80 cents per share on the 1,709,723 shares of combined A and B stock. This would compare with the 1939 figure of 67 cents on 1,708,723 shares.

Wall Street expects the 1939 year net income to be approximately $5,000,000. Sales for the last part of the year were 26 per cent ahead of 1938. A five million profit would equal slightly less than $3 a capital share, comparing with $2.07 in 1938, when the profit was $3,541,741.

Because radio contracts are negotiated on a long term basis, earnings in the first part of 1940 are expected by CBS to be about the same as in the last period of 1939.

Included in the annual report for 1939 will be the Columbia Recording Corporation, formerly the American Record Company. This company was purchased by CBS in the first part of 1939.

Hays Addresses Men's Club

Will H. Hays, president of the Motion Picture Producers and Distributors of America, addressed a meeting of the Men's Club of the First Presbyterian Church of New Rochelle, New York, last week. He said that the public is justified in making constructive criticism of an industry which is as close to the people as the motion picture industry. As long as the public maintains an interest in motion pictures there will be a continuous increase in quality, Mr. Hays said.

Ricketson Heads Club

Frank H. Ricketson, Fox Intermountain Theatres head, has been named president of the Rocky Mountain Screen Club. Other officers are Earl Collins, first vice-president; Harry Graham, second vice-president; Henry A. Friedel, treasurer; Ross Bluck, secretary, and Albert J. Gould, Jr., counsel.

DECEMBER CHAMPIONS AT THE BOX OFFICE

W. S. Van Dyke II, director.

ANOTHER THIN MAN: Produced and distributed by M-G-M. Producer, Hunt Stromberg. Director, W. S. Van Dyke, II. Screen play, Frances Goodrich and Albert Hackett. Cast: William Powell, Myrna Loy, Virginia Grey, Otto Kruger. Release date, November 24, 1939.

George Marshall, director.

DESTRY RIDES AGAIN: Produced and distributed by Universal. Producer, Joe Pasternak. Director, George Marshall. Screen play, Felix Jackson, Henry Myers, Gertrude Purcell. Cast: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer. Release date, December 29, 1939.

Victor Fleming, director.

GONE WITH THE WIND: Presented by Selznick International in association with M-G-M. From the novel by Margaret Mitchell. Produced by David O. Selznick. Director, Victor Fleming. Screen play, Sidney Howard. Released by Loew's, Inc. Technicolor associates, Ray Rennahan, Wilfred M. Cline. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, George Reeves, Fred Crane, Thomas Mitchell, Barbara O'Neill, Victor Jory. Release date: not determined. Special engagements began December 15, 1939.

Dave Fleischer, director.

GULLIVER'S TRAVELS: Produced and distributed by Paramount Pictures. Producer, Max Fleischer. Director, Dave Fleischer. Screen play, Dan Gordon, Cal Howard, Ted Pierce, I. Sparber and Edmond Seward. Music and lyrics, Ralph Rainger and Leo Robin. Singing voices of Princess Glory and Prince David, Jessica Dragonette and Lanny Ross. Technicolor adviser, Johnny Burks. Release date, December 22, 1939.

Ernst Lubitsch, director and producer.

NINOTCHKA: Produced and distributed by M-G-M. Producer and director, Ernst Lubitsch. Screen play, Charles Brackett, Billy Wilder and Walter Reisch. Original story, Melchior Lengyel. Musical score, Werner R. Heymann. Film editor, Gene Ruggiero. Cameraman, William Daniels. Cast: Greta Garbo, Melvyn Douglas, Ina Claire, Bela Lugosi, Sig Rumann, Felix Bressart, Alexander Grenach. Release date, October 13, 1939.

David Butler, director and producer.

THAT'S RIGHT, YOU'RE WRONG: Produced and distributed by RKO Radio. Producer and director, David Butler. Screen play, William Conselman and James V. Kern. Songs, James V. Kern, Lew Porter, Johnny Lange, Walter Donaldson, Sam Stept, David Franklin, Jerome Brainin and Allan Roberts. Cast: Kay Kyser, Adolphe Menjou, May Robson, Lucille Ball, Dennis O'Keefe. Release date, November 24, 1939.

ALL SET FOR TELEVISION NETWORKS AS RELAY TESTS SUCCEED, SAYS RCA

Engineers Call It Feasible Now to Set Up Network Making Programs Available to 20,000,000; Licenses Awaited

Announcement was made Tuesday by RCA that a television radio relay has been developed to make networks possible, removing one of the largest barriers to television progress. Practicable television reception had seemed limited to about fifty miles and the cost of independent television stations servicing the whole country, it was agreed, would have been staggering. The possibility of television networks had been discussed, but many technical problems stood in the way. Now the Radio Corporation of America says that the technical difficulties have been entirely removed.

Await FCC Ruling

The development of the RCA relay system is called the go-ahead signal to television networks. The television industry awaits the decision of the Federal Communications Commission on commercial licensing. A favorable answer from the FCC might give great impetus to development in television, leaders said. Members of the FCC are making a tour this week of television laboratories, studying progress and standards.

RCA in its statement announced that a radio relay method of transmitting television signals between cities had been advanced to the point where it is technically ready for the first step of application to public service.

Inter-City Networks Seen

The new system is said to be a development different from any other method and to make possible the establishment of inter-city networks similar in effect to the wire networks of sound broadcasting. Before radio networks were established, broadcasting was not such competition for theatres. Networks made possible high quality programs that individual stations could not maintain.

Speculation immediately arose over the potentialities of television as a competitor for the theatre in its new network form. Television on a local basis was not considered a strong rival.

The RCA engineers said that it is feasible to set up a radio relay linking New York, for example, with Washington and Boston and intermediate cities. Such a television network could make programs available to approximately 20,000,000 persons or almost one-sixth of the nation's population. As in radio, programs could originate in any station on the network. Similar networks could be established in other sections.

Say "Television Is Here"

The radio relay system for television was hailed as another proof that "television is here", according to RCA executives. RCA engineers consider the system remarkable because of the success achieved in dealing with frequency channels of extreme width. It differs from other relay methods in that it makes use of specially designed relay stations operating on frequencies many times higher than those used by regular television broadcasting stations.

Before announcing the relay system an experimental network has been in operation on Long Island for nearly a year. The NBC Empire State station W2XBS has been linked with Riverhead, with relay stations at Hauppague, 45 miles from the Empire State Building, and at Rocky Point, 15 miles from Hauppague and an equal distance from Riverhead.

UNION TRUCE BRINGS JOINT JURISDICTION

Actors Equity, the American Federation of Radio Artists, the Screen Actors Guild and Chorus Equity made a six-month truce Tuesday in the television jurisdiction dispute. The unions will exercise a joint jurisdiction. The union negotiations continued for some time because Actors Equity claims exclusive jurisdiction over television.

Negotiations are expected within the next few weeks with NBC and CBS to reach an agreement on wage standards. It is reported that no written contract will be sought at this time. The American Federation of Radio Artists maintained that any contract signed under the present experimental status of television might have an adverse effect when the FCC licenses regular commercial programs. An attempt will be made to agree on wage standards but leave the way open for negotiations at a later date.

The present maximum television wage for a one-hour program is reported to be $50, with $20 nearer the average. The wage includes rehearsals as well as the performance. Unions would like to raise the wage standard and limit the number of rehearsals and make provisions for overtime preparation.

Each relay station is mounted on a 100-foot steel tower and uses antennae of the parabolic type necessary for the highly directional or beam-like transmission which the system uses. The power required for operation is 10 watts or less. The RCA engineers say the distance between relay points would vary in practical operation according to the terrain, with 30 miles the average distance.

No Crews at Relay Points

No operating crew is necessary at the relay points. The relay receiver automatically picks up the signal and delivers it to the companion transmitter. The frequency used in the relay is approximately 500,000 kilocycles. NBC's Empire State television signal starts out at 42,250 kilocycles and is stepped up at the first relay point, Hauppague, to 500,000 kilocycles. The terminal station changes the high frequency back to the lower broadcasting standard.

The new relay method operates in a part of the radio wave spectrum where RCA began experiments over ten years ago. Much lower frequency was not found satisfactory for television relay work. About seven years ago a relay system was set up between New York and Camden, N. J., with a relay at Mt. Arney, N. J., 64 miles from New York, where the signal was boosted for the 23 miles to Camden. The picture was of low definition. Four years ago a radio relay for transmitting telegraph, teletype and experimental facsimile was installed by RCA between New York and Philadelphia. This system operated in frequencies ranging from 85,000 to 105,000 and was not capable of carrying high-definition pictures. It was found that new type reception and transmission tubes were necessary for relaying high-definition television pictures. RCA worked on new tubes and then built the New York-Riverhead relay system. The RCA engineers claim that operation of that system for a year proved its effectiveness.

FCC on Inspection Tour

In order to learn more about the television relay system and other experimental work the FCC officials began an inspection tour Thursday. The group was scheduled to visit Albany and Schenectady to see the direct rebroadcast of New York television signals by General Electric; Poughkeepsie and Newburgh to see RCA home reception of Empire State station signals. The commissioners were to be in New York Friday and Saturday and in Philadelphia on Monday.

In New York the NBC and Cath-Ray Laboratories will be inspected. The DuMont Laboratories in New Jersey will demonstrate its flexible system of transmission. At Camden the RCA large-screen projection, designed for use in theatres, will be seen. Philco in Philadelphia will give another demonstration. This station has reported that the CBS television signals are causing interference.

Under certain conditions, engineers said, television pictures can be received over great distances, but what makes this possible is not yet known. At times RCA was receiving television signals sent from London. However, since the war stopped English television there is no experimental work in this connection.

The FCC members also were invited to Los Angeles to visit the Don Lee studio, but refused the invitation on account of the distance. A California inspector has been designated to view the Don Lee demonstration and report to the Commission.

Pathe Takes Over Cinema Laboratory

Pathe Laboratories, Inc., of California, new affiliate of Pathe Laboratories, has completed the purchase of all the assets of Cinema Laboratories, Inc., including the Hollywood plant. O. Henry Briggs, Pathe president, who completed the arrangements in Hollywood this week, will remain there to supervise expansion plans for the laboratory.

Officers of the California company are Mr. Briggs, president; T. P. Loach and C. Merwin Travis, vice-presidents, and R. E. Young, treasurer. Directors include the officers, with the exception of Mr. Young, and Trem Carr, Robert S. Benjamin, Arthur Miller and Russell H. Wilson.

Return to Foreign Posts

Robert L. Graham, assistant to A. L. Pratchett, Paramount general manager for Cuba, Mexico and Central America, is scheduled to arrive in Mexico City on Monday. Mr. Graham, former assistant manager in the Panama office, has been visiting his family in Nebraska.

John A. Ojerholm, head of Paramount's British technical staff, has left on the *Manhattan* to return to his post via Italy.

A Private Nurse Speaks:

"I know men better than their wives do!"

CAROLE

Lombard

BRIAN

Aherne

ANNE

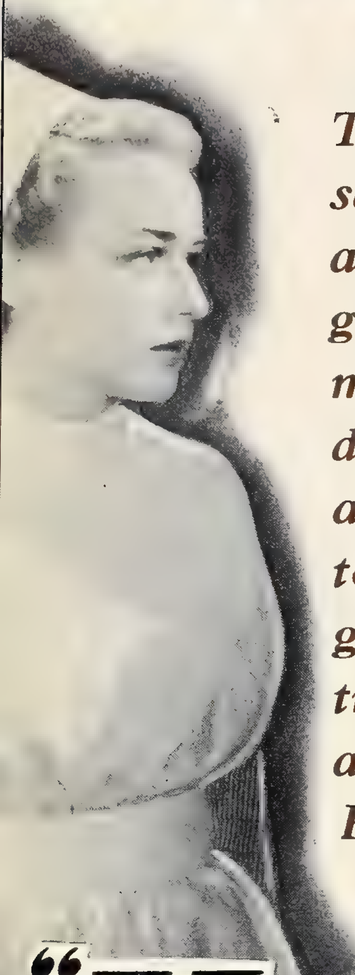
Shirley

"VIGIL IN

THREE GREAT STARS, SURPASSING all previous performances in the top dramatic sensation of the season . . . in the amazing story of one girl's heroic sacrifice and another's dramatic redemption in the tight-walled world of "women in white." Never before such realism on the screen . . . never before such a startling, such a revealing story of a woman fighting tooth and nail for love.

THE NIGHT"

BY THE AUTHOR OF "THE CITADEL"



The new novel by A. J. Cronin which met with such sensational success as a serial in Good Housekeeping Magazine . . . Now brought to throbbing life on the screen, giving women a new insight into their own sex . . . and men new angles to think about in women! . . . Only a doctor could—or would dare—tell this startling story about nurses, and only the author of "The Citadel" could tell it so vividly, so absorbingly, that one of the screen's greatest casts reaches new dramatic heights in its portrayal . . . Truly the top dramatic sensation in months and months—AND BOX OFFICE IN EVERY PUNCH-PACKED SCENE!

"VIGIL IN THE NIGHT"

with **JULIEN MITCHELL · ROBERT COOTE · BRENDA FORBES · PETER CUSHING**

Produced and Directed by the man who made 'Gunga Din' **GEORGE STEVENS**

PANDRO S. BERMAN In Charge of Production • RKO RADIO PICTURE

Screen Play by Fred Guiol . . . P. J. Wolfson . . . Rowland Leigh

NEW RKO STARTS OPERATIONS, AS IRVING TRUST TURNS OVER ASSETS

Transfer of $95,000,000 Company to Schaefer Management Represented by Handing Over Bill of Sale

The new Radio-Keith-Orpheum company began to operate this week freed from the court supervision which had lasted through seven years of reorganization. The Irving Trust Company, trustee, turned over the assets to the new RKO corporation in a simple ceremony last Friday that took less than an hour and one-half.

RKO is planning 48 pictures for 1939-40, at an approximate cost of $20,000,000, George J. Schaefer, president, announced in Hollywood Monday night during a debate with Abram F. Myers over the Neely bill before the Screen Writers Guild (see page 15).

Christensen to Merrill

Andrew Christensen, vice-president of the Irving Trust Company which was trustee from Jan. 27, 1933, turned over the assets to W. G. Merrill, RKO vice-president. (Picture on page 10). Richard C. Patterson, chairman of the RKO board of directors, witnessed the act that concluded the company's reorganization. The transfer of the $95,000,000 company to the management headed by George J. Schaefer was represented by handing over a bill of sale dated Jan. 1, 1940.

Others present at the brief ceremony included: William Mallard, William H. Clark, O. R. McMahon, J. Miller Walker and G. E. Youngman for RKO and Hamilton C. Rickaby and Richard Jones 3rd, attorneys for RKO; J. P. Harrigan of the Central Hanover Bank and Trust Company; Stephen Millett of Larkin, Rathbone & Perry, attorneys for the bank; Harold Hunkele of the City Bank Farmers Trust Company and R. W. Hurry of Delafield, Marsh, Porter & Hope, attorneys for that trust company.

Two Statements

On Saturday, the first day of business of the new RKO, the company issued two statements. The first statement explains the reorganization and the financial and business status of the new company; the second is a formal statement to creditors and stockholders which points out that they can now obtain securities in the new corporation by surrendering present securities.

The first statement was as follows:

"After administering the business of Radio-Keith-Orpheum Corporation for seven years, Irving Trust Company as trustee under appointment by the United States district court, transefrred the assets in its possession yesterday to a new company, Radio-Keith-Orpheum Corporation, formed in accordance with the plan of reorganization.

"The new management will be under the direction of Mr. George J. Schaefer, who has had over twenty-five years experience in the moving picture industry. With him will be a staff of able and experienced assistants. The board of directors of the new company is composed of men with extensive business experience, some of them being well acquainted with the moving picture business.

"During the seven years of administration under the supervision of the court, the fixed indebtedness of Radio-Keith-Orpheum Corporation and its subsidiaries was reduced by over $11,000,000. This was exclusive of the further reduction effected by the plan of reorganization. The consolidated cash position more than doubled without including the cash received from proceeds of the recent sale of new common stock. Gross income increased from approximately $44,000,000 in 1933 to approximately $52,000,000 in 1939.

TRIBUTE URGED FOR D. W. GRIFFITH, 60

Tribute of an official character to David Wark Griffith, one of the earliest of motion picture production leaders, was urged this week over Radio Station WNEW, in New York, by David Lowe, film news commentator, on the occasion of Mr. Griffith's 60th birthday, last Monday.

Dedicating the entire broadcast to Mr. Griffith, Station WNEW suggested that the producer should be made an advisor on films either to the organized industry or in the various film divisions of the United States Government.

"The new company has no outstanding indebtedness; its capital structure consists only of preferred and common stock. The Radio-Keith-Orpheum Corporation group of companies now has extensive working capital with over $8,000,000 cash in bank alone, which amounts to approximately twice the current liabilities. In addition, Radio-Keith-Orpheum Corporation has a substantial book surplus.

"Radio-Keith-Orpheum Corporation, one of the major film companies in the United States, produces motion pictures in Hollywood, distributes pictures throughout most of the countries of the world and operates approximately 100 motion picture theatres in the United States."

Schaefer's Statement

George J. Schaefer, president of the new corporation, Radio-Keith-Orpheum, issued the same day the statement to the creditors and stockholders of the old company bearing the same name but a Maryland corporation. The new RKO company is a Delaware corporation.

Mr. Schaefer's statement:

"The proceedings for the reorganization of Radio-Keith-Orpheum Corporation (a Maryland Corporation), debtor, in the United States district court for the Southern District of New York, are about to be concluded. The plan of reorganization, confirmed sometime ago, has been upheld, all appeals from the order of confirmation having been finally dismissed.

"Radio-Keith-Orpheum Corporation, a new corporation recently incorporated under the laws of Delaware, has acquired the properties and assets of the debtor and has been provided additional cash through the sale of certain shares of its common stock, all as contemplated by the plan and approved by the district court. It is now in order to carry out the other provisions of the plan, including the delivery to the creditors and stockholders of the debtor of certificates for the 6% preferred stock and common stock and the option warrants representing the right to purchase common stock, as provided in the plan in exchange for the securities of and claims against the debtor.

"You are now entitled to receive the securities of the new corporation upon the surrender to the distributing agent of the securities of the debtor owned by you and upon the filing therewith of transmittal letters in the form provided for the purpose. Bankers Trust Company has been appointed the agent of the new corporation to make the distribution of the new securities. The securities of the debtor and accompanying transmittal letters should be sent to the office of such agent, No. 16 Wall Street, New York, N. Y. In order to assure prompt delivery to you of the new securities, it is requested that the enclosed Instructions and those appearing on the transmittal letters be carefully followed.

"The new corporation will shortly make application to have its preferred stock and common stock listed on the New York Stock Exchange and its option warrants listed on the New York Curb Exchange so as to permit trading in the new securities on the respective exchanges, and for that purpose will file the necessary data with the Securities and Exchange Commission.

Describes New Setup

"The properties and assets acquired by the new corporation consist primarily of capital stocks and obligations of other corporations engaged principally in the production, distribution and exhibition of motion pictures and in related activities. Accordingly, the new corporation now constitutes the parent holding company of the units which formerly were subsidiaries or affiliates of the debtor, and the new corporation will in general conduct the business heretofore carried on by the debtor prior to its receivership and thereafter by Irving Trust Company, as receiver and trustee. Such subsidiaries and affiliates include RKO Radio Pictures, Inc., which produces 'Radio Pictures' and, together with its subsidiaries, distributes motion pictures throughout most of the world; Pathe News, Inc., the producer of the 'RKO-Pathe News,' which since the early days of the industry has been outstanding in the field of news reels; and Keith-Albee-Orpheum Corporation, RKO Orpheum Corporation, RKO Proctor Corporation and RKO Midwest Corporation. The latter corporations or their subsidiaries operate theatres located throughout the United States. The subsidiary and affiliated corporations described above were not parties to the reorganization proceedings of the debtor and, during the course of such proceedings, they have continued to conduct their respective businesses in association with the trustee of the debtor.

"As the result of the reorganization of your enterprise under the plan of reorganization, the new parent holding company has commenced business without funded debt. The management of the new corporation takes this opportunity to express to the creditors and stockholders of the debtor its recognition of their cooperation and its confidence in the future of the new corporation and its subsidiaries."

Fees To Be Settled

All that remains to complete the RKO reorganization is settlement of fees for attorneys and others for services rendered in the proceedings. Hearings will be held on these matters. In everything else RKO is free from the jurisdiction of the United States District Court. Federal Judge William Bondy has supervised the reorganization.

RKO is expected to make in the near future application for listing its preferred and common stock on the Stock Exchange and to list its option warrants on the Curb Exchange.

MAJORS SET PROPORTION WHICH EACH MAY WITHDRAW OF BRITISH INCOME

Represents One-Third of Fifty Million Dollar Annual Gross of U. S. Companies in Britain, Based on Business Done

The proportions which American film companies may receive of the $17,500,000 from "frozen" film rentals in Great Britain was determined, on Monday in New York, in a meeting of major company representatives.

The sum noted is that which the British Government will allow the Americans to withdraw, representing one-third of the approximate $50,000,000 annual gross income of American film companies in Britain, and about 50 per cent of the net rentals. The sum does not cover rentals from British-made pictures distributed in Britain by American companies.

The American companies' "formula" was to be transmitted to London this week. The amount to be withdrawn by each company is known only to that company.

Universal is not a party to the "formula"; a British company handles its product, on a special basis.

Based on Business Done

The withdrawal arrangement is based on the amount of business done in England by each company. Official figures were not revealed.

However, industry observers estimate that the total business done in Britain by American companies apportions itself in the following approximate percentages: Loew's, 25 per cent; Warner Brothers, 18; Twentieth Century-Fox, 17.5; Paramount, 15; United Artists, 10; Columbia, 8, and RKO, 6.5.

Using these approximate percentages as a basis for calculation the withdrawal share of each company would be about as follows: Loew's, $4,370,000; Warner Brothers-First National, $3,150,000; Twentieth Century-Fox, $3,062,500; Paramount, $2,625,000; United Artists, $1,750,000; Columbia, $1,400,000 and RKO, $1,137,500.

Subject to Government Sanction

The proposal is subject to the approval of the British Government. The amount to be withdrawn in the year ending Nov. 1, 1940, was computed on each company's share of the total business done in Britain in the last two years. American companies also had to agree that they will not restrict exports of film to England or raise film rentals there.

Other sections of the agreement cover the time for withdrawing the money and revenue derived from British films distributed in the United States by any of the seven companies. The agreement provides that the companies are permitted to withdraw up to 75 per cent of their allocations in the first six months ending May 1, 1940, and the balance in the following six months. The company distributing British films in the United States can remit or retain money equivalent to the domestic sales.

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40 RUSSIAN THEATRES PLANNED FOR 1940

Forty new theatres are to open in Russia in 1940, according to the Daily Worker, *New York, leading Communist daily newspaper in the United States. It was stated that 200 new theatres are part of the "Third Five-Year Plan." The planned theatres are as follows: six in the mining districts, 17 collective farm theatres, six drama theatres in cities, 2 opera houses, a children's theatre and seven puppet theatres. No indication is given as to which of the projected theatres, if any, will show motion pictures.*

The Red newspaper said that four large, new theatre buildings are to be completed this year. These are listed as the Young Communist League Theatre in Leningrad, seating 1,600; a house of 1,500 seats for Smolensk; one of 1,900 at Ivanovo, a textile center, and one of 1,100 seats for Kirov.

Variety Club Meet is Set

The Dallas Variety Club, tent No. 17, will sponsor this year's arrangements for the national convention, April 18th to 20th, in Dallas. R. J. O'Donnell, vice-president and general manager of Interstate Theatres and Chief Barker of the Dallas Club is in charge of preparations. He expects over 1,000 motion picture people from all over the country to attend the convention.

Business Meeting April 18th

A business meeting of Variety Club executives is sheduled fo April 18th. On the evening of the 19th a party will be held at the Dallas Athletic Club. Two floors of the club will be taken over for the event: one floor will be decorated as a frontier town and the other in the spirit of old Mexico. A Wild West show will provide part of the entertainment.

On Saturday, the 20th, club golf champions will play at the Brook Hollow country club for the national Variety Club championship. The convention will close with a banquet at the Adolphus Hotel which will be the headquarters for the convention.

The three national networks are to carry part of the program. Bob Hope is scheduled to be master of ceremonies. Other special guests expected are: Edgar Bergen and "Charlie McCarthy," Mickey Rooney, Spencer Tracy, Bing Crosby, Darryl F. Zanuck and Edgar A. Guest.

Variety Club members will go to Dallas by special train, bus and auto. One train of 33 coaches is to start at Boston and pick up delegates on the way to Texas. Other special trains will start at Denver, Kansas City and other cities. Large delegations are expected from all the Variety Clubs.

C. Harry Schreiber, RKO city manager, was installed last week as chief barker of the Columbus Variety Club. Other officers who took over their posts at the dinner were: Virgil Jackson, first assistant chief barker; Lou Holleb, second assistant; P. J. Wood, property manager and Jacob Luft, treasurer. The crew consists of Max Stern, William S. Cunningham, Don Burrows, George Anagnost, M. J. Cullin, William C. Pullin, retiring chief barker, and the new officers.

Judge Arthur Day, of the Ohio Supreme Court, was toastmaster. Guest of honor included Governor John W. Bricker, Mayor Floyd Green and former Mayor Myron B. Gessman. Mayor Green and Don Powers, secretary to the Governor, were made members of the club. Mr. Wood was presented with a wrist watch and Mr. Luft a luggage set.

Chairmen Are Named

Nat L. Lefton, Republic franchise holder and chief barker of the Cleveland Variety Club, appointed only chairmen for the various committees. The chairman of each group is authorized to pick his committee members. The following chairmen were appointed: Frank D. Drew, MGM branch manager, house committee; Jack Shulman, independent theatre operator, membership; George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, welfare; Al Gregg, Republic Pictures, publicity; Joe Leavitt, Independent Screen Room, shut-in entertainment; Duke Clark, Paramount branch manager, stag night chairman, and Bert Stearn, United Artists district manager, night jamboree chairman.

Morris Cohn will be installed as chief barker of the Omaha Variety Club at a ball on Sunday night. Other officers are: Evert Cummings, first assistant; Sam Epstein, second assistant; Meyer Stern, treasurer and Edward Shafton, secretary.

The Kansas City Variety Club has presented $1,150 to provide milk for undernourished school children at the local schools. The fund was raised at a recent bowling tournament sponsored by the club and the Kansas City *Star.* A check for $400 went to Kansas City, Kan., schools.

Kansas City Appointment

Jerry Zigmond, manager of the Newman theatre, has been appointed general chairman for the annual inaugural banquet of the Kansas City Variety Club, early in February. Other members of the committee are Don Woods, James McConnel, Douglas Desch and Barney Joffee.

The Pittsburgh Variety Club will stage a house-warming party the end of February to celebrate the opening of its new quarters at the William Penn Hotel. A new bulletin is being issued, with James M Totman, assistant publicity director of Warners Tri-State theatres as editor.

The Cincinnati Variety Club will produce a film showing the "Heart Activities" of the organization, to be exhibited at the national convention in Dallas.

Singerman with Maymon

Sydney Singerman, formerly program department manager and assistant western sales manager of Universal, has been made special representative for Maymon Films, Inc., distributors of Hebrew pictures.

IN THE CUTTING ROOM

My Son, My Son!

(Edward Small - UA)

Fathers and Sons

This production from the Howard Spring novel, which was well up among the country's best-sellers from June to December of 1938, has in its name cast such personalities as Madeleine Carroll, Brian Aherne, Louis Hayward, Laraine Day, Henry Hull and Josephine Hutchinson.

Primarily a story about the relationships between two friends, one a writer, the other a creator of fine furniture, and their sons, it is as well a study in characterization.

Produced by Edward Small, whose latest picture was "The Man in the Iron Mask," the picture was directed by Charles Vidor, who has handled the same assignment on "Those High Grey Walls," "Blind Alley" and "Romance of the Redwoods." The screen play was written by Lenore Coffee, who, in collaboration, wrote the story basis of "Good Girls Go to Paris," and the screen play of "Four Daughters."

Release date: To be determined.

Primrose Path

(RKO Radio)

Romantic Drama

Bringing together Ginger Rogers and Joel McCrea in the leading roles for the first time in six years, "Primrose Path" relates the story of a girl's romance with a young man who runs a gas station and lunch counter, and of her difficulties, even after their marriage, because of her disreputable family.

Taken from the stage play by Robert Buckner and Walter Hart, the screen play was written by Allan Scott, who wrote "Fifth Avenue Girl," which also starred Miss Rogers and was produced and directed by Gregory LaCava, as was "Primrose Path."

Marjorie Rambeau, who recently appeared in "Heaven with a Barbed Wire Fence" and "The Rains Came," is cast here as the girl's mother, chief bread winner of the family by dint of her friendliness with the town's masculine element. Henry Travers, last seen in "Remember," appears as the boy's grandfather, while Miles Mander, Queenie Vassar and Vivienne Osborne are seen in supporting roles as well.

Release date: March 22, 1940.

Blondie on a Budget

(Columbia)

The Bumsteads

Financial troubles, involving a fur coat for "Blondie," membership in a Trout Club for "Dagwood," and a marital misunderstanding resulting from a cash prize won at a theatre, constitute the story in this latest film depicting the characters of Chic Young's comic strip.

Richard Flournoy, who, in collaboration, wrote the story and screen play of "Blondie Brings Up Baby," handled the screen play here, from a story by Charles Molyneux Brown. Produced by Robert Sparks, the picture was directed by Frank Strayer, as were "Blondie Brings Up Baby" and "Blondie Takes a Vacation."

The cast is maintained intact from that used in previous films of the series, with Penny Singleton, Arthur Lake, Larry Simms and "Daisy" constituting the family, while Rita Hayworth depicts one of "Dagwood's" former feminine friends.

Release date: Feb. 29, 1940.

IN NEWSREELS

MOVIETONE NEWS—No. 40, Vol. 22.—Record cold wave and heavy snows sweep the nation....Paderewski heads exiled Polish Assembly....Civil War soldier celebrates 100th birthday....Greek King commemorates Balkan War victory....Spring styles....Build floating concrete bridge....Dog racing....Ice ballet....Jai-Alai....Lew Lehr.

MOVIETONE NEWS—No. 41, Vol. 22—City of Flint docks in Baltimore....First Social Security checks mailed....Daredevil auto drivers perform in Australia....California ready to ship big crop of citrus fruit....Outdoor skating championships....Gymnastics....Demonstrate mechanical horses....Lew Lehr.

NEWS OF THE DAY—No. 238, Vol. 11.—Blizzards blanket cities from Gulf to Great Lakes....King of England watches air raid drill....Queen Elizabeth visits army uniform factory....British mounted troops drill....Transparent hats for Spring....Giant tobaggan for Winter sports fans....Golden Gloves tournament....Auto racing on ice-covered lake.

NEWS OF THE DAY—No. 239, Vol. 11.—City of Flint ends 116 day saga of sea....Green presents President with birthday cake....Canada welcomes new U. S. envoy....Mickey Rooney and Bette Davis win in newspaper film poll....First Social Security paychecks....Speed skating....Foreign wrestler makes debut in Boston.

PARAMOUNT NEWS—No. 43.—Army big bombers in first mass transport test....Liner stopped at Gibraltar for contraband search arrives with Swedish prince aboard....Congress votes to extend Dies investigation....Freak cold wave hits deep south....Survey of the baseball scene.

PARAMOUNT NEWS—No. 44.—City of Flint docks in Baltimore....William Green presents birthday cake to President....Test giant airliner....Controversy over war policy closes Canadian Parliament, national election to be held....Cromwell in Canada to take up new duties....Blimp rescues marooned men in Chesapeake Bay....Speed-skating....Midshipmen demonstrate gymnastics....European wrestling "Angel" makes debut in this country.

RKO PATHE NEWS—No. 55, Vol. 11.—Bombers transport 350 U. S. troops....Dutch prince joins border troops....Mrs. Roosevelt at Washington premiere of "Abe Lincoln in Illinois"....Hotel outside Santa Barbara donated for paralysis drive....Greyhound racing in Miami....Master Metaphysician group head makes prediction....Ice-scooters sail at mile-a-minute.

RKO PATHE NEWS—No. 56, Vol. 11.—City of Flint arrives in Baltimore....Art exhibit in New York....Roosevelt gets birthday cake....Winter sports carnival at St. Paul....Mail first monthly old age pension checks....Gymnastics....Skating.

UNIVERSAL NEWSREEL—No. 844, Vol. 12.—Freak cold wave grips nation....Allied blockade at work....Scenes at French military school....Army troops move by air....Father Duffy honored in tribute....Fashion show for children....Old buggies in novel beach contest....Auto race held on frozen lake....Dog racing in Miami.

UNIVERSAL NEWSREEL—No. 845, Vol. 12.—City of Flint ends saga of the high seas....Test big stratosphere liner....President gets birthday cake from William Green....Italian paintings on display in New York....Dog Show in New York....Cromwell, new envoy, arrives in Canada....King Winter rules at St. Paul Carnival....Basketball....Speed-skating....Midshipmen demonstrate gymnastics.

Irene

(RKO Radio)

Cinderella, with Music

The combination of producer-director Herbert Wilcox and star Anna Neagle, previously associated with such films as "Nurse Edith Cavell," "Victoria the Great," "Peg of Old Drury" and "Nell Gwynn," here turns attention to a musical comedy.

"Irene" was a stage musical comedy, and the film version features among its melodies "Alice Blue Gown," "Castle of Dreams" and "There's Something in the Air" in addition to others from the original show and a new number, "You've Got Me Out on a Limb," written by Harry Tierney and Joseph McCarthy, who composed the original songs. The "Alice Blue Gown" number is made the subject of a Technicolor sequence.

It is the story of a salesgirl lifted from obcurity to the heights of society, and the romantic concomitants of this social ascent. The screen play was written by Alice Duer Miller, and has in its cast Ray Milland, recently seen in "Everything Happens at Night," Roland Young, who lately appeared in "He Married His Wife," Billie Burke and Arthur Treacher.

Release date: March 29, 1940.

Hotel for Women No. 2

(Tentative Title)

(Twentieth Century-Fox)

Melodrama, in Series

A continuation, as the tentative title indicates, of "Elsa Maxwell's Hotel for Women," released last year, this second version of events in a women's hotel in New York involves a murder as well as romance, and is without Miss Maxwell, who now is devoting her art to short subjects.

The first vehicle served as an introduction to Linda Darnell. In this appear Lynn Bari and Katherine Aldridge, also seen in the original, as well as Joan Davis, Joan Valerie, Robert Lowery, Henry Wilcoxon, Elise Knox and Mary Beth Hughes.

John Stone was associate producer, with Ricardo Cortez directing, as he did on "Heaven with a Barbed Wire Fence."

Release date: To be determined.

Dance with the Devil

(Twentieth Century-Fox)

Melodrama

A cast composed of such names as Tyrone Power, second in the annual HERALD-FAME poll of money making stars, Dorothy Lamour, Edward Arnold, Lloyd Nolan, Charley Grapewin, Lionel Atwill and Marc Lawrence appears in this story of a young man whose father is sent to jail as an embezzler, and himself gets mixed up in a criminal gang.

Harry Joe Brown was associate producer. Henry Hathaway, the director, handled "The Real Glory" and "Spawn of the North."

Release date: To be determined.

INDUSTRY LINES UP TO BACK MORE CHARITIES

Many Stars Attend President's Birthday Ball; 500 at Jewish Federations' Luncheon

The motion picture industry took further steps this week in its active cooperation with charitable drives. The most important occasion of the week was the President's Birthday Ball in Washington Tuesday night to raise money for the Infantile Paralysis Foundation.

Among film personalities there were Olivia deHavilland, Dorothy Lamour, Brenda Joyce, Ruth Terry, Elsa Lanchester, Ona Munson, Ginny Simms, Annabella, Tyrone Power, Mickey Rooney, James Cagney, Edward G. Robinson, Pat O'Brien, Gloria Jean, Kay Kyser, Gene Autry, Melvyn Douglas, Mary Martin, Bill Boyd, Edward Everett Horton, Franchot Tone, Frances Farmer, Phil Reagan, C. C. Pettijohn, Grace Bradley and Mary Howard.

Robinson was featured in a Columbia network tieup from Washington Tuesday night in one of his "Big Town" dramas. The program was entitled "The March of Dimes."

Towns in Mississippi which do not have Sunday shows held matinees on Sunday and the preceding Sunday, all revenue other than film rental being turned over to Mississippi's celebration of the President's Birthday charity drive.

Jewish Charity Drive

Climaxing the drive of the New York and Brooklyn Federations of Jewish Charities' Amusement Division, of which David Bernstein and Major Albert Warner are co-chairmen, an overflow crowd of more than 500 film, stage and radio executives, attended a luncheon at the Hotel Astor, Friday. (Picture in Pictorial Section). A total of $85,000 in cash and pledges was contributed at the luncheon.

James J. Walker, former Mayor of New York, who was the guest of honor, said he knew "no greater charitable agency than the New York and Brooklyn Federations of Jewish Charities." George Jessel was toastmaster, and John Golden presided.

On the dais were Mr. Bernstein, Edwin S. Friendly, Joseph Proskauer, Barney Balaban, Will H. Hays, Maurice Silverstone, Jack Cohn, Herman Robbins, B. S. Moss, Molly Picon, Albert Goldman, New York Postmaster; Charles Silvers, Irving Berlin, Max Cohen and Paul Moss, New York License Commissioner.

Among those present were Julian Abeles, Willard Alexander, Herman Bernie, Irving Caesar, Oscar Doob, Sam Forrest, Eddie Le Baron, Bertram Lebhar, Sam Lyons, Arthur Israel, Margo, William Morris, Jr. Louis Nizer, Isroy M. Norr, Ole Olsen, Sidney H. Piermont, Mr. and Mrs. Harold Rinzler, Mr. and Mrs. Samuel Rinzler, Budd Rogers, Charles A. Rogers, Max Rudnick, Eddie Rugoff, Marvin N. Schenck, Sam Shain, Lillian Shaw, Joseph Shaller, Nathaniel Shilkret, John Shubert, Noble Sissle, Bernard Sobel, Arthur Tracy, Al Trahan, Sam Yolem.

Also Morris Kinzler, A. Mike Vogel, Al Altman, Sidney Phillips, Leopold Friedman, C. C. Moskowitz, Harry Bernstein, Arthur Kelly, James Cunningham, Robert Newman, Jack Alicoate, Maurice Kann, Leonard Goldenson, Leon Goldberg, John O'Connor, Fred Meyers, Harry Mandel and Nate Spingold.

Cohn Names Committee

Jack Cohn, vice-president of Columbia, who is chairman of the Motion Pictures and Entertainment Division of a dinner to be held February 25th at the Hotel Astor, New York, in honor of Paul Felix Warburg and benefiting the National Jewish Hospital at Denver, announced this week the names of the committee serving as vice-chairmen and sponsors for the event.

They are George J. Schaefer, David Bernstein, Martin Quigley, Leo Brecher, Jules E. Brulatour, Eddie Cantor, Donald Flamm, Will H. Hays, Marcus Heiman, Alfred J. McCosker, B. S. Moss, Paul Moss, William S. Paley, Walter Reade, Saul E. Rogers and Alex Yokel.

Louis Nizer is vice-chairman of the dinner and one of the original group who conceived plans for honoring Mr. Warburg and to benefit his favorite philanthropy.

Actors Back Finns

A poll of players in Broadway shows by the Theatre Authority revealed an overwhelming majority willing to give performances for the Finnish Relief Fund without pay. The poll followed an action by Actors Equity Association in voting that its members could appear in benefit performances under rules in force since 1935, requiring that the Theatre Authority, which supervises stage benefits, receive its customary 15 per cent of the gross for distribution to theatrical charities.

Among the companies whose members approved a benefit in the poll were "The Man Who Came to Dinner," "Juno and the Paycock," "The Philadelphia Story," "DuBarry Was a Lady," "Margin for Error," "Skylark," "Too Many Girls," "Pins and Needles," "New Hellzapoppin" and "The Time of Your Life." Two shows, "See My Lawyer" and "Tobacco Road" vetoed benefits, according to the Authority.

Support of the Finnish Relief Fund was voted at a meeting at the Hotel Astor, New York, last week of the Independent Theatre Owners Association. On "Help Finland Days," February 17-18, girls in Finnish costume will be stationed in lobbies for collections among patrons.

Theatremen at Wilmington, Del., have set aside February 17th as "Help Finland Day," when donations toward Delaware's Finnish Relief fund will be received of patrons. Delaware's contributions to war-torn Finland to date totals $17,651.45.

Arrange Fund Benefit

Edward Arnold, head of the Hollywood Local of the American Federation of Radio Artists and active in the Associated Actors and Artistes of America, has announced plans for a gigantic dinner and show at the Cocoanut Grove, Hollywood, February 22d, to raise funds to provide a home for the locals of actors' unions. Plans are to buy or lease a building.

Marke Forms Agency

Sid Marke, one-time associate of Moe Glanz in Pittsburgh and uncle of S. Sylvan Simon, Metro-Goldwyn-Mayer director, has formed his own agency, the Marke Theatrical Exchange in Pittsburgh. Mr. Marke recently had been associated with Joe Hiller in the National Theatrical Exchange.

Named Chief Booker

George F. Law, Toronto exchange manager, starting with the General Film Company 25 years ago, has been appointed chief booker for Colonial Pictures, Ltd., Toronto, which recently obtained the Canadian releasing rights for the product of Alliance Films Corporation, which has 12 features scheduled.

Monthly Patrons Survey Started

A "motion picture patrons monthly voting ballot" has been circulated by Robert F. Dellinger of Los Angeles. Theatre-goers are asked to list their votes for the best picture, actor, actress and many other monthly selections. The voting ballot, though originated and carried out solely by Mr. Dellinger for "the advancement of greater and better motion pictures," is to be mailed to Will H. Hays at the Hollywood office of the Motion Picture Producers & Distributors of America.

The MPPDA has nothing to do with the survey, it said, and its Coast office tried to get in touch with Mr. Dellinger to advise him against using the Hays office name, but he could not be reached.

Mr. Dellinger claimed that he had no intention of making money out of his plan and only wished to help motion pictures. He further said that no group or individuals were associated with him and that he was personally paying all expenses of printing and distributing the ballots.

On the voting ballot are twenty questions and a request for the name and address of two talented persons who should be given a screen test. Questions cover: the theatre that played the best picture, the picture, best actor and actresses, best supporting and juvenile players, and technical parts of motion picture making. Suggestions for improving pictures are requested. Other questions take up newspaper film news and fan magazines.

New Museum Trustees

The Museum of Modern Art, in New York City, has elected to its board of trustees, the following: Henry Robinson Luce, chairman of the board, of *Time, Inc.*, Mrs. John S. Parkinson, Jr.; Alfred H. Barr, Jr.; and John E. Abbott, one of the organizers of the Museum's film library. Douglas L. Baxter, former Twentieth Century Fox art director, was named assistant to the museum's executive vice-president; and Alistair Cook, former film critic for the British Broadcasting Corporation, was named assistant to the museum film library's curator.

Taylor on Toronto Board

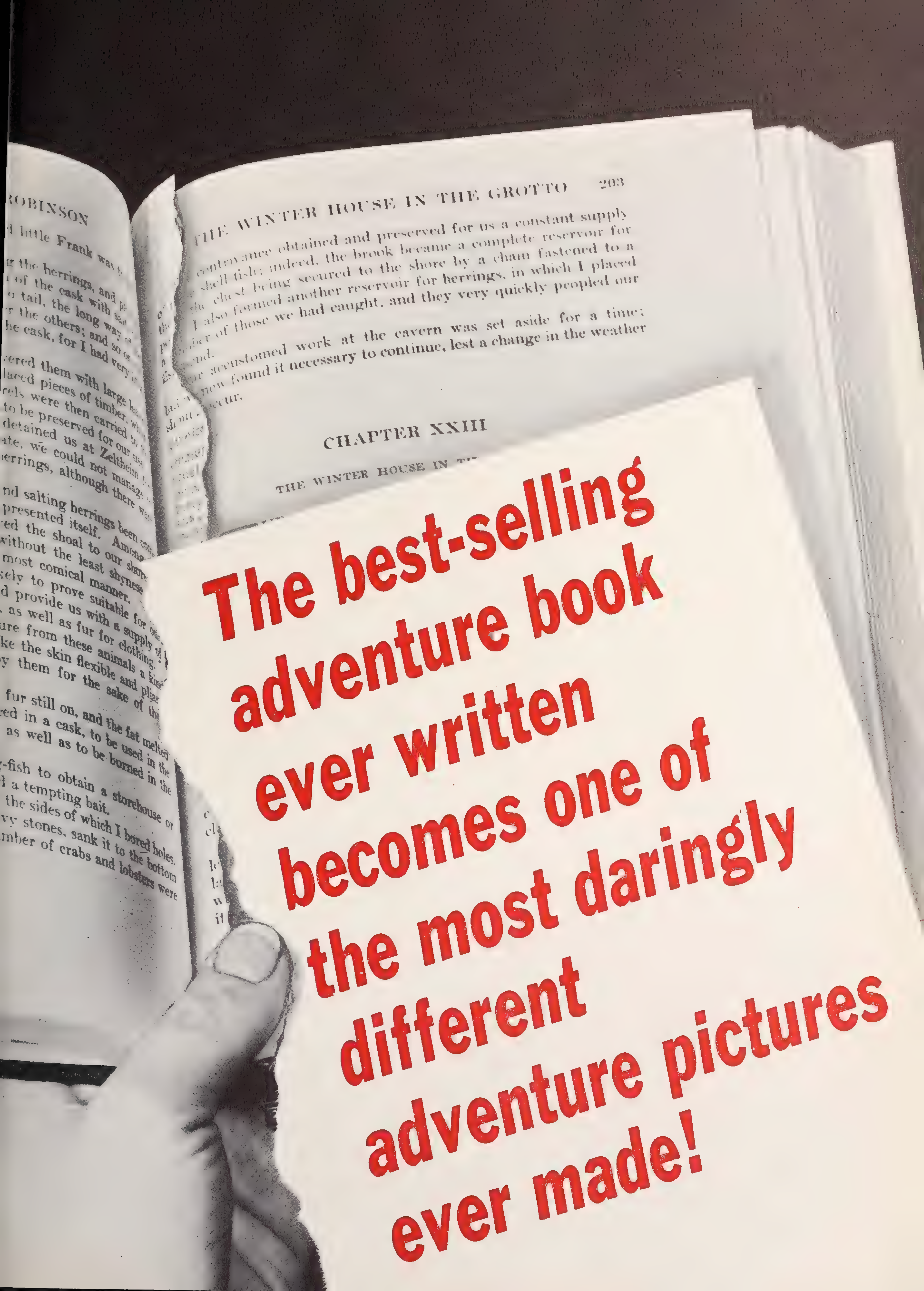
N. A. Taylor, vice-president of the Independent Theatres Association and general manager of the Twentieth Century Theatres, in Toronto, has succeeded T. J. Bragg as chairman of the film section of the Toronto Board of Trade. Mr. Bragg is secretary-treasurer of the Famous Players Canadian Corporation.

Name Changes Involve Biograph

Two changes of name involving Biograph Studios, Inc., have been submitted to the New York secretary of state. In one change Biograph Studios, Inc., will henceforth be known as Motion Picture Studios, Inc. In the other, Actinograph Corporation changes its name to Biograph Studios Corporation.

Cuba Selects "Feathers"

The Motion Picture Board of Review in Cuba has selected Alexander Korda's "Four Feathers" as the best picture released there in 1939.


ROBINSON
THE WINTER HOUSE IN THE GROTTO 203
CHAPTER XXIII
THE WINTER HOUSE IN TH
The best-selling adventure book ever written becomes one of the most daringly different adventure pictures ever made!

YOUR BOX OFFICE THE GATEWAY TO ADVENTURE ISLAND!

...The most amazing thrills ever lived, from the most imagination-stirring story ever written! ... Shipwrecked by tidal wave!...Saved by a raft of barrels flung up on uncharted shores ...Carving a new life among the strange terrors and bounties of a South Seas paradise, where man had never stepped before! ... THAT'S MAGIC—escape to the golden land of nowhere...A BIG SHOW made for the movie millions who know what they want!

SWISS FAMILY ROBINSON

SWISS FAMILY ROBINSON

GENE TOWNE
presents
A THE PLAY'S THE THING Production

WITH
THOMAS MITCHELL · EDNA BEST
FREDDIE BARTHOLOMEW
TERRY KILBURN · TIM HOLT
BABY BOBBY QUILLAN

DIRECTED BY EDWARD LUDWIG
PRODUCED BY
GENE TOWNE *and* GRAHAM BAKER
SCREEN PLAY BY WALTER FERRIS,
GENE TOWNE [illegible] GRAHAM BAKER

DISTRIBUTED BY
RKO RADIO PICTURES

THE HOLLYWOOD SCENE

Americana

Varying aspects of American life ranging from Salvation Army to U. S. Senate are topics for pictures recently released or forthcoming shortly. More than 20 films fall into the category of American history and biography, or the delineation of purely American institutions.

Dealing with Washington and the national life from the point of view of the individuals concerned are the recently released "Mr. Smith Goes to Washington" and "Joe and Ethel Turp Call On the President."

"Gone With the Wind" leads the list of the Civil War stories. Metro-Goldwyn-Mayer's forthcoming "Arouse and Beware" and Warner Brothers' "Virginia City" are both set against the same background of the war between the states.

The World War of 1914-1918 is represented by "The Fighting 69th," while "Northwest Passage" will deal with frontier days. "The Roaring 20's" handles that decade's history as its basic theme. The modern era, in certain of its aspects, is treated in the sociological "Grapes of Wrath," with a release set in April.

"Abe Lincoln in Illinois," "Brigham Young," "Young Tom Edison" and "Lillian Russell" help complete the picture with their characterizations, coming, in order, from RKO Radio, Twentieth Century-Fox, Metro-Goldwyn-Mayer and, again, Twentieth Century-Fox. That company's "Swanee River," as well, dealt with the life of Stephen Foster, as its "Little Old New York" did with Robert Fulton. And Metro-Goldwyn-Mayer will complete its story of the inventor with "Edison, the Man."

Institutionally, Paramount portrays college life in those "good old days" with "At Good Old Siwash"; while Twentieth Century-Fox has on its production schedule such assorted fare as "Down to the Sea in Ships," a story of the American whaling industry; "The End of the Trail," a story of the growth of Western stars in Hollywood, following up "Hollywood Cavalcade," and "Marching as to War," a story of the Salvation Army.

Brown Study

Indoors, two separate sets were devoted to the cause of realism as it applied to Thomas Edison, the man, second of the MGM films treating of the inventor, and interpreting him here through the person of Spencer Tracy, as the first had done with Mickey Rooney.

The sets comprised a scene in which Edison the inventor had turned into Edison the business man, having sold the rights to his stock ticker, and a reproduction of his laboratory. Clarence Brown was directing a take in which appeared Mr. Tracy, Gene Lockhart and Charles Coburn.

With time out for discussion of such phases of the production as the proper cut of a mustache, Mr. Brown described the chief problem of the picture as one of pace and treatment. Director of five annual box-office champions, and, additionally, seven monthly winners in the Herald-Fame annual polls. Mr. Brown evinced that same touch for appeal to an audience composed of the many: "We can't let this get too heavy; the love interest, with the character of Mrs. Edison, will receive due prominence."

PRODUCTION PACE IS MAINTAINED

Hollywood's studios maintained the accelerated pace this week as six pictures were finished, just one less than the week previous, and eight were started, against the nine of the week before. There were 27 shooting, compared to last week's 25.

Being prepared were 16, while 66 were being edited, against the 22 and 65 in the same categories last week.

Paramount completed two: "Down Went McGinty" and "Woman from Hell," while Columbia finished "Men Without Souls," Samuel Goldwyn "The Westerner," for which distribution arrangements had not yet been set. Monogram "Rhythm on the Rio Grande," and Universal "Black Friday."

Work was started on "Waterloo Bridge," Metro - Goldwyn - Mayer; "Cheyenne Kid," Monogram; "Destiny," Paramount; "Our Town," Principal Productions, for United Artists release; "Curtain Call," RKO Radio; "Pioneers of the West," Republic; "Lillian Russell," Twentieth Century-Fox, and "Alias the Deacon," Universal.

Shooting were two picture at Columbia, five at MGM, one at RKO, five at Twentieth-Fox, three at Universal and three at Warner Brothers.

An aviator during the World War, Mr. Brown today wears the insignia of the Quiet Birdmen, a flying organization, in his lapel.

Name News

George Schaefer, president, and Ned Depinet, vice-president in charge of distribution, have arrived for conferences at the RKO Radio studio.

▽

Spyros and Charles Skouras have arrived from New York for the annual convention of National Theatres division operators.

▽

Darryl Zanuck, Gene Markey and Harry Brand have returned from a trip to New York, where they attended the premieres of "The Blue Bird" and "Grapes of Wrath."

▽

Pete Smith has returned to his desk at Metro-Goldwyn-Mayer after two weeks in Palm Springs.

▽

Roy Disney has returned from a trip to New York, where he worked on plans for the distribution of "Pinocchio."

▽

Richard Halliday, Paramount story editor, has returned from a week's vacation at Death Valley.

▽

Robert Rosson has completed the screen play of "The Sea Wolf" for Warner Brothers.

▽

Frank Seltzer has returned to his office at the Hal Roach studios after three weeks in New York.

▽

Madeleine Carroll has left for New York, en route to Europe for a visit to her mother.

▽

Hans Rameau has been signed to a long-term writing contract by Metro-Goldwyn-Mayer.

▽

Keith Glennon, Paramount studio manager, has returned after a week of home office conferences.

▽

Julius and Phil Epstein are writing the screen play of "No Time for Comedy" for Warner Brothers.

▽

Clark Gable's contract was extended for seven years by Metro-Goldwyn-Mayer.

▽

Ricardo Cortez has been assigned to direct the third "Hotel for Women" film by Twentieth Century-Fox.

▽

Harry Neil has been promoted to the head of the stock set section of the Paramount studio art department.

▽

M. C. Levee has left for New York conferences with artists' representatives there.

▽

Joan Crawford will co-star with Fredric March in "Susan and God" for Metro-Goldwyn-Mayer.

▽

T. E. Shea and Donald Mackenzie have arrived for a stay at the Hollywood plant of Electrical Research Products, Inc.

▽

Charles Brackett and Billy Wilder have been assigned to write the screen play of "The Polonaise" for Paramount.

▽

Agnes Christine Johnston has completed the screen play for Republic's "Doctors Don't Tell."

▽

Scott R. Dunlap, Monogram production head, has returned to his desk after a week's illness.

▽

David Miller and Fred Zinneman have been signed to new contracts by Metro-Goldwyn-Mayer as short subjects directors.

▽

Robert Carson has been assigned to work on the screen play of "Portrait of a Mother" for Paramount.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Pinocchio

(RKO Radio)

Cartoon Feature in Color

Time was when the word that "Griffith has done it again," echoing out of Hollywood, meant to the exhibitors of the nation that the "Old Master" had produced another natural which would be available presently to reap the customary box-office reward for solid entertainment delivered in good order. Doubtlessly the best box-office news of the current Hollywood week is the word, not at all dissimilarly conditioned, that "Disney has done it again," and today, as in the case of D. W. Griffith two decades back, details are irrelevant.

"Pinocchio" is a better picture than "Snow White" was, for reasons which can be dug out and talked about by such as wish to, and the fact that it is a better picture seems to provide about as much exploitation material as any showman need have to work with.

The chief reason for the superiority of "Pinocchio" doubtlessly is the assurance with which Walt Disney proceeded in its manufacture. He knew, this time, that the market for the picture is surely there. He knew, too, that he had whetted a keen appetite, that the extreme measure of success which his first feature cartoon had experienced was at once a promise and a challenge. His second one couldn't be merely just as good. It had to be a very great deal better, in the nature of things, to get an even break.

The secondary reason for the superiority of "Pinocchio" is the strictly technological advancement made by Mr. Disney and his associates during the two years spent on producing it. This is repeatedly made manifest, spectacularly so in certain passages where simulation of perspective is artfully employed to produce both illusion and thrill. It is strikingly manifested again in the smoothness achieved with natural size human characters, a newly acquired proficiency even more notably exercised in the case of the whale centrally featured in the later portion of the film, while the animation throughout, in mass and in detail, is of a far higher order than had been accomplished prior to release of "Snow White."

The story of "Pinocchio" is composed of somewhat stouter stuff than that of "Snow White." It contains no boy-meets-girl romance, and it does contain cops and robbers melodrama. It does contain some witchery but no witch, and it makes villains of certain animals as well as human beings. It begets a more robust variety of laughter, and more of it, but no tears. It is a quite different type of subject and the preview audience's reaction to it was more demonstrative than the preview audience's reaction to "Snow White," the affirmative decision a good deal more positive.

If "Pinocchio" fails to surpass "Snow White" in any detectable particular it is on the music side. It contains five new songs and no man can say that one of them will not prove a bigger hit than "Hi Ho" was, for no man can predict popular reaction to the tinkle type of tunes Disney uses, but no one of the five was being hummed and whistled by the preview guests as they filed out. There never was a minute's doubt about "Hi Ho."

In every other department, and most magnificently in the matter of Technicolor, "Pinocchio" is a finer film than "Snow White." That would seem to be the keynote for exhibitor exploitation to strike and sustain throughout the advance campaign and engagement.

Previewed at the Ambassador Theatre in Los Angeles to the reaction noted above.—William R. Weaver.

Produced and distributed by RKO-Radio. Producer, Walt Disney, based on Collodi's immortal story. Supervising directors, Ben Sharpsteen, Hamilton Luske. Sequence directors, Bill Roberts, Norman Ferguson, Jack Kinney, Wilfred Jackson, T. Hee. Animation directors, Fred Moore, Milton Kahl, Ward Kimball, Eric Larson, Franklin Thomas, Vladimir Tytla, Arthur Babbitt, Woolie Reitherman. Story adaptation, Ted Sears, Webb Smith, Joseph Sabo, Otto Englander, William Cottrell, Erdman Penner, Aurelius Battaglia. Character designs, Joe Grant, Albert Hurter, Campbell Grant, Joe P. Miller, Martin Provensen, John Walbridge. Music and lyrics, Leigh Harline, Ned Washington, Paul J. Smith. Art directors, Charles Philippi, High Hennesy, Dick Kelsey, Terrell Stapp, John Hubley, Kenneth Anderson, Kendall O'Connor, Thor Putnam, McLaren Stewart, Al Zinnen. Backgrounds, Claude Coats, Ed Starr, Merle Cox, Ray Huffine. Animation, Jack Campbell, Berny Wolf, Don Lusk, Norman Tate, Lynn Karp, Oliver M. Johnston, Don Towsley, John Lounsberry, John Bradbury, Charles Nichols, Art Palmer; Don Tobin, George Rowley, Don Patterson, Les Clark, Hugh Fraser, Joshua Meador, Robert Martsch, John McManus, Preston Blair, Marvin Woodward, John Elliotte. P. C. A. Certificate No. 4646. Release date, Feb. 22, 1940. Running time, 85 minutes. General audience classification.

I Take This Woman

(MGM)

Doctor Drama

"I Take This Woman," as presented by MGM, has as its primary assets Spencer Tracy, Academy award winner and among the first ten Money Making Stars of the Motion Picture Herald and Fame exhibitor poll, and Hedy Lamarr, who ranks quite high in amount of newspaper space and fans' gossip. Supported by a cast headed by Verree Teasdale, Kent Taylor and Laraine Day, the pair, one as a doctor and the other as a would-be suicide whom he marries, struggle unhappily through an unhappy screenplay to reach fictional happiness.

The previous excellent directorial efforts of W. S. Van Dyke II far transcend this latest, the primary reason being perhaps the necessity of taking a production which about 18 months ago was shelved for various reasons and remaking it. James K. McGuinness adapted the original story of Charles MacArthur, which has the aroma of familiarity.

"Dr. Decker" weds "Georgi," who attempted to commit suicide because of unrequited love for another man, and attempts to win her. In an effort to give her everything she wants, he leaves his clinic on the East Side of New York and becomes physician to the wealthy. Thinking his experiment with "Georgi" has failed and that she still loves her old sweetheart, he, in the midst of a threatened scandal, throws away his partnership in the hospital and prepares to leave for China on a research expedition. His old East Side patients, aroused by "Georgi," influence him to return to the clinic.

Previewed to a spasmodically unenthusiastic audience at the Village Theatre, Westwood, Cal.—V.K.

Produced and distributed by MGM. Directed by W. S. Van Dyke II. Screen play by James Kevin McGuinness. Original story by Charles MacArthur. Musical score by Bronislau Kaper and Arthur Guttman. Art Director, Cedric Gibbons. Associate, Paul Groesse. Photographed by Harold Rosson. Film editor, George Boemler. P. C. A. Certificate No. 6000. Running time, when seen in Westwood, 95 minutes. Release date, Feb. 2, 1940. General audience classification.

CAST

Karl Decker	Spencer Tracy
Georgi Gragore	Hedy Lamarr
Madame Marcesca	Verree Teasdale
Phil Mayberry	Kent Taylor
Linda Rodgers	Laraine Day
Sandra Mayberry	Mona Barrie
Joe	Jack Carson
Bill Rodgers	Paul Cavanagh
Dr. Duveen	Louis Calhern
Lola Estermont	Frances Drake
Gertie	Marjorie Main
Sid	George E. Stone
Sambo	Willie Best
Ted Fenton	Don Castle
Joe Barnes	Dalies Frantz
Bob Hampton	Reed Hadley

Swiss Family Robinson

(RKO-Radio)

Adventure Story

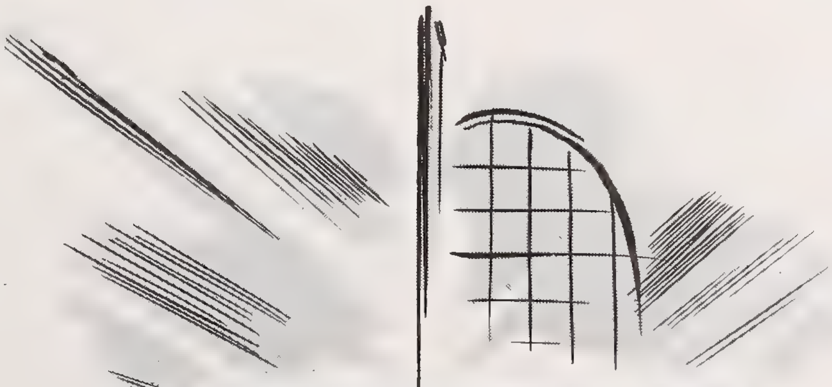
Nearly everybody knows the Johann David Wyss story of the Swiss Family Robinson, and this picture tells it just about the way everybody knows it. It is a creditable start for Gene Towne and Graham Baker on their chosen career as producers, not a colossal triumph but a solid piece of wide appeal merchandise.

Thomas Mitchell gives his usual competent performance as the head of the family and Edna Best measures up adequately as the wife and mother. Freddie Bartholomew has somewhat the better of the dialogue and footage breaks, as concerns the support, but Terry Kilburn, Tim Holt, Jr., and Baby Bobby Quillan are given some excellent moments. Naturally, these six carry the complete burden during the island portion of the picture, which is practically all of it.

Messrs. Towne and Baker, with whom Walter Ferris is credited for the screen play, have done a bit of amplification fore and aft of the narrative proper. They have dated the time of the Robinson Family's departure from England to coincide with Napoleon's greatest military threat to that power, and have supplied dialogue which, while explaining that the objective is to escape a war-ridden Europe, can be interpreted as referring likewise to the present state of affairs

(Continued on page 44)

"LITTLE OLD NEW YORK" SMASH SENSATION IN $2.20 WORLD PREMIERE AT LINCOLN THEATRE, MIAMI! NEAR-RIOT CALLS OUT EXTRA POLICE AS EAGER CROWDS ATTEMPT TO FORCE WAY INTO HOUSE JAMMED BEYOND CAPACITY! AUDIENCE IN ALMOST CONTINUOUS UPROAR AS LAUGHS PILE ON THRILLS! REACTION INDICATES GREATEST BOXOFFICE ATTRACTION YET FROM PRODUCER DARRYL F. ZANUCK AND DIRECTOR HENRY KING!



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(Continued from page 42)

on the Continent. The device adds some point to the story and does no damage to the picture.

No attempt to equip the Wyss adventure tale with new plot has been made. It is on film, as it was in print, primarily a tale of adventure with natural catastrophe the only villain in it. Effects of enforced hardship upon the characters of all concerned are clearly traced and there is a satisfactory degree of humorous content, much of this deriving from the activities of turtles, an ostrich and other wild life encountered upon the island.

The associate producer, Donald J. Ehlers, and the director, Edward Ludwig, acquitted themselves becomingly in their handling of the intricate processes by which the shipwrecked family fabricate their island dwelling, improvise utilities, ways and means. Fascinating material, they have managed to telescope a great amount of it into proportionately little footage, thus keeping the slender story moving steadily.

Doubtlessly the story is, as in the original, strongest in its appeal to the juvenile audience, although it seemed to make a good many of the adults attending the Hollywood preview juveniles again for the period of its screening. That could be because "The Swiss Family Robinson" is now, as when new, one of the two or three most completely escapist stories ever written.

Previewed at the RKO Hill Street theatre, Los Angeles, to a metropolitan matinee audience unaccustomed to previews and quite audibly responsive to the more adventurous passages in the picture.—W. R. W.

Produced and distributed by RKO-Radio. Director, Edward Ludwig. Producers, Gene Towne and Graham Baker. Screen play, Walter Ferris, Gene Towne and Graham Baker. From the novel by Johann David Wyss. Musical setting conducted by Anthony Collins. (Based on Franz Schubert's "Quartette in A Minor.") Associate producer, Donald J. Ehlers. Director of photography, Nicholas Musuraca. Special effects, Vernon Walker. Art director, Van Nest Polglase. Associate, Perry Ferguson. Montage, Douglas Travers. Costumer, Edward Stevenson. Set decorator, Darrell Silvera. Sound recorder, John E. Tribby. Film editor, George Crone. Assistant director, Sam Ruman. Technical advisor, Maj. C. S. Ramsay Hill. P. C. A. Certificate No. 5780. Running time, when seen in Los Angeles, 90 minutes. Release date, February 16, 1940. General audience classification.

CAST

William Robinson	Thomas Mitchell
Elizabeth Robinson	Edna Best
Jack Robinson	Freddie Bartholomew
Ernest Robinson	Terry Kilburn
Fritz Robinson	Tim Holt
Francis Robinson	Baby Bobby Quillan
Thoren	Christian Rub
Ramsay	John Wray
Captain	Herbert Rawlinson

Young as You Feel

(Twentieth Century-Fox)

Jones Family

The Jones Family, as portrayed in this particular stanza of their affairs, learn the value of work and the evils inherent in too much leisure, when the family drug store is sold and a trip made to New York. The plot is thus similar to that of "Handy Andy," Will Rogers picture made in 1935 and also based on the Lewis Beach play, "Merry Andrew."

The characters created by Katherine Kavanaugh are enacted again by Jed Prouty, Spring Byington, Joan Valerie, Ken Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan. A fine performance as a bogus Russian singer is turned in by George Givot, and the family's youngest member is depicted by Gloria Ann White, here as full of personality, although tearful, as she was in more sunny mood in "The Cisco Kid and the Lady."

The comedy elements in the screen play by Joseph Hoffman and Stanley Rauh are used to full advantage. Malcolm St. Clair directed, with John Stone associate producer in the Sol Wurtzel unit.

Previewed at the Uptown Theatre, Hollywood, where a full house responded enthusiastically.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Associate producer, John Stone. Directed by Malcolm St. Clair. Screen play by Joseph Hoffman and Stanley Rauh. Based on the play "Merry Andrew" by Lewis Beach. Based on the character created by Katherine Kavanaugh. Director of photography, Charles Clarke. Film editor, Harry Reynolds. Release date, Feb. 16, 1940. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

John Jones	Jed Prouty
Mrs. John Jones	Spring Byington
Bonnie	Joan Valerie
Herbert Thompson	Russell Gleason
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Sandra	Helen Ericson
Boris Mousilivitch	George Givot
Tommy McGuire	Marvin Stephens
Dr. Ainsley	Harlan Briggs
Gillespie	Harry Shannon
Norcross	Jack Carson
Baron Gonzales de Corbana	Guy Repp
Ann Benton	Gladys Blake
Polly Marshall	Esther Brodelet
Brenda Walters	Irma Wilsen
Fire Chief	John Sheehan

Chasing Trouble

(Monogram)

Frankie Darro Melodrama

Monogram's juvenile star, Frankie Darro, has emerged as a different personality under the guiding hand of the producer, Grant Withers. He is as precocious as ever but somewhere along the line, starting with the Grant Withers association in "Irish Luck," Frankie has lost a great deal of the toughness of former portrayals, and carries on his exploits in a more appealing guise. And it may be added that Mr. Withers not so long ago was an actor who specialized in "heavy" roles.

"Chasing Trouble" is a most appropriate title for this film and the trouble chaser, Frankie, finds plenty of it in a fast moving story. Here again he fancies himself a sleuth. A bellhop in the former picture and a delivery boy for a florist shop in this one he has had in both an excellent foil in the person of Mantan Moreland, the colored comedian. Marjorie Reynolds, George Cleveland, Alex Callam, Lillian Elliott and Milburn Stone have the principal supporting roles. Howard Bretherton directed; he also handled "Irish Luck."

"Cupid," the delivery boy, fancies himself an expert on graphology, in choosing a man of good character and ability as a boy friend for "Susie." That the man turns out to be a rat doesn't penetrate until another volume shows the first was wrong. Meanwhile the damage has been done, in a swiftly paced plot of international spies and sabotage.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Monogram. Scott R. Dunlap, in charge of production. Associate producer, Grant Withers. Original screenplay by Mary McCarthy. Directed by Howard Bretherton. Photography by Harry Neumann. Sound by Karl Zint. Technical director, E. R. Hickson. P. C. A. Certificate No. 6019. Running time, 64 minutes. Release date, January 30, 1940. General audience classification.

CAST

Cupid	Frankie Darro
Susie	Marjorie Reynolds
Lester	George Cleveland
Morgan	Alex Callam
Jefferson	Mantan Moreland
Mrs O'Brien	Lillian Elliott
Callahan	Milburn Stone
Phillips	Tristram Coffin
Molotoff	Stanford Jolley
Kurt	Willy Costello
Cassidy	Donald Kerr
Phyliss	Cheryl Walker

Village Barn Dance

(Republic)

Family Comedy-Drama

What might have been termed a "highly sophisticated" audience appeared to like this picture, at its premiere in a Greenwich Village (N. Y.) night club, the Village Barn. The producers, therefore, look to the heart-warming performances by such troupers as Esther Dale, George Barbier, and Richard Cromwell as a factor for interest to the public at large, for there is a homely quality to build patronage among the family trade. An abundance of exploitation pegs is manifest. For instance, the "Kidoodlers," who have a large part in the picture, are well known, through radio performances and recordings. "Vera Vague" (Barbara Jo Allen) is also well known, as are Don Wilson, the announcer, and Lulubelle and Scotty. The picture is, in good part, a variety show, featuring American in modern tempo, and good use was made of the variety artists who temper the routines of the featured players.

The story has Cromwell in the role of the unemployed boy who drifts into the small town of Lyndale, dominated by "Minerva Withers," Esther Dale, who is persuading her townsfolk to invest in "improvements" so that a wealthy manufacturer may bring in his factories. He falls in love with her granddaughter, "Betty," played by Doris Day. "Rutherford" will bring his factory only if she marries his son (Robert Baldwin). She elopes with him. The villagers, led by "Uncle Si," George Barbier, take possession of a radio station in a larger city and broadcast their "Village Barn Dance." "Betty" hears the programs, knows now that the villagers have enough money so that she doesn't have to marry young "Rutherford."

Previewed at the Village Barn night club, New York City, where a typically blase audience liked the songs and performances more than the plot.—FLOYD STONE.

Produced and distributed by Republic. Directed by Frank McDonald. Screen play by Dorrell and Stuart McGowan. Running time, when seen in New York, 74 minutes. Release date, January 30th, 1940. General audience classification. P.C.A. Certificate 5975.

CAST

Dan	Richard Cromwell
Betty	Doris Day
Uncle Si	George Barbier
Minerva Withers	Esther Dale
James Rutherford	Robert Baldwin
Rutherford	Andrew Tombes

Also these radio entertainers: Lulubelle and Scotty, Barbara Jo Allen (Vera Vague), Don Wilson, the Kidoodlers, Texas Wanderers, Helen Troy and Frank Cook with his mouth organ.

Sugar Wind

(Paramount)

Paramount Paragraphic

The island of Barbados in the Caribbean Sea is the location for the latest in the Paragraphic series, which treats of the natives' ancient ways of working with wind for the main source of power, and the manufacturing of cane sugar and syrup. The Juanita Hall Singers offer the musical background of native songs. The subject should please most everyone.—Running time, 10 minutes.

Men of Muscle

(RKO Pathe)

Physical Education

Pathe cameramen have gone to Springfield College in Massachusetts and made a study of the intensive course given in physical education. Men of this college do not try for fame in competitive sports but learn the finer elements to become Grade A coaches in other schools. The Reelism concludes with a demonstration of statuary tableaux by Springfield's exhibition team. An interesting entertainment subject on modern education.—Running time, 9 minutes.

Know Your Money

(MGM)

Crime Does Not Pay

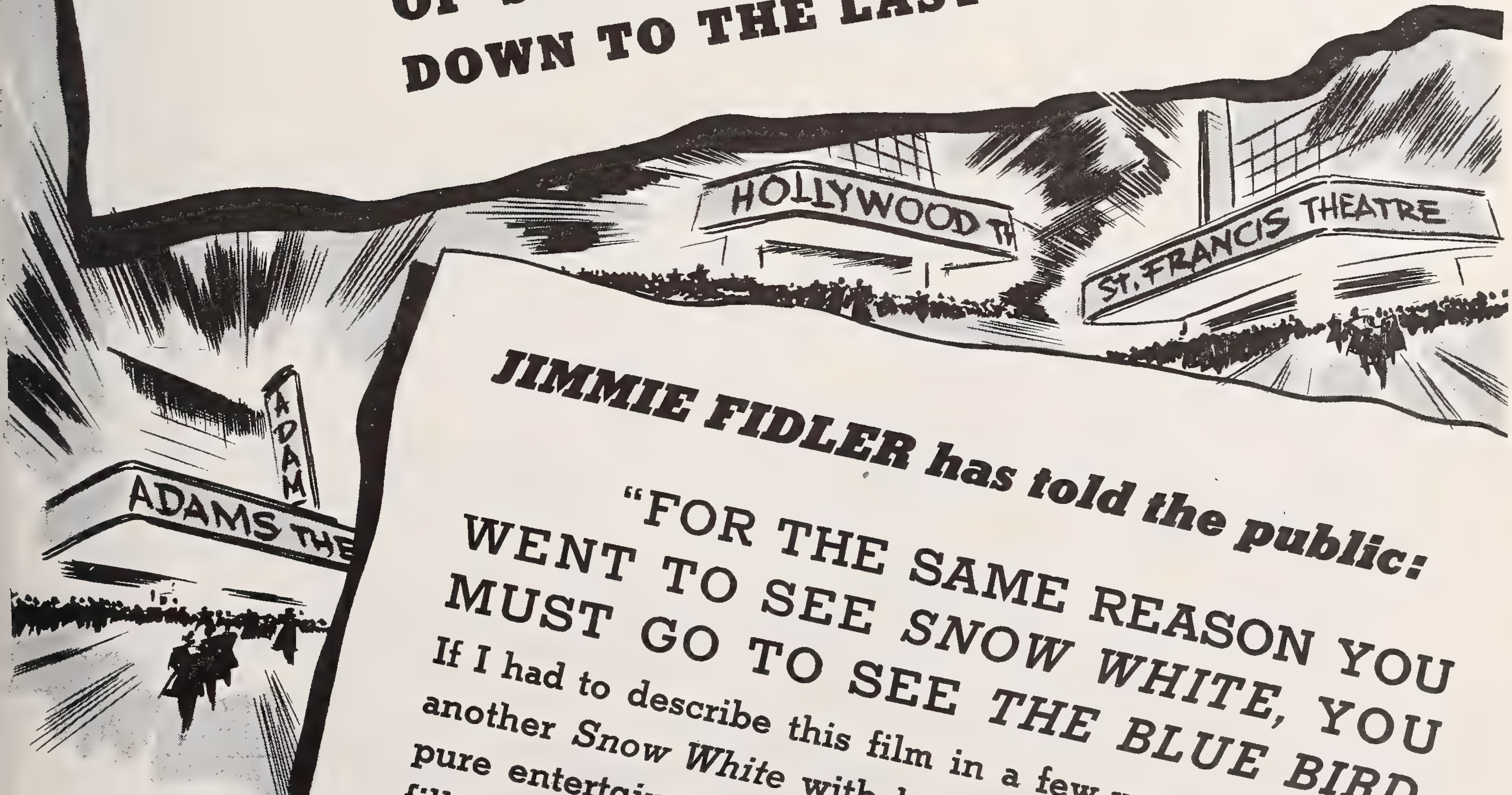
The effectiveness of Metro's "Crime Does Not Pay" series and its contribution to the public welfare is recognized by the United States Treasury Department in that the De-

(Continued on page 46)

"NO MATTER FROM WHAT ANGLE YOU VIEW IT, IT MUST BE A FOREGONE CONCLUSION THAT 'THE BLUE BIRD' WILL DO A TERRIFIC BUSINESS!"

says "Chick" Lewis, exhibitor-publisher of Showmen's Trade Review, and continues:

"'THE BLUE BIRD' HAS STARTED TO WING ITS WAY ACROSS THE ENTERTAINMENT WORLD AND IN ITS PATH WE SAFELY PREDICT A SUCCESSION OF SRO ENGAGEMENTS RIGHT ON DOWN TO THE LAST PLAYDATES!"



***JIMMIE FIDLER* has told the public:**

"FOR THE SAME REASON YOU WENT TO SEE *SNOW WHITE*, YOU MUST GO TO SEE *THE BLUE BIRD*. If I had to describe this film in a few words, I'd say it's another *Snow White* with human characters. It's simon-pure entertainment, sentimental, humorous, beautiful—filled with charm and emotion."

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(*Continued from page 44*)

partment has permitted genuine U. S. currency to be shown on the screen. Made in cooperation with the Department, "Know Your Money" recounts a true story of a gang of counterfeiters and how the ring was broken up by the Secret Service. It is told in the melodramatic and interesting fashion that is a trademark of all the subjects in the series. The cast includes Dennis Moore, Noel Madison, Adrian Morriss, John Wray, William Edmunds and Charles D. Brown. Joe Newman directed. Running time, 21 minutes.

Alfalfa's Double

(MGM)

Our Gang

"Alfalfa" Switzer seems to have wrested the leadership of "Our Gang" from even that experienced actor "Spanky" McFarland. Here "Alfalfa" displays his versatility in a dual role. "Alfalfa" and his "double," a rich boy, are both dissatisfied with their positions in the scheme of things. They decide to change clothes and personalities. The changing of clothes is simple but the changing of personalities is something else again. "Alfalfa" is ill at ease in the rich man's house and causes much anxiety while his "double" finds himself in hot water with the "Gang" when he promises sodas and finds he hasn't the wherewithal to pay. "Alfalfa" and his "double" are happy to revert to their own ways in life. Running time, 11 minutes.

Unusual Occupations, No. 3

(Paramount)

American At Work

Filmed in color, Paramount has captured in another of the Unusual Occupations series various odd methods persons have of making a living. There is a modern Noah who has devoted most of his life to constructing a second ark to bring him everlasting fame at the end of the world. A young woman makes elaborate and decorative gadgets out of the everyday sipping straw. The remainder of the coverage includes a man who appraises and sells fresh water pearls taken from the Mississippi River, a woman who has built a profitable business through the growing and carving of gourds. To wind up the issue the camera goes to Hollywood for a visit with a stunt pilot.—Running time, 10 minutes.

Navajo Land

(RKO Pathe)

Reelism

A United States Government Indian Reservation is the locale of this subject. A comparison is shown of how Indians of years ago roamed the plains and by improper farming and grazing ruined their land. Today, with the Government controlling the Reservation, the Indians have learned how to care for the land themselves besides getting a liberal education in many subjects and trades. The subject concludes with a fire dance.—Running time, 10 minutes.

The Old South

(MGM)

King Cotton

This is the story of cotton in the South, the South of before and after but mostly of "Gone with the Wind." At first Southern farmers planted sugar and tobacco but the crops were never sufficient to sustain the farmers. Cotton was introduced from India and the South was on the road to prosperity. Eli Whitney invented his cotton gin and more slaves were transplanted from Africa. King Cotton was master of the South. The Civil War brought a dark period but cotton has done much to replace the battle scars. So runs the pictorial treatment. This subject is well told. Directed by Fred Zinnemann. Running time, 10 minutes.

PASSPORTS GRANTED 365 ACTORS IN YEAR

Foreign travel appealed to 365 actors last year, it was revealed Tuesday by the U. S. State Department in its annual report on the number of passports and passport renewals issued in 1938.

That number of travelers gave acting as their profession, together with 586 musicians and 1,033 writers, among the 89,850 persons who obtained travel papers last year. Because of the fact that the department's statistics gives occupations only along broad lines, there was no information available as to the number of film company officials among the 3,313 executives or the number of film technicians among the 433 technicians who also filed passport applications.

Approximately two-thirds of all the persons traveling abroad last year gave Western Europe as their destination, and this presumably included most of the actors and musicians.

A breakdown of the information to disclose the permanent residence of passport applicants showed that 18,424 were from New York City, and 10,525 from California, representing together 32.26 per cent of the total, and accounting probably for most of the talent which went abroad.

Bowling Skill

(Paramount)

Sportlight

One of the fastest growing sports is brought to the screen in Paramount's "Bowling Skill." The subject opens with a demonstration of lawn bowlers and follows with Earl Carroll's beauties from the Hollywood theatre bowling at one of the open air bowling alleys. The highlight rests in trick shots on one and two alleys by Gene Gagliardi. Slow motion camera sequences help demonstrate the cleverness of the former world champion. This subject should be interesting in general.—Running time, 10 minutes.

Information Please, No. 6

(RKO Pathe)

Matching Wits

"Information Please" continues to be an interesting and entertaining short subject revealing how the program is conducted on the radio by a beverage company. Clifton Fadiman, book critic for the *New Yorker* magazine, asks Frank P. Adams, John Kieran, Oscar Levant and guest Gene Tunney questions that seldom stump them.—Running time, 10 minutes.

The Mad Maestro

(MGM)

Colored Cartoon

Some impudent and funny cartoon caricaturing of a symphony orchestra leader is made in this latest colored pen drawing from the MGM ink pots. Patrons may be able to detect in the burlesqued lines of the subject's "wacky" leader certain signatory mannerisms of various podium potentates. Whether the temperamental disposition of the maestro produces such dissonant riot in the orchestral rendition or the sour notes of his string and wind sections drive the leader mentally awry, the exhibition is fun to watch and hear anyway. There are snatches of some very fine music.—Running time, eight minutes.

Aquapoise

(RKO Pathe)

Sportscope No. 6

The increasingly popular sport of aquaplaning is brought to the screen by Pathe in No. 6 of the Sportscope parade. Following in orderly continuity from the first instructions given the beginner on dry land to the more difficult feats on water skis and aquaplanes, the short holds plenty of thrills. The subject was produced by Fred Ullman, Jr., and supervised by Frank Donovan.—Running time, 9 minutes.

The Fishing Bear

(MGM)

Color Cartoon

A Rudolph Ising cartoon in color this tells the story of the bear who went fishing. This bear is a big fellow with mannerisms reminiscent of another big fellow, Wallace Beery. The fish are plentiful but the bear has his troubles, for in the first place the fish eat the bait right off the hook and in the second place a fun-loving duck catches the line and returns it. Finally an electric eel grabs it, causing a Fourth of July display and a black face for Mr. Bear.—Running time, 9 minutes.

Shakespearean Spinach

(Paramount)

Romeo and Juliet

Max Fleischer has placed Popeye and Olive in an entertaining burlesque of Romeo and Juliet, with the powerful Bluto as the jealous former suitor. The play opens to music set to the Shakespearean play. Bluto, in the wing, does his best to disrupt the acting but only helps make Romeo and Juliet more comical, to the delight of the audience. Popeye eats his spinach and disposes of the annoying Bluto, as usual. One of the better and more novel in the Popeye series of cartoons.—Running time, 7 minutes.

Land of Alaska Nellie

(MGM)

FitzPatrick Traveltalk

A bit different in that much of the footage is devoted to the quaintly named woman of the title is the newest edition of these superior sight seeing subjects. However, although the personal element is stressed, the compiler has achieved the customary exhibition of well photographed and colored countryside. "Nellie" is in real life Nellie Neal-Lawing, pioneer woman who operates a wellknown roadside establishment.—Running time, nine minutes.

Information Please, No. 5

(RKO Pathe)

Better and Better

Christopher Morley is guest guesser on the latest "Information Please," with Oscar Levant, Frank P. Adams and John Kieran also answering the questions of Clifton Fadiman. Only one question is missed and the Will Rogers Memorial Fund is $25 larger.—Running time, 11 minutes.

RKO Signs Three Circuits

RKO Radio has closed with three additional circuits for the season's product, the Goldberg circuit covering seven houses in Omaha, the Black Hills Amusement Company, which operates in Nebraska and South Dakota, and the Delft Theatres for first run in Escanaba and Marquette, Mich.

THE GRAPES OF WRATH
RIVOLI
RIVOLI thea.

"BIGGEST BUSINESS THAT EVER PLAYED THEATRE IN ITS ENTIRE HISTORY"... REPORTS RIVOLI MANAGER JOHN C. WRIGHT ON 'THE GRAPES OF WRATH'... "SURPASSES ANYTHING IN MY ENTIRE EXPERIENCE. WE MAY SAFELY PREDICT A TEN WEEKS' TO THREE MONTHS' RUN!"

And the greatest reviews ever written...

THE GRAPES OF WRATH

"If it was any better, we just wouldn't believe our eyes."
—Frank Nugent, N.Y. Times

"Limitless superlatives are its just due."
—Boxoffice

"Merits a badge of honor for the U. S. movie industry."
—Life Magazine

"Pointed towards top grosses. Takes its place with industry's milestones."
—Film Daily

"I do not expect to see a better motion picture for a long time to come."
—John D. Beaufort, Christian Science Monitor

"A great film . . . one of the greatest ever produced."
—William Boehnel, N.Y. World-Telegram

"Darryl F. Zanuck's greatest achievement . . . headed for great money."
—Hollywood Reporter

"Better than the book."
—Walter Winchell

Ask your 20th Century-Fox exchange for the broadside containing the complete reviews!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

TWO TRUST SUITS SETTLED, TWO POSTPONED; ANOTHER CASE FILED

Indianapolis and Baltimore Theatres End Actions Against Majors; Philadelphia and Boston Actions Are Delayed

This week's score on the film trust suit front was two suits settled, the Linden action in Baltimore and the Indianapolis case; two postponed, the Admiral theatres action in Philadelphia and the Boston suit; one new case; at Fargo, N. D., and action continued on several other cases. Also, conferences were held on the key New York suit of the Government.

The Linden theatre action in Baltimore against eight majors companies and the Rome-Durkee circuit was settled out of court, likewise settlement was reached in the Indianapolis case. Damages totaling $40,000 were asked in the Fargo action against the Minnesota Amusement Company and the American Amusement Company. A "trick lease" was said to be the cause of the damages.

Baltimore Action Settled

Harry Shapiro, attorney for the Linden theatre in its suit against eight majors and the Rome-Durkee circuit, said that the settlement was "satisfactory" but no terms were announced. The decision was reached last Friday.

The plaintiff charged that the Linden theatre was not able to get product until after the pictures had played at theatres of the Rome-Durkee chain and that, because of clearance arrangements, good pictures could not be obtained until they were so old that they no longer were attractions at the box office. The owners of the Linden theatre also asked that the Rome-Durkee circuit be enjoined from adding theatres.

Indianapolis Case Ended

A settlement has been reached in the anti-trust case of the Indianapolis Amusement Company against large distributors. An order for dismissal of the case is to be filed in the Indianapolis Federal District Court within the next few days. This action will end the suit which began in 1931 without a trial.

Rorie R. Blair, the plaintiff, operating a small circuit in Indianapolis, brought action involving complaints arising out of the old arbitration clauses which are now outlawed. He operates a small circuit in Indianapolis. The agreement settling the trust suit was reached last week and involves payment to the plaintiff.

Philadelphia Suit Postponed

The anti-suit of the Admiral theatres against Warner Brothers, the large distributors, and Robert Lynch, Philadelphia MGM branch manager, was postponed indefinitely on Monday. The action was filed January 3rd and in it are sought triple damages under the Federal anti-trust laws. Damages asked amount to $225,000.

Another Philadelphia anti-trust suit is scheduled for a hearing in the Federal court on Monday. This case was filed by Harry Fried, suburban exhibitor, more than a year ago.

Extension Granted

Eight major distributors have been granted an extension until February 10th to file answers to the action brought in Boston by seven Eastern theatres. The plaintiffs charge violation of the anti-trust laws and ask $2,595,000. The defendants are Twentieth Century-Fox; Loew's, Inc.; Vitagraph, Inc.; Paramount Pictures Distributing Company; United Artists Corporation; Universal Film Exchanges, Inc.; RKO Radio Pictures, Inc., and Columbia Pictures, Inc.

CANADA SETS 1940 LICENSE FEES

Theatre license fees to the Canadian Performing Right Society for the current year are set as follows: 15 cents per seat for theatres of 1,600 seats and over; 12 cents for theatres having from 801 to 1,599 seats, and 10 cents per seat for all theatres with less than 800 seats. Theatres seating less than 800 and operating not more than three days a week are covered by a special provision and pay 5 cents per seat. A minimum fee of $10 has been established by the society for any license.

The Performing Right Society will sponsor for a third year a musical competition for Canadian composers. The purpose of the award is to encourage music in the Dominion. The first prize is a scholarship valued at $750. Seventy-five Canadian composers competed in the past two years for the society's award.

The action has been brought by the following theatre companies: Loew's Drive-in Theatre, Providence; Lynn Open Air Theatre, Inc., Lynn, Mass.; Winchester Theatre Company, Inc., Winchester, Mass.; E. M. Loew's, Inc., operating Winchester theatre under lease; Miami Drive-in-Theatre, Dade County, Florida; Gov. Ritchie Theatres, Inc., Glen Burnie, Md.; and the Mt. Vernon Theatre Corporation, Alexandria, Va.

Fargo Case Over Lease

The Minnesota Amusement Company and the American Amusement Company, operating three theatres in Fargo, N. D., are charged with arranging a "trick lease" which blocked the entrance of the only other suitable theatre in Fargo. The action was brought by Mrs. Minnie Hector Smith, owner of the Orpheum theatre.

It was stated that the Orpheum had been dark until leased to the Paramount affiliated theatre operating companies. The plaintiff charges that four days before the lease was to expire, Paramount leased two-foot strips of property on either side of Mrs. Smith's theatre and interfered with exits required by a city ordinance. It was further alleged that the Minnesota Amusement Company and the American Amusement Company then allowed the theatre lease to lapse.

Damages of $15,000 loss of income and failure to keep up the building, plus $25,000 goodwill, are asked. Under the anti-trust laws, which provided for triple damages in some cases, the charges could amount to $120,000.

Nashville Hearing February 2nd

The initial hearing in the Government's anti-trust suit against the Crescent Amusement Company of Nashville and major producers and distributors was scheduled for Friday in the United States District court at Nashville. The suit was filed on August 11th by Assistant U. S. District Attorney Owen Hughes.

In the suit, brought in behalf of the Department of Justice, it is asserted that the independent theatres are not able to get first class features because of extensive block-booking by the Crescent Company and affiliates and subsidiaries.

The defendants will enter motions for a bill of particulars from the government to get a detailed explanation of the suit and for a 40 day extension of the time given defendants to answer the Federal complaint.

Vineland Injunction Decision

Decision is expected Monday in the case of the Landis theatre, Vineland, N. J., against the Warner circuit and the majors. The defendants have appealed the decision of Judge William Kirkpatrick in granting a temporary injunction last November.

The injunction was called "unconstitutional" by William A. Schnader, former attorney general and counsel for the majors, and Morris Wolf, representing the Warner circuit. The attorney for Eugene Mori, owner of the Landis theatre, was Harry Shapiro, and he asked the court to "destroy that monopoly as the courts did in 1916."

Trial Delay Beyond May I Seen

While trial of the Government's anti-trust action against the majors in the New York area had been expected to begin on May 1st, delays occurring up to this week made it appear that it would start later. The delays have been occasioned by the Government's failure to answer defendants' interrogatories, and by its last-minute intention to hold pre-trial examinations of major company executives.

The Government, if it agrees to answer the interrogatories, probably will be given until March 1st. The interrogatories have been consolidated and approved by all defendants except Columbia. The Justice Department this week was still to approve. If it does not, it will have about seven sets of separate answers to prepare, instead of two.

That trial might possibly be delayed until next fall is entirely a possibility, these attorneys hold. They point out that, if trial is held up much after May 1st, the court may have to begin it next fall because it recesses from July until September.

Columbia's application to vacate the Government's request to examine its officers, was heard on Monday, before Federal Judge William Bondy.

The company's attorneys told Judge Bondy that the order requiring Harry Cohn, Columbia president, to appear in New York for examination would create a precedent which would give the Government power to "cause a terrific amount of annoyance and harassment" to other coast officials.

Louis Frohlich of Schwartz and Frohlich, Columbia attorneys, argued that Mr. Cohn, as a California resident, was not amenable to the court's processes. On the Government's request for appearance of Jack Cohn, Columbia vice-president, and A. Montague, its general sales manager, he noted that the Government, to date, had failed to answer the company's interrogatories.

Judge Bondy reserved decision, indicating that he might not ask Harry Cohn to come to New York from the coast.

The Government on Monday filed notice that it would apply next Tuesday to Judge Henry W. Goddard, who will hear the trial, for an order vacating the 59 interrogatories served by Columbia.

EXTRAS GAIN GROUND; VAUDEVILLE UNIT VOTES

Agents Union Demands New Election in Endicott Circuit; Radio Closed Shop in Seattle

This week was one of the quietest in organized motion picture labor, on the two main fronts—talent and the crafts in Hollywood—and in the mechanical crafts in the field. The main activities centered upon the granting of broader organization rights for extras by the Screen Actors Guild, in the nomination of officers by the American Guild of Variety Artists, and in less than half a dozen controversies in exhibition.

Greater Autonomy for Extras

Class A members of the Screen Actors Guild, in Hollywood, by a vote of 420 to 31, passed an amendment to their constitution and bylaws permitting Class B members (extra and bit players) a greater measure of autonomy inside and outside of the organization. John Dales, acting executive secretary of the Guild, said that the amendment would become effective at once.

Philip Irving was nominated for the post of president of the New York chapter of the American Guild of Variety Artists last weekend by the nominating committee. The Guild's membership is composed of stage performers in film-stage show theatres, night clubs, cabarets and the like.

Elections must be held on or before February 23. Additional nominations may be made by petition if filed before Sunday. Dave Fox was named for the vice-presidency; Peter Wells, second vice-president; Hazel Scott, third vice-president; Michael Lewis, fourth vice-president; Sam Kramer, fifth vice-president; Helen Sanford, secretary; and Alfred Stone, treasurer.

For the executive board candidates named were Charles Arno, Henry Berman, Billy Glason, Jack Gilford, Al Hammer, Lionel Murray, Mario Naldi, Fred Pisano, Elton Rich, Ed Rickard, Noble Sissle, Thelma Flowers and Arthur Ward. Alternate candidates named were Charles Honi Coles, Dorothy Stone, Jay Dixon and Al Shayne.

Unions in the Field

Charging that the election held by the New York State Labor Relations Board for the Endicott Circuit was improperly conducted, the Motion Picture Division of the Theatrical Managers, Agents and Treasurers Union asked last week that the election be set aside and a new one ordered. The board reserved decision.

Melvin Albert, attorney for Endicott, said that the election, which voted down the designation of TMAT as collective bargaining agency, presented a true picture of the desires of the employees and that the charged irregularities would not in any case have affected the vote.

Gustave A. Gerber, union attorney, said that notices of the election were not posted in theatres, that the union had not been permitted to use its challenge lists, and that the board had failed to provide a certified voting list. A decision is expected shortly.

In Springfield, Mass., Daniel J. Collins of Boston, examiner for the State Labor Relations Board, conducted a hearing on charges brought by Alfred Page, former manager of the Strand theatre in Holyoke, that he was discharged for union activities. Claiming unfair labor practices by the Western Massachusetts Theatres, Inc., owner of the Strand, Mr. Page asked the board to order his reinstatement.

Sharp clashes developed during the hearing between Nathan E. Goldstein, president of the theatre circuit, and Charles O. Carroll of New York, national president of the motion picture division of the TMAT. Mr. Page charges the theatre circuit management began moves which led to his dismissal after it was revealed that he was a union member at a hearing before the board last Summer. The circuit claims the discharge was for cause and had no connection with his union activity.

EXCHANGE HOLDS GOODWILL TOURS

As a means of promoting goodwill between the motion picture industry and the public, the Warner Brothers exchange in Chicago has been conducting a series of tours through its offices in a tieup with the Board of Education. Tom Gilliam is branch manager.

Representatives of the exchange explain the various tasks performed in distributing motion picture film to the public. Hundreds of persons from all walks of life have visited the exchange so far. The tour has been climaxed by screenings of special subjects for the group.

An agreement calling for a closed shop, increased wages and improved working conditions for technicians was signed in Seattle this week by Bert M. Fisher for National Broadcasting Company stations there with W. A. Kelly, international organizer for the Electrical Workers' Union, Local B-77. Wages will be $45 weekly for six months, and then $47.50. The Columbia Broadcasting System outlet in Seattle signed the same agreement last week. KOL, the Mutual-Don Lee station, is still unsigned and the studio in the Northern Life Tower building is being picketed.

Local 343, International Alliance of Theatrical and Stage Employees, in Omaha, has elected R. L. McIntyre president, succeeding Adolph Fells. Other officers are Howard Jackson, business agent; Alvin Kostlan, first vice-president; Shep Owens, second vice-president; Clyde Cooley, secretary; G. E. Jordon, financial secretary, and Baird Loomis, treasurer.

Theatrical Employees, Local V-105 in Sheboygan, Wis., has elected the following officers: Frank Zore, president; Nellie Luksis, recording secretary; William Kotnik, business agent and secretary-treasurer; Ralph Schallow, William Way and Joseph Heitzman, board of auditors; William Heimke, Messrs. Way, Zore, Kotnik and Bauman, executive board.

The eleventh annual Theatrical Ball, sponsored by Local 87, IATSE, Richmond, Va., will be held at Tantilla Garden February 14th. Harry Jarvis is general charman

Unions Face Tests Under Trust Laws

While labor leaders in both the Congress of Industrial Organization and the American Federation of Labor ranks criticized the use of the Sherman anti-trust law in the indictment last week of Joseph P. Ryan and other union officials in New York, federal authorities reiterated the statement of Thurman Arnold that the anti-trust law could and would be used in labor cases, where it was found applicable.

The indictment of Ryan, president of the International Longshoremen's Association, AFL, was attacked by New York spokesmen for the federation and by Hugh Thompson, secretary-treasurer of the New York State Industrial Union Council of the CIO.

Grant W. Kelleher, a special assistant in Mr. Arnold's anti-trust division of the attorney general's office, issued a brief statement defining the Government's attitude in the case.

"It is the policy of Mr. Arnold," he said, "to invoke the provisions of the Sherman act in cases where pressure is being put on an employer through secondary boycotts and threats of violence to compel him to coerce employees to join a union not of their own choosing," Mr. Kelleher said.

Referee Orders Sale of GN Assets

Referee Peter B. Olney on Monday ordered the sale of all remaining assets of Grand National Pictures in 28 exchanges. Under court directions a public auction will be held by the trustees within the next few days.

During the examination of Earl W. Hammons, former head of Grand National, Joseph Dannenberg, attorney for the trustees, clashed with Hammons over the valuation of Educational Pictures' assets assigned to GN in return for stock. Mr. Dannenberg attempted to show that GN got the worst of a deal in which it turned over to Educational 1,100,000 shares of common stock and assumed Educational's obligations in return for the major part of the latter company's assets. Dannenberg delved into an estimate of $1,068,922 as the valuation of Educational's trade-marks and reissue rights assigned to Grand National, and stated that assets on Educational's books were set up at the figure of $55,389.

Mr. Dannenberg attempted to show, at continued examination of Mr. Hammons on Tuesday, that GN was insolvent during part of its operations. Mr. Hammons insisted that the company was solvent, despite losses of $4,500 weekly. The examination was to continue on Friday.

Educational Pictures, Inc., on Wednesday filed a voluntary petition in bankruptcy in U. S. district court in New York, listing liabilities of $577,923 and assets of $352,442. Electrical Research Products, Inc., was listed as the largest creditor. The company's action followed the recent refusal of the Securities and Exchange Commission to extend a loan of $450,000 to the company.

H. J. Allen, vice-president and managing director of Grand National Films, Ltd., in Toronto, Canada, has announced plans for a reorganization of the company as a result of the Grand National windup in New York. The Canadian company was an independent incorporation, but, in view of developments, the name will be dropped and Mr. Allen will use his own name for the time being at least.

Griffis and La Guardia Confer on Production

Another in the lengthening procession of film company executives who have conferred with New York's Mayor, Fiorello La Guardia, on the feasibility of producing pictures in New York, Stanton Griffis, chairman of the board of Paramount, talked with the Mayor and his aide, Clendennin J. Ryan, Jr., last week.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE WAR HAS COST the loss of MOTION PICTURE HERALD'S northernmost subscriber on the North American Continent, perhaps in the world—the Yellowknife theatre at Yellowknife, 'way up in the Yukon, on the very rim of the Arctic Circle—a place so small that the latest World Atlas doesn't show, or even list it.

When the gold boom mining town of Yellowknife started to show the effects of the invasion of miners, gamblers, prospectors, and others, growing to a full 1,000 population, from its normal few hundreds in 1938, a Mr. Rothstein set up a "big," "de luxe," "downtown first-run" theatre of 300 seats—the only one for hundreds of miles. The Yellowknife theatre set out in the fall of 1938 without any Bingo, Beano, Banko or Biffo, no dish or vegetable giveaways, no double bills, triple bills or any other of the what-have-yous that clutter-up so many theatres in the U. S. A.

At the outset, the Yellowknife theatre management sent in a hurry-call for MOTION PICTURE HERALD, on subscription, the first copy going forward on June 6, 1938; but not without quite some exploratory pioneering on the part of the HERALD'S subscription and delivery departments and the post office departments of the United States and Canada, for they had to trek the copies, first by train to the north, then by plane further north, then by dogsled, still further north, to the doorstep of the Yellowknife in northern Yellowknife.

In September, last, there was still plenty of life left in Yellowknife, gold or no gold. Then the war came, and, in a flash, Yellowknife was practically shuttered, including the Yellowknife, MOTION PICTURE HERALD'S northermost subscriber on the North American Continent, in the Yukon, on the very rim of the Arctic Circle.

▽

Metro-Goldwyn-Mayer this week announced the purchase of motion picture rights to an unpublished story, entitled: "1417 Broadway." *To those who are not operaticians,* 1417 Broadway *is the site of the Metropolitan Opera House, New York.*

▽

Lou (Glum-Face) Pollock, Universal's publicity and advertising head, did a little gambling with Gloria Jean's appearance at the President's Birthday Ball Celebration in Washington Tuesday and apparently scored high among the contending army of film press agents.

With some 30 of Hollywood's very-top stars present, eager to attend the President's radio broadcast from his private study, Lou kept Gloria out of the White House altogether at that hour and instead arranged for her to appear, as the only Hollywood celebrity, at the Mayflower Hotel when Mrs. Roosevelt cut the birthday cake there, just before the President's radio address at the White House. Five newsreel cameras and every press syndicate photographed this event and they all showed Gloria standing on a chair beside Mrs. Roosevelt as she brandishes the first slice of cake. Mrs. Roosevelt said Gloria is "a little darling."

▽

Gentlemen of the motion picture business in London, and others, too, who sport beards, are having the darndest time of it trying to devise a way to use their gas-masks without shearing off their hirsute adornment. Some are using those curling pins that are used by ladies, tightly rolling up their beards under their chins.

Join the British Army at the front and be a gourmet. If you don't believe it, peek into British papers and publications and note the advertisements of big London food houses on the subject of service for service men.

There's Prunier's, on St. James' street, for one, advertising delicacies and specialties, "packed to arrive fresh, to any of the Forces." They will send French bouillabaisse, for four shillings, six pence the portion, and paté de Lapereau, paté de Lièvre and Homard a l'Americaine, all "to be eaten before the dates printed on the tins," fighting engagements at the moment of arrival notwithstanding. At the restaurant itself, the piece de resistance these days is "Blackout Dinner, including oysters," ten shillings, six pence.

▽

Monsieur Tytis, motion picture director in Paris, went to a local department store to buy a frame to hold a picture of Adolph Hitler, to be used as a prop in a movie he had in the making, entitled "After Mein Kampf, My Crimes." Monsieur complained to a department store floorwalker that he could not find a suitable frame, and others were taken from stock. He finally picked one and held up for insertion a picture of Hitler to see if it would do. The floorwalker saw the picture and shouted: "You mug," or worse. Crowds gathered. Monsieur Tytis will recover.

▽

Rutgers Neilson, at RKO, has dug up, for press publicity, an extra in his company's new "Hunchback of Notre Dame," named Robert Milasch, who appeared in the first version, called "The Darling of Paris," which starred Theda Bara, in 1917, and in Lon Chaney's silent version, "Hunchback of Notre Dame," in 1923. He knows his part by heart now—as one of the large mob that mobs Notre Dame when Esmeralda, the gypsy, is in danger.

▽

Bill Corum warns "Jock" Whitney that if he names his Kentucky Derby racer "Gone With the Wind," which he helped finance, the horse will probably start in the Derby in May and wind up finishing in the Belmont Stakes in June.

▽

Noel Madison reports from London that the hardest working one-man firm in London these days is George Burchett, who runs a tattooing business. Soldiers and sailors are flocking to him en masse to have flags and mottoes and Cupid's arrows needled onto their chests, their arms.

▽

Harry Lachman, in Paris, writes to Rob Wagner, in Beverly Hills, about this sign on a shop in Paris: "Closed for Annual Mobilization."

▽

A Cincinnati theatre manager, whose name is withheld on request, because his face still is crimson, took an out-of-town friend to lunch at the Sinton Hotel coffee shop, and was ushered to a table for two at which a third chair was parked.

When the waitress arrived, she glanced at the extra chair, turned to the theatre manager and inquired: "Are you expecting another?"

"Yes," came the quick reply, "but I can't give you a late report. I haven't been home since morning."

IT IS no simple thing to crush a legend. To destroy a host of legends seems almost impossible. For the last week, however, so the New York *Times'* Meyer Berger reports, 34 men from 34 midtown New York Times Square hotels have been at this task. They want to break up the almost universal belief that Times Square is wicked, the Times Square that is the "heart" of the world, the heart of the theatre world.

They want to destroy the idea that The Square never sleeps. They would convince prospective visitors that Times Square is less noisy than legend says it is. And they will try to prove that Times Square is not haunted by careless "trigger men," cutthroats and purse-cutters.

All this they hope to accomplish before the N. Y. World's Fair opens next May. They have formed an association—The Hotels of Times Square—with these aims and are prepared to flood the country with proof that the theatre belt is safe, sane and habitable.

Men with sound-measuring devices will attack the noise legend. Surveys of pedestrian and motor traffic will be invoked to banish the thought that The Square never sleeps. Police statistics will be marshaled to put down visitors' fears of gunmen. The hotels of Times Square have adopted a slogan: "Times Square, a Place to Play; a Place to Stay."

Road men for these hotels have learned that folk from the weed and pollen belts still think The Square is populated after dark by sinister fellows with dirks and machine guns.

"A New Yorker won't believe it," one of the hotel men assured us, "but our road men have run across people who are afraid they will be mowed down by gunmen in Times Square."

▽

A tieup to promote Warner Brothers Pictures in more than 20 cities throughout the country has been arranged with the Buick Company, Fisher Body and Heirloom Needlework Guild.

A Buick car, upholstered by the Needlework Guild in rose and burgundy needlepoint, will go on tour for display in prominent department stores of key cities. The publicity and promotion for the car will state that the automobile will be used in a Warner Brothers production.

▽

The fact that the Grand theatre in Wilkes-Barre, Pa., does not have "Gone With the Wind" is no great detriment to the showmanship attainments of its management, which took large display space in local papers to say: "Grand Theatre patrons will be thrilled to learn that the Grand has made an extraordinary booking for its midnight show when the next greatest film to 'Gone With the Wind' will be featured. This play is 'Destry Rides Again.'"

▽

Reminiscing—again—about his "Gone With the Wind" premiere in Atlanta, David Selznick was reminded of the studio cameramen whom he took with him, to photograph the company of actors and actresses who went from Hollywood to Georgia for the occasion. The cameraman had never been to the south before, and when he was through with the job, worn and haggard, he turned to Selznick and remarked, "I've been 'honey'd' and 'honey'd,' and 'sugar'd' and 'sugar'd' so much by these Atlanta gals that I'm beginning to think I have diabetes."

WARNERS, COLUMBIA, NATIONAL IN MEETINGS

Final Week of RKO Selling Before Depinet Drive Brings 17 Circuit Deals

Product and sales and billings were taken up this week by Columbia, Warners and RKO, and product and buying, by National Theatres.

Columbia held another field sales meeting, in San Francisco; Warners called a convention for the weekend, in Chicago; RKO started its "Ned Depinet Drive," and National Theatres circuit officials were meeting in Los Angeles.

Columbia Divisional Meeting

Fourth and last of Columbia's divisional sales meetings was held at the St. Francis Hotel, San Francisco, last Saturday and Sunday, with A. Montague, general sales manager, presiding. Rube Jackter, assistant sales manager, was the only other home office executive attending.

Thirty branch managers and their sales forces, headed by western division manager Jerome Safron, represented the following exchanges: Salt Lake City, Denver, Los Angeles, San Francisco, Portland, Seattle. Branch managers present were: W. G. Seib, R. C. Hill, W. C. Ball, L. E. Tillman, J. B. Beale, Neal Walton.

Columbia's foreign manager, J. A. McConville, left New York Saturday for Mexico, thence to Cuba, returning to New York to again sail, on February 23rd, for South America.

Sears Calls Meeting

A two-day mid season sales meeting of district managers, branch managers and field exploitation men was called by Gradwell L. Sears, Warner sales manager, for the Blackstone Hotel, Chicago, Saturday and Sunday, 3rd and 4th.

Plans for the merchandising of Warner-First National features now in release and for the balance of 1939-40 will be discussed.

Company executives leaving from New York Friday to attend the meetings, are: Gradwell L. Sears, Charles Einfeld, director of advertising and publicity; Carl Leserman, assistant general sales manager; Mort Blumenstock, in charge of advertising and publicity in the east; Roy Haines, eastern and Canadian sales manager; Ben Kalmenson, southern and western sales manager; Arthur Sachson, sales department executive; Norman Moray, Vitaphone sales manager, and Mitchell Rawson, eastern publicity manager.

District and branch managers who will be present are:

Ed Schnitzer, eastern district manager, and branch managers Paul S. Krumenacker, Albany; N. J. Ayers, Boston; Charles Rich, Buffalo; John R. Mahan, New Haven; S. Lefkowitz, New York.

R. Smeltzer, central district manager, and branch managers Ralph Kinsler, Cincinnati; T. L. Mendelssohn, Cleveland; F. E. North, Detroit; W. G. Mansell, Philadelphia; Harry Seed, Pittsburgh; F. W. Beiersdorf, Washington.

Rud Lohrenz, midwest district manager, and branch managers T. R. Gilliam, Chicago; Fred Greenberg, Indianapolis; R. T. Smith, Milwaukee; C. K. Olson, Minneapolis.

James Winn, Prairie district manager, and branch managers A. W. Anderson, Des Moines; Homer Hisey, Memphis; W. O. Williamson, Jr., Kansas City; Sid Rose, Omaha; Hall Walsh, St. Louis.

Fred M. Jack, southern district manager, and branch managers R. L. McCoy, Atlanta; John A. Bachman, Charlotte; Doak Roberts, Dallas; L. Conner, New Orleans; J. O. Rohde, Oklahoma City.

Henry Herbel, west coast district manager, and branch managers E. A. Bell, Denver; W. E. Callaway, Los Angeles; V. Stewart, Portland; Wm. F. Gordon, Salt Lake City; Al Shmitken, San Francisco; Wm. Shartin, Seattle.

W. Cohen, Canadian district manager, and branch managers Sam Pearlman, Calgary; M. J. Isman, Montreal; L. McKenzie, Saint John; Jos. Plottel, Toronto; I. Coval, Vancouver; Lou Geller, Winnipeg.

Field exploitation men who will attend include Sam Clark, Chicago; Cameron Shipp, Atlanta; Dick Hyland, Dallas; Monroe Rubinger, Kansas City; Phil Engel, New York; Martin Weiser, Los Angeles.

RKO Deals for Drive

The RKO Radio Pictures' sales department in its final week of selling preparatory to the "Ned Depinet Drive" for billings, this week closed with 17 circuits deals embracing 239 houses. The transactions practically wind up RKO's coverage of major circuits for 1939-40 product.

New deals include the Wehrenberg Circuit, 12 theatres, St. Louis; Black Hills Amusement, six in Denver; Goldberg Circuit, Omaha, seven theatres; Delft Theatres, of Escanaba and Marquette, Mich., two first-runs; Danze Circuit, Seattle, 14 houses; Blumenfeld Circuit, San Francisco, six theatres; Marchesi Brother Circuit of Illinois, six theatres.

Affiliated Circuit, Philadelphia, 12 theatres; John H. Harris, 10 houses in western Pennsylvania and Ohio; Moe Horwitz Circuit, Cleveland, seven theatres; Allen's Circuit, Ontario, 33 theatres; Interstate Circuit of New England, 33 houses; Lichtman Circuit, Washington, 14 theatres; White-Libson Circuit, Cincinnati, 10 theatres; E. M. Loew Circuit of New England, 35 theatres; Pitts Circuit, Washington, 17 theatres; Schulte Circuit, Detroit territory, 15 theatres.

National Theatres Meet

The annual meeting of executives of the National Theatres Corp. started Monday, in Los Angeles, at the Fox West Coast office, with Spyros Skouras, who arrived from New York over the week-end with his brother, Charles P. Skouras, in charge.

Divisional chiefs Harold Fitzgerald, Elmer C. Rhoden, Rick Ricketson, Frank Newman and Arch M. Bowles are present. Harry Cox, A. A. Powers and Edward Zabel of the New York home office also attended.

The meeting concerned itself chiefly with operating policies.

Honor Kellenberg

C. C. Kellenberg, sales manager of the Pittsburgh branch of Twentieth Century-Fox, was honored Monday, by a banquet at the William Penn Hotel, in that city, with more than 200 film industry and American Legion members present. The banquet marked Mr. Kellenberg's twentieth year with the company. C. J. Latta, chief barker of the local Variety Club, was toastmaster. Ira H. Cohn, branch manager of Twentieth Century-Fox, presented Mr. Kellenberg with a gift in behalf of those attending.

FCC Wins U.S. Court Decision

The Federal Communications Commission this week won an important victory in the United States supreme court when Associate Justice Felix Frankfurter delivered an opinion holding that the authority of the courts to review FCC actions was limited to questions involving compliance with the provisions of the communications act.

Indirectly, the decision was of major importance to all Federal administrative agencies, whose authority to make final decisions on administrative questions has long been in dispute.

The court's attitude was expressed by Justice Frankfurter in opinions ordering the District of Columbia Court of Appeals to dismiss writs of mandamus it had issued to the Pottsville Broadcasting Company and Paul R. Heitmeyer, unsuccessful applicants for construction permits for new stations, the former at Pottsville, Pa., and the latter at Cheyenne, Wyo.

The Supreme Court's principles were laid down in the case of the Pottsville application which, after denial by the FCC, had been appealed to the court, which had found an error in law and remanded the case to the commission, and, after a second rejection, was again appealed.

Error of Law Found

"The commission's responsibility at all times is to measure applications by the standard of 'public convenience, interest, or necessity,'" Justice Frankfurter pointed out.

"The commission," he continued, originally found respondent's application inconsistent with the public interest because of an erroneous view regarding the law of Pennsylvania. The Court of Appeals laid bare that error, in compelling obedience to its correction, exhausted the only power which Congress gave it.

"At this point the commission was again charged with the duty of judging the application in the light of 'public convenience, interest, or necessity.' The fact that in its first disposition the commission had committed a legal error did not create rights of priority in the respondent, as against the later applicants, which it would not have otherwise possessed. Only Congress could confer such a priority. It has not done so.

"The Court of Appeals cannot write the principle of priority into the statute as an indirect result of its power to scrutinize legal errors in the first of an allowable series of administrative actions," the opinion held. "Such an implication from the curtailed review allowed by the Communications Act is at war with the basic policy underlying the statute. It would mean that for practical purposes the contingencies of judicial review and of litigation, rather than the public interest, would be decisive factors in determining which of several pending applications was to be granted."

Commission Files Brief

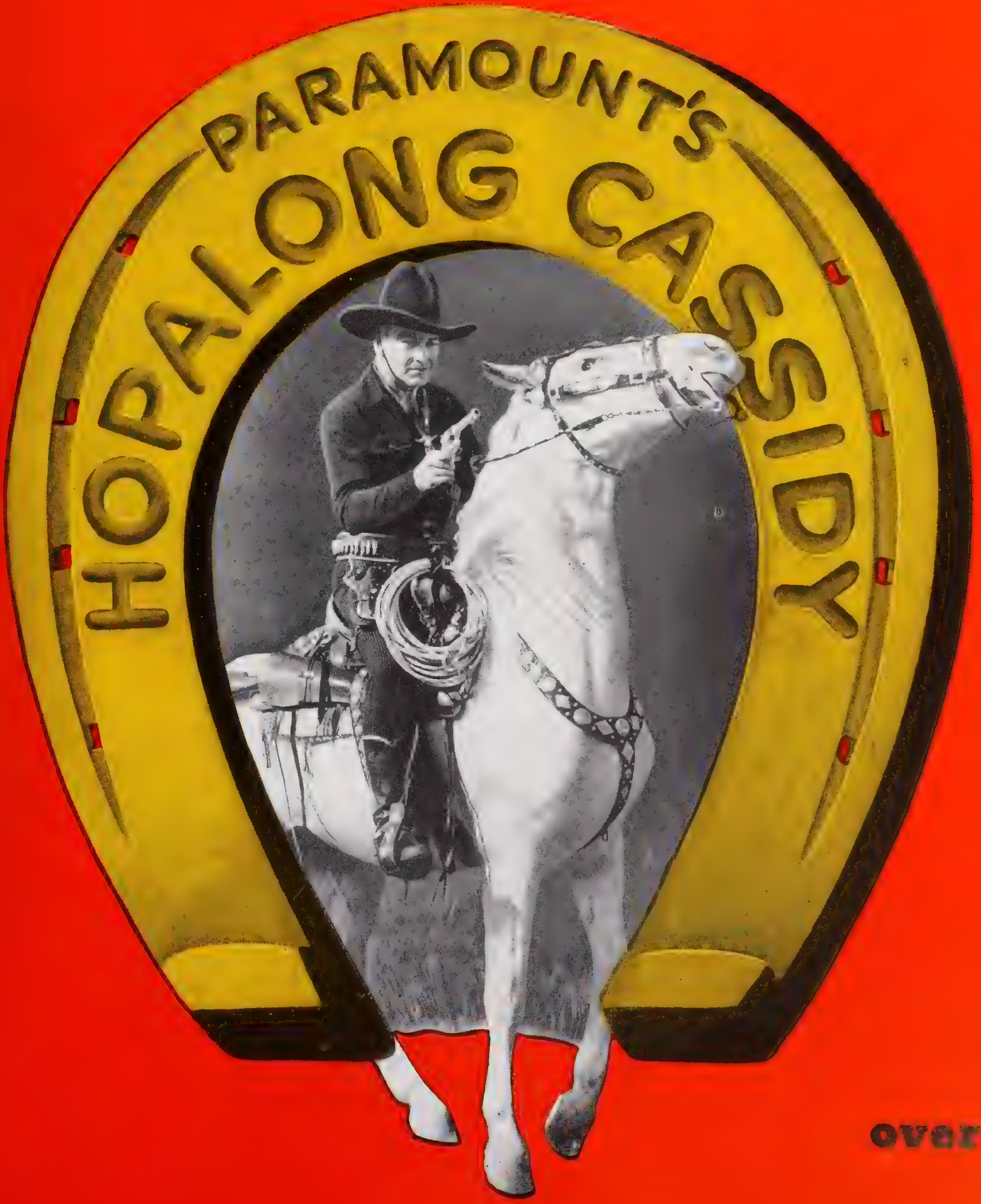
The Federal Communications Commission filed a brief with the Supreme Court contending that it was under no obligation to protect licensees of existing radio stations from competition.

The commission made the argument in an appeal from a decision of the District of Columbia Court of Appeals holding that the F. C. C. had erred in rejecting the protests of Sanders Bros., licensee of station WKBB, in Dubuque, Iowa, against authorization for "The Dubuque Telegraph Herald" to build a rival station.

"The basic theory upon which broadcast licenses have always been allocated is that competition is essential to the maintenance of high quality programs," the commission said.

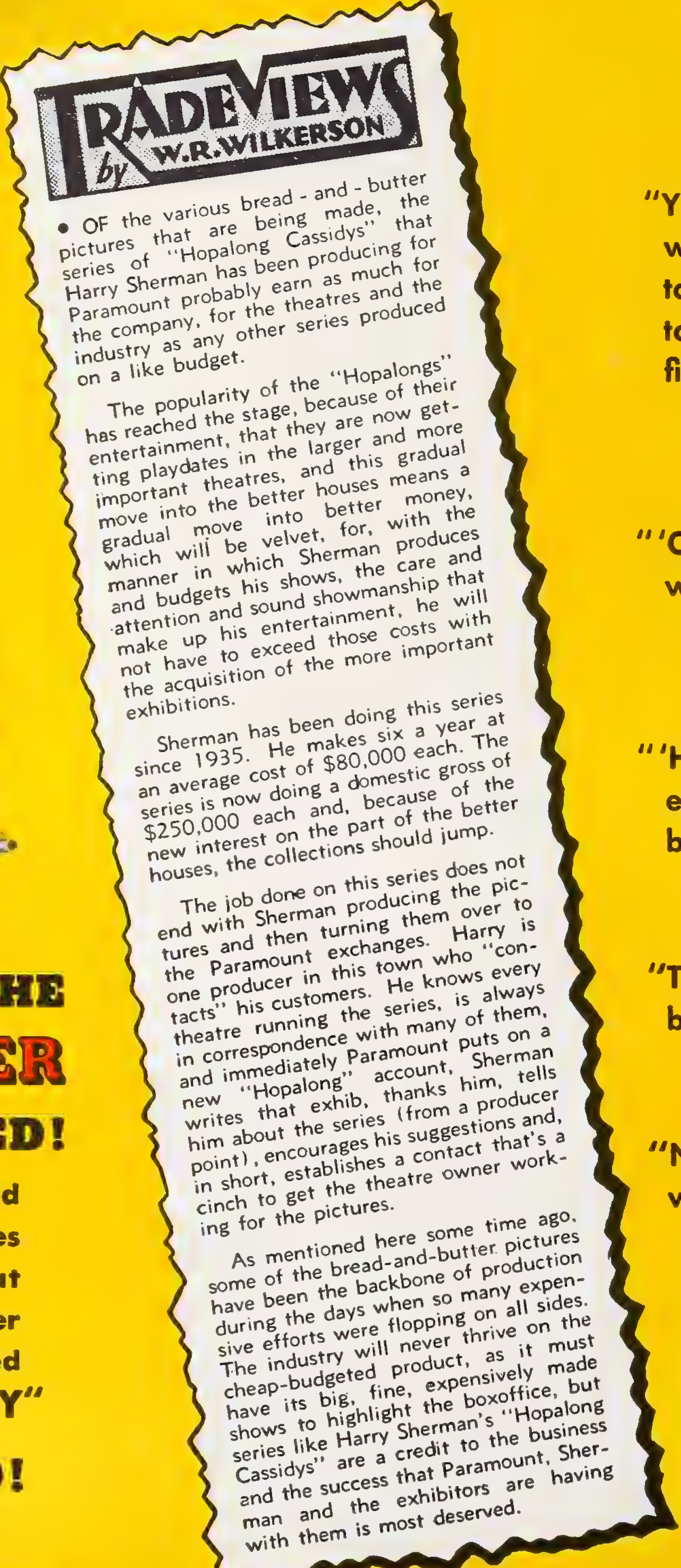
THE HORSESHOE

that brings LUCK to theatres everywhere!


PARAMOUNT'S
HOPALONG CASSIDY

over →

Listen to this HORSE SENSE from the Hollywood Reporter . . .



TRADEVIEWS by W.R.WILKERSON

• OF the various bread - and - butter pictures that are being made, the series of "Hopalong Cassidys" that Harry Sherman has been producing for Paramount probably earn as much for the company, for the theatres and the industry as any other series produced on a like budget.

The popularity of the "Hopalongs" has reached the stage, because of their entertainment, that they are now getting playdates in the larger and more important theatres, and this gradual move into the better houses means a gradual move into better money, which will be velvet, for, with the manner in which Sherman produces and budgets his shows, the care and attention and sound showmanship that make up his entertainment, he will not have to exceed those costs with the acquisition of the more important exhibitions.

Sherman has been doing this series since 1935. He makes six a year at an average cost of $80,000 each. The series is now doing a domestic gross of $250,000 each and, because of the new interest on the part of the better houses, the collections should jump.

The job done on this series does not end with Sherman producing the pictures and then turning them over to the Paramount exchanges. Harry is one producer in this town who "contacts" his customers. He knows every theatre running the series, is always in correspondence with many of them, and immediately Paramount puts on a new "Hopalong" account, Sherman writes that exhib, thanks him, tells him about the series (from a producer point), encourages his suggestions and, in short, establishes a contact that's a cinch to get the theatre owner working for the pictures.

As mentioned here some time ago, some of the bread-and-butter pictures have been the backbone of production during the days when so many expensive efforts were flopping on all sides. The industry will never thrive on the cheap-budgeted product, as it must have its big, fine, expensively made shows to highlight the boxoffice, but series like Harry Sherman's "Hopalong Cassidys" are a credit to the business and the success that Paramount, Sherman and the exhibitors are having with them is most deserved.

"Yes sir, Cassidy can always be depended upon to bring in enough money to help pay last week's film rentals."

—A. B. Jefferis,
Piedmont Theatre,
Piedmont, Mo.

"'Cassidy' series are best westerns ever made."

—W. C. Lewellen,
Uptown Theatre,
Pueblo, Colo.

"'Hopalong Cassidy' westerns satisfy. Need more be said?" *—R. A. Moore,*
State Theatre,
Clarence, Iowa.

"These series are hard to beat." *—Harland Rankin,*
Plaza Theatre,
Tilbury, Ontario.

"No small town would be without Hopalong."

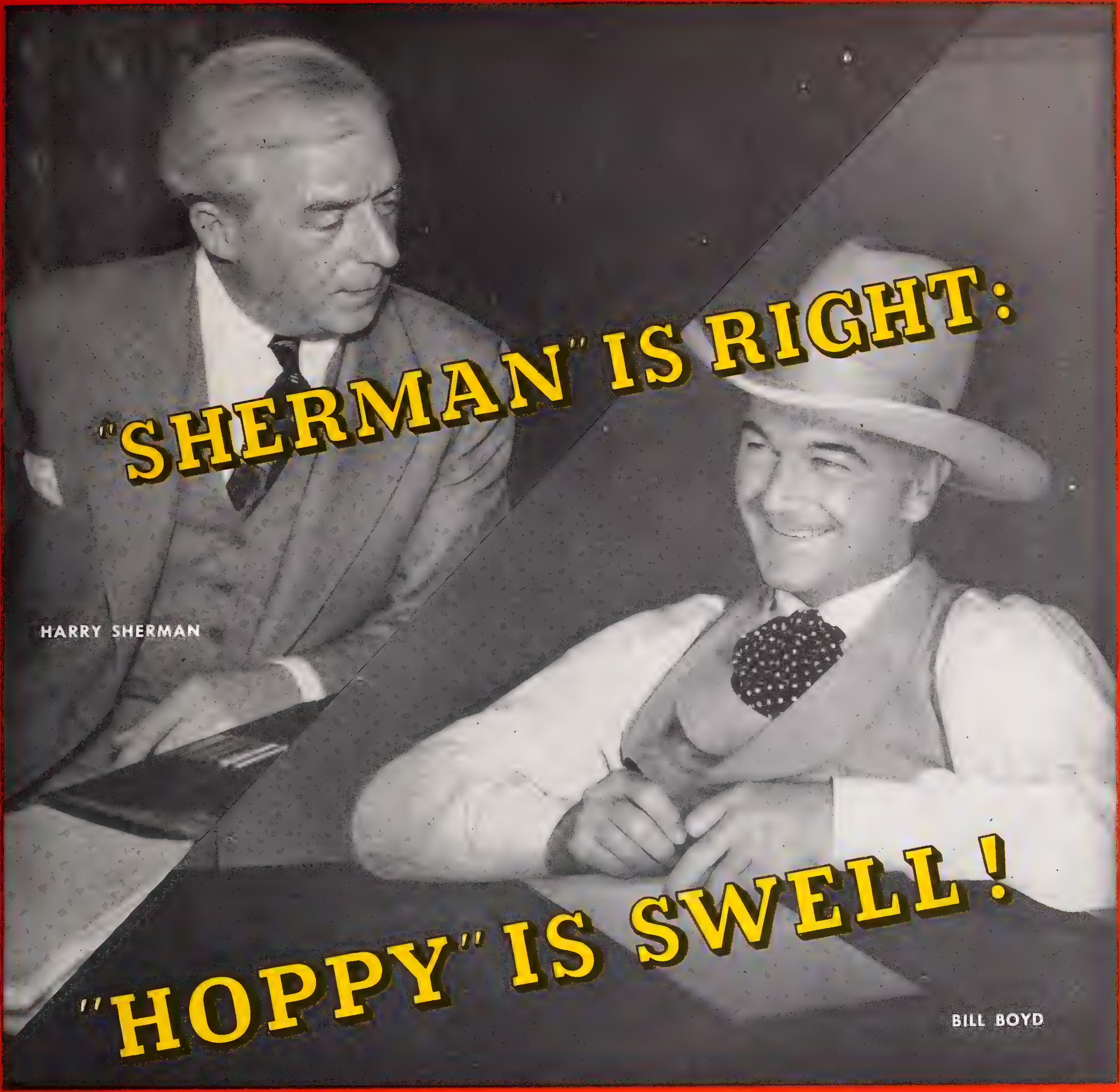
—Mrs. W. A. Wight,
Rex Theatre,
Konowa, Okla.

"HOPPY" HAS THE HORSE POWER EXHIBITORS NEED!

2871 Exhibitors were asked this question: "Which series of all the westerns that you play do you consider the best?" 2256 answered "HOPALONG CASSIDY"

SOME RECORD!

Paramount Pictures


"SHERMAN" IS RIGHT:
HARRY SHERMAN
"HOPPY" IS SWELL!
BILL BOYD

• **Producer Harry Sherman has signed a two-year deal with Paramount to continue his famous western character "Hopalong Cassidy," whose record is 30 "Hopalongs" and every one a hit.**

No wonder the boys are joining in a HORSE OPERA!

Look at these "HOPPY" horseshoes for '40

NOW IN RELEASE

"RANGE WAR" • "LAW OF THE PAMPAS"

TO BE RELEASED

"SANTA FE MARSHAL" January 19	"HIDDEN GOLD" June 7
"THE SHOWDOWN" May 10	"WAR ALONG THE STAGE TRAIL" July 12 (Tentative Title)

AND UNDER THE NEW "HOPPY" CONTRACT . . .

"RIDERS OF THE PANAMINTS"
"BUCKAROO"
"THE CHISHOLM TRAIL"
"MEN OF THE PLAINS"
"THREE MEN FROM TEXAS"
"BORDER VIGILANTES"

(Titles Tentative)

PRINTED IN U.S.A.

COURT UPHOLDS MUSICIANS IN THEIR FIGHT TO BLOCK "CANNED" MUSIC

Appellate Division in New York Revokes Injunction Restraining Unions from Interfering with Opera; Dissenters Cite Gains

Disagreeing with a New York supreme court judge's opinion, delivered early last year, that two unions may not combine to block the use of labor-saving machinery—and establishing a ruling of import to exhibitors—the appellate division of the New York supreme court last Friday reversed New York supreme court Kenneth O'Brien's permanent injunction to Opera On Tour, Inc., restraining Joseph N. Weber, president of the American Federation of Musicians, and George E. Browne, president of the International Alliance of Theatrical Stage Employees, from ordering their stagehands, projectionists and musicians to refuse to work for the plaintiff, because the latter used mechanical sound—"canned music."

Calls Action Justified

Justice Joseph M. Callahan, in reading the decision with Justices Alfred H. Townley, and Edward S. Dore concurring, took issue, in effect, with Justice O'Brien, by declaring.

"The defendants, in order to secure what they believed to be their economic betterment, are endeavoring to prevent the use of a mechanical contrivance, which is in the nature of a labor saving device. Such conduct on the defendants' part is justified as a legitimate endeavor of labor, even though it results in some injury for the plaintiff."

Judge O'Brien, in ruling last January, said:

"I hold that the plaintiff (Opera on Tour, Inc.) is within its rights to conduct its business in such a manner, and the illegal interference by the defendants, indicated here as a group, can be enjoined, thus leaving the plaintiff to obtain help outside of the union without being charged with a violation of labor union rules, where a union refuses to furnish help by its members, or where the members of the union individually refuse to take employment of the plaintiff."

Demand Re-employment

The reversal of the opinion and injunction, forecast last year by Henry Friedman, attorney for the AFM, is in line with the Federation's demand for re-employment of musicians in the hundreds of theatres in which they were employed before the coming of "sound."

The federation has been conducting sporadic campaigns and front-of-theatre picketing against theatres to "force" exhibitors, especially the circuits to relieve their unemployment ranks which, they claim, were swelled at the inception of "canned" music in motion pictures. The Federation has been demanding that the circuits rehire the orchestras that they let go when sound entered the films. For the most part, their progress has been nil, except for an occasional theatre enlarging its pit, the most noted instance of which was New York's Music Hall.

The musicians, in various campaigns against theatres, paraded long lines of pickets in front of film houses, displaying banners: "Canned Music (in Films) Ruined Live Music in Orchestras," and the like, calling on the public for support. The Musicians Federation Local in New York started to set up a "million-dollar war chest" to fight the circuits, but apparently only got as far as a series of conferences with circuit executives.

"HEIGHTS" LEADS IN ARGENTINE POLL

A poll of 26 motion picture critics in Argentina to select the best English, Spanish and French films released in 1939 and conducted by Heraldo del Cinematografista, *motion picture publication of Buenos Aires, resulted in the following selections:*

The best English-spoken production, "Wuthering Heights";

The best Spanish-spoken production, "Prisioners de la Tierra"; the best French-spoken production, "La Fin du Jour."

Other English-spoken films that received votes in the poll were "You Can't Take It with You," "Pygmalion," "Stagecoach," "Boys Town," "The Citadel" and "Goodbye, Mr. Chips."

Judge O'Brien's granting of a permanent injunction last year to Opera On Tour was quoted widely in the newspapers as a precedent to aid employers hampered by strikes and combinations of strikes.

The issue came to head in the fall of 1938, after a road company of Opera On Tour, Inc., playing "Faust," had been halted in the South by the refusal of the stagehands in various theatres to work. These had been called upon for aid by the AFM. The company, amidst wide publicity, applied for the injunction, and the Judge additionally, when granting it, noted that, in his opinion, there was "no labor dispute" between the two unions and the company; that the two unions had no right to "enter into any plan or scheme to prevent the plaintiff from conducting its business or producing opera in its own manner"; and that the conduct of the IATSE was "the exercise of an arbitrary power which it has used upon the pretense that they had a right to refuse to render services because of an alleged controversy between the plaintiff and the union (AFM)."

Called Legitimate Move

Last week, in implementing the reversal ruling with opinion, Justice Callahan took issue with the argument that use of machinery represented "progress." Said he:

"While many may deem this to be true, there are those who question the fact that we 'progress' where we use machinery to such an extent that we destroy the opportunity for men to live by employment, and thus create vast numbers of permanently unemployed.

"In any event, we see no reason why it is not a legitimate object of workingmen to attempt by lawful means to limit such alleged 'progress' when it results in direct injury to them."

Two Dissenting Opinions Cited

Judge P. J. Martin, in a dissenting opinion, said, in part:

"The great industrial development of this country is, in large part, due to the practical application of inventions and technological improvements. The majority of labor-saving devices have created greater opportunities for labor through the opening of new fields of endeavor. In some instances, adoption of new machinery has compelled readjustment, but enlightened labor organizations have found means of meeting changing conditions without resorting to strikes to stop progress. . . .

"The conduct of the defendants is sought to be justified on the theory that the endeavor to secure employment for their members is a legitimate activity of the unions. Not every effort of organized labor to secure employment is legal. . . .

"We know of no legal right which justifies the coercion of plaintiff to bring about a reorganization of its business by the elimination of the mechanical device which makes that business possible, so as to compel the employment of instrumental musicians entirely unnecessary in plaintiff's organization, and whose compulsory employment means the death of plaintiff's endeavor."

Judge Edward J. Glennon, also dissenting, remarked, in part:

"The basic question, therefore, is: Has the plaintiff the right to carry on its business in the way it sees fit, by the use of mechanical reproductions, instead of employing members of the musician's union? The proposition presented transcends in importance any question which has been before the courts in recent years. If the contentions of the defendants are to be upheld, we might just as well scrap nearly all mechanical inventions."

ASCAP Wins in Nebraska Action

A decision in the American Society of Composers, Authors and Publishers suit to test the constitutionality of the Nebraska anti-ASCAP law passed by the 1937 legislature was handed down last week by a three judge court in Lincoln. The decision makes the temporary injunction set up November 13, 1937, permanent and perpetual, restrains the state, as defendant, from interfering with the Society's agents in duties of copyright protection, or further attempt to enforce the legislative measure and provides that the complainant pay proper costs.

Depositions will be taken in New York next Tuesday in the Society's action to contest the constitutionality of Florida's law to prevent ASCAP from operating within that state. Prominent ASCAP publisher and author members will be called for their depositions by Schwartz & Frohlich, counsel to the Society. Depositions of Florida state officials also will be taken and the case will then be turned over to the federal court.

The National Tavern League, Milwaukee, has instructed its counsel, Howard P. Haberla, to begin a circuit court action to enjoin the Society from collecting fees on the ground that it has not complied with the Wisconsin registration law, which requires the organization to turn over to the state 25 per cent of its receipts. The association also is expected to begin its court case to force ASCAP to take out a license in Wisconsin in conformity with the state statute.

The Society announced in New York this week a national college fellowship competition for student musical plays, either musical comedies, revues, operettas or operas, to be conducted annually, starting this year. Eight cash awards of $720 each will be paid to the winning authors in each of eight regions.

The "real prize," according to E. C. Mills, chairman of the administrative committee of ASCAP, will be the submission of all eight winning plays to Broadway and Hollywood producers with the Society acting as an unpaid agent.

TAXATION BULKS IN LEGISLATIVE ACTIONS

State Censorship Proposed for Kentucky; Ohio Theatres' Tax Bill Up $46,537

New taxation, to be applied directly and otherwise, this week loomed threateningly for exhibitors on the legislative horizon with a new state proposal for censorship, in Kentucky.

New taxation led half a dozen measures of interest to exhibitors and others in the industry in New York. Ohio owners' tax bill for theatres has jumped $46,537 and there are some who see enforcement of new film rental taxes. In Florida, Plant City authorities attempted to push through a four per cent tax on amusements.

Dollar a Reel for Censoring

The Kentucky state censorship proposal was introduced by Representative T. J. Fitzpatrick of Covington. A $1 fee for censoring each reel, not exceeding 1,000 feet, would be charged. Another $1 would be charged for each additional 1,000 feet or fraction thereoef. Fines are provided for violations.

The censorship board wold have three members appointed by the Governor and would be under the Department of Education. They would receive expenses but no pay. One section of the bill allows the board to work with such boards in other states as a censor congress and the congress action would be taken as that of the State board.

Indications are that the bill will meet with vigorous opposition in Kentucky. Jesse L. Lausman, acting head of the Kentucky Theatre Business Association, said his group was not sufficiently organized to take part in the actual fight, but said the bill had his disapproval.

New York Bills

Among the bills affecting the industry introduced in New York State Legislature this week were: Assemblyman Irwin Davidson's declaration of equal civil rights in relation to entering and remaining in motion picture theatres and other places of amusement and Assemblyman MacNeil Turshen's measure to legalize Bingo with stringent restrictions.

The Davidson bill proposes writing into the civil rights law a new section defining the rights of any person to remain in places of public amusement and entertainment, which are defined as legitimate theatres, burlesque theatres, motion picture theatres, music halls, opera houses, concert halls and circuses.

Assemblyman MacNeil Mitchell has introduced a bill to limit the resale of theatre tickets to not more than 75 cents above the printed price. The bill transfers from the Secretary of State to local licensing authorities the regulation and licensing of those engaged in the business of reselling tickets of admissions to theatres, amusement places or public exhibitions.

The Turshen Bingo bill would restrict operation to charitable, civic and other non-profit making organizations formed five years before an application for license was made. The Secretary of State would be in charge of licensing, fees for which would be $100 annually. In addition, playing on Sundays, after midnight or for more than four hours in any day would be banned. Additional tax amounting to 10 per cent of the admission charge would go to the state.

Thomas Murtha, president of the New York City Central Trades and Labor Council, this week attacked the bill introduced by State Senator William Bewley of Lockport, which would impose taxes on membership dues, theatre admissions and receipts from business and services. He termed the measure reactionary and destructive in the extreme.

Ohio ITO Notice

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, is sending notices to Ohio owners recommending that they do not comply with the request for a daily listing of receipts asked by the Ohio Department of Taxation.

The notice reads in part: "Under the Admission Tax Law, the Department of Taxation is given the right to prescribe the manner and form in which reports shall be made by theatres and others coming under the provisions of the Admission Tax Law, but this does not give them the right to demand this information in a form that is burdensome to the taxpayer and which is readily obtainable through an audit of the taxpayer's books."

Attorneys for the plaintiff in the suit of John V. Bostwick, a taxpayer, against the Ohio Tax Commission, challenging its authority to exempt film rentals from the sales tax, and seeking to enforce collection of the tax law, have been granted a 15 day extension for filing answers.

Revenue data released by the Ohio department of taxation show an increase of $46,537.73 in amusement tax receipts in 1939 when compared to 1938. Actual receipts totaled $1,645,147.57 last year and $1,598,809.84 in 1938.

Abandon Plant City Tax

Plant City, Fla., commissioners, needing cash to meet the city's share of WPA projects, voted to put a tax of four per cent on receipts of amusements, electricity, telephones and water. The proposition was about ready for final consideration when representatives of the Sparks circuit and the utility companies presented a strong protest and the plan was abandoned.

Ordinance In Effect

Acting in the absence of Albert W. James, Wilmington city council president, Councilman William J. Winchester as presiding officer, this week proclaimed that the new fire ordinance is now in effect.

The ordinance provides that standees in theatres are permitted between the rear row of theatre seats and the foyer wall in the ratio of one person per each four square feet of standing room space, provided that an unobstructed passageway of not less than five feet is maintained at all times.

Philadelphia Assessments Drop

Real estate assessments for the 10 key houses in the Philadelphia central city zone operated by the Warners will be $194,702 less than 1939 figures, according to Frank J. Benham, president of the Board of Revision. The houses, Aldine, Boyd, Earle, Fox, Karlton, Keith's Mastbaum (dark), Palace, Stanton and Stanley were assessed at $10,155,198 as compared to $10,349,900 for 1939. The largest factor in the cut was a 1½ per cent slash for depreciation.

New Company Incorporated

Mayfair Productions, Inc., has been incorporated at Dover, Del., to deal in motion pictures with a capital of $10,000. The incorporators are R. F. Lewis, C. S. Peabbles and Walter Lenz of Wilmington.

SERVICE EMPLOYEES SUE FOR CHARTER

United Theatrical and Motion Picture Service Employees Union, Local 258, has brought suit in New York Supreme Court against the parent body, the United Retail and Wholesale Employees of America, CIO, for reinstatement as a local union in good standing. Local 258 received written notice last December that its charter had been withdrawn "due to circumstances over which we have no control".

Bernard Deckoff, president of 258, claimed the charter had been duly granted to the local and that all dues had been paid. Last November, Mr. Deckoff said, he heard that officials of Operators Union, Local 306, an IATSE affiliate, were having conferences with United Employees officers. In December notice of revocation was received.

Mr. Deckoff's affidavit claims that the revocation was "irregular and unauthorized" because the charter could be withdrawn only if the local was found guilty on written charges. A hearing on a motion for a temporary injunction will be held Monday.

Poster Association Meeting February 9th

Devoting its annual convention to a discussion of the situation in the accessories field, the National Poster Association, representing independent accessories renters, will hold its annual meeting at the Hotel New Yorker, New York City, on February 9th, 10th, and 11th.

Simon Lebros, president for the last ten years said attendance would be "100 per cent".

Ballance Leaves Paramount

Charles Ballance, former managing director for Paramount in India, has resigned from the company because of ill health. No successor has been named yet. Mr. Ballance returned to the United States some time ago and underwent a series of operations. He is now recuperating in Miami.

General Film in Rockefeller Center

The General Film Company has leased space on the 15th floor of the RCA Building in Rockefeller Center. The company, which was organized five years ago, has its headquarters in Hollywood. Lawrence W. Fox, Jr., is president; Charles L. Glett and Ben Hersh are vice-presidents.

"Bibi" to Twentieth Century-Fox

Twentieth Century-Fox has acquired distribution rights to "Cheri-Bibi," French film from Edwin Fadiman of National Pictures, owner of the film. The deal covers 19 countries. The film stars Pierre Fresnay.

Charter Film Company

New York Pictures, Inc., has been incorporated in Albany, N. Y., by Sam Spiegler, Ruben Schwartz and Rea Wolkoff.

2134 THEATRES DATED 'HIS GIRL FRIDAY' IN ITS FIRST WEEK OF RELEASE. IN SPITE OF THE SEVEREST WEATHER IN A GENERATION, THE BUSINESS OF 'HIS GIRL FRIDAY' EQUALLED, AND IN MANY PLACES TOPPED THE BIGGEST PICTURES COLUMBIA HAS RELEASED. SPACE DOES NOT PERMIT PRINTING THE EXTRAORDINARY LIST OF HOLDOVERS.

CARY GRANT
ROSALIND RUSSELL
in HOWARD HAWKS'

His Girl Friday

with **RALPH BELLAMY**
GENE LOCKHART · Helen Mack
Based on a play by BEN HECHT and CHARLES MacARTHUR
Screenplay by CHARLES LEDERER · Directed by HOWARD HAWKS

COLUMBIA PICTURES

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

Denham Resuming

First signs of activity in months have been seen again at the Denham Studios where John Corfield's British National unit has gone to work on a new film, "Contraband." Conrad Veidt is star of the film which has an obvious wartime background. Michael Powell, creator of the highly successful "Spy in Black," is directing.

The film deals dramatically with the work of Britain's wartime contraband control and the scene flashes back and forth from a nation in arms to the high seas. Much location work has been done and scenes have been shot in London itself, at various coastal centers, on the sea and in the actual contraband control ports. One of the phenomena of wartime London, photographed by Freddie Young, recently returned from Hollywood, is the blackout itself!

Valerie Hobson plays opposite Veidt in the film, the cast of which also includes Hay Petrie, Harold Warrender, Dennis Arundell, Torin Thatcher, Peter Bull, Joss Ambler and Albert Chevalier.

Corfield will later make a screen version of "Gaslight," successful West End stage play. He has engaged Anthony Asquith to direct and Anton Wallbrook and Diana Wynyard to play leading roles.

Diana Wynyard will also appear with Clive Brook in British National's "Freedom Radio" scheduled for early production under the directorial eye of Brian Desmond Hurst.

Musicals

British Lion, who have a highly successful box office record for an individual type of musical in which leading acts and artistes of stage, screen, vaudeville and radio are patterned into an engaging tapestry of entertainment are shortly to embark on another. "This Way Please" is the title selected and it will have a radio background. Herbert Smith, who directed the four musicales "On the Air," "In Town Tonight," "Soft Lights and Sweet Music" and "Calling All Stars" will probably handle the new production.

Other films from the British Lion Studios at Beaconsfield will include "The Case of the Frightened Lady" and "Crimes at the Dark House," a modernization of Wilkie Collins' "Woman in White."

Balcon and the War

The war figures too on the producing program of Michael Balcon, Ealing Studios impresario. He has set for production at an early date "Convoy," a naval drama, to be made with the approval and practical collaboration of the British Admiralty. Some of the material used will be authentic shots taken from the naval battle scene itself. A dramatic passage in the film will be the beating off by the naval convoy of an enemy air attack. Pen Tennyson, who directed "The Proud Valley" will have charge.

Another nautical subject from the same studios will be "Sailors Three" which Forde will direct from an original by Austin Melford. The setting will be a naval training depot.

Balcon will also make two Formby comedies in 1940, with the Lancashire comedian in one instance having the role of a Blackpool cop. He also has in view the making of a film telling the story of the entertainment provided for the British troops behind the lines in France.

TARS SEE FILMS FIRST, EXHIBITORS COMPLAIN

Exhibitors at Portsmouth, England's naval base, are complaining that sailors are seeing new films at the Royal Naval Barracks without charge before the local theatres are getting them. They claim the sailors walk up to the theatres, look at the posters and leave, having already seen the attractions.

Scheduled for production at the Ealing Studios early in the year is "Saloon Bar," a London set piece with a murder thrown in for drama. The original is currently playing on the London stage with Gordon Harker, who will play in the film, starring. Alistair Sim will be teamed with Harker and Walter Forde will direct.

Most of the action unrolls against the characteristically metropolitan background of a saloon bar in a London "public house," yclept "The Cap and Bells." The story is set on the evening preceding the execution of the barmaid's boy friend for the murder of his landlady. "Regulars" at the "pub" get together evidence enough to save the boy from the scaffold, with, it is said, drama and comedy interwoven in the process.

Teddington Busy

Losing no time between pictures Warner Brothers' Max Milder has set his Teddington team to work on a new film "That's the Ticket," comedy in which Sid Fields, vaudevillian, will star. Redd Davis is directing. It has an espionage idea in it.

Among films to follow at Teddington will be "George and Margaret" and a mystery subject, "The Hawk Gang," which George King will direct.

"Doc" Salomon is in charge at the studios.

Deserting Comedy

Forsaking for a time the comedy note which has been struck by their more recent productions, Gainsborough Pictures are now to launch forth on a serious drama of the present day "Gestapo" which is to be made for distribution by Metro-Goldwyn-Mayer. Carol Reed will direct the film, which is from a story by Gordon Wellesley.

Margaret Lockwood and Rex Harrison will star jointly, and John Clements will have a further prominent role. Back to screen roles, too, come Basil Radford and Naunton Wayne, whose performances as the cricketing English travellers in "The Lady Vanishes" earned much critical applause. Their characters will be the same as in the Hitchcock film, Messrs. Charters and Caldecott.

In less serious vein, however, will be "The Siegfried Line," which follows "Gestapo" on the studio floor at Shepherds' Bush. This will be another comedy for the combined talents of the Crazy Gang, Flanagan and Allen, Nervo and Knox, Naughton and Gold.

From an original by Ralph Smart and Val Valentine it will put the Gang in a concentration camp where one of their predicaments will be encountering seventy-five doubles of Nazi Fuehrer Adolph Hitler. Marriott Edgar and Val Guest will write the dialogue, and Marcel Varnel will direct. General Film Distributors will handle it.

Both these films will be produced by Maurice Ostrer and Edward Black.

GBS Again

This week has been set by Gabriel Pascal, now a British subject, for the deadline shooting date of "Major Barbara," in which Wendy Hiller is to star with Robert Morley as Andrew Undershaft. Shaw has written in new scenes and brought the armaments manufacturing element up to wartime date, and Pascal promises a screen creation of the slums of Whitechapel, better than any before achieved.

The same technical unit as worked on "Pygmalion" will aid Pascal on the new Shaw film. He himself will direct and his art director will be Vincent Korda with Harry Stradling in charge of photography.

The cast includes Dame Sybil Thorndike, Marie Lohr and David Tree. P. C. Samuel is production manager.

On Location

Headed by Captain Bruce Bairnsfather, creator of "Old Bill," cartoon hero of the 1914-1918 War, a British film production unit has gone to the battle front in France. Complete War Office co-operation has been assured the unit which will film background sequences for the Legeran Production, "Old Bill and Son," shortly to go on the floor at the Denham Studios.

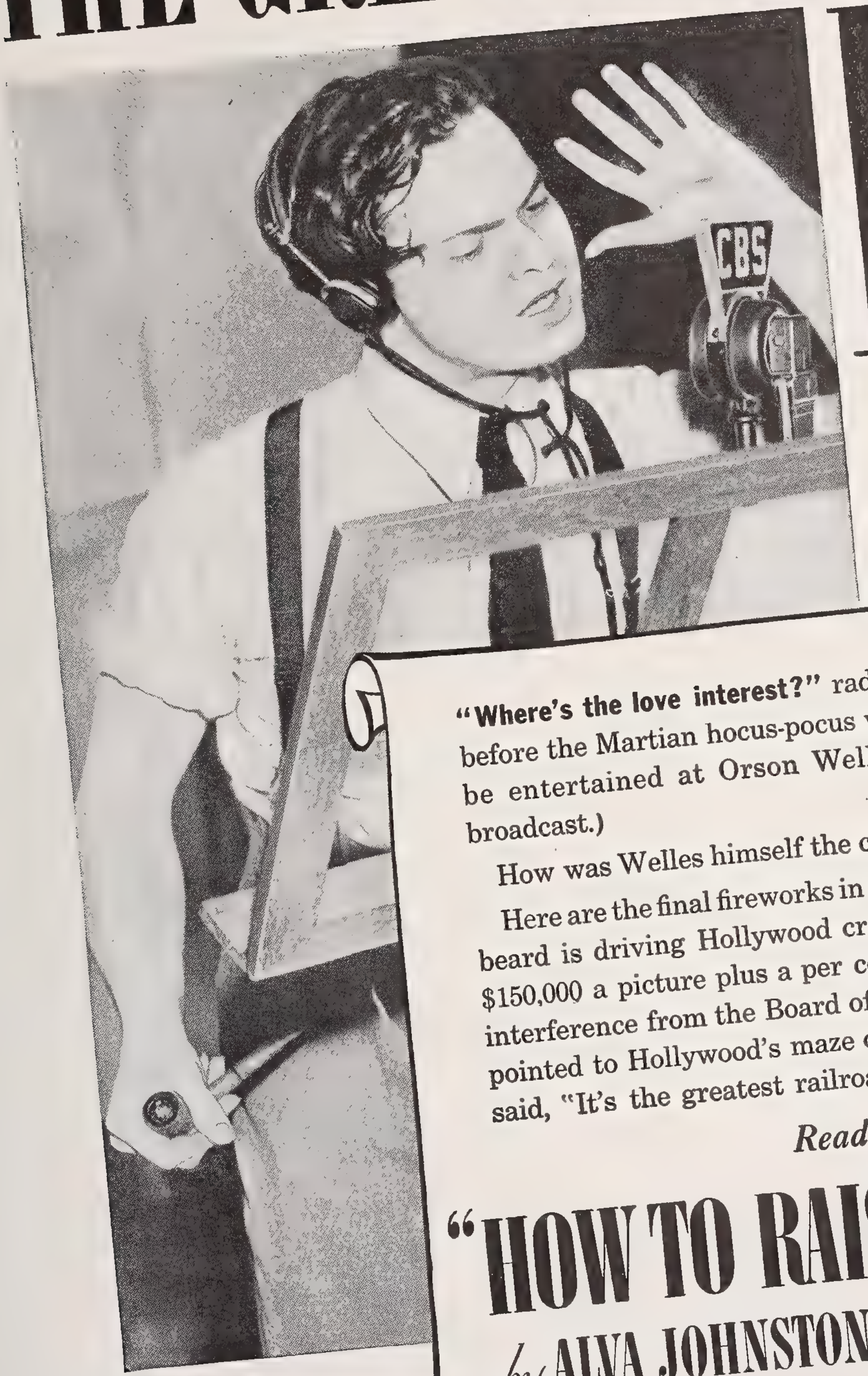
"Old Bill and Son" which is being produced by Joseph Somlo and Zoltan Korda, will be directed by writer Ian Dalrymple, and is from a story jointly written by himself and Bairnsfather.

At Welwyn

Fresh from his performances as a naval officer in "The Middle Watch," British comedian Jack Buchanan, now dons flying kit for his work in another Associated British film, "Alias the Bulldog." He has the role of a test pilot who stumbles on a sabotage plot aimed at munition factories in wartime Britain.

Welwyn is the scene of this production, scene in fact of all Associated British activities these days. Production will, on the completion of "Alias the Bulldog," continue on a program which includes "My Wife's Family," another Bulldog Drummond adventure, the Irish comedy "Spring Meeting," a modern version of "The Flag Lieutenant," a comedy, "Coffee for Two" and a drama of London titled "Piccadilly."

THE GREAT ORSON WELLES PANIC



"Where's the love interest?" radio technicians howled before the Martian hocus-pocus went on the air. (You'll be entertained at Orson Welles' theory about this broadcast.)

How was Welles himself the chief victim of the panic?

Here are the final fireworks in the life of the man whose beard is driving Hollywood crazy—the actor who gets $150,000 a picture plus a per cent of the gross (and no interference from the Board of Directors!)—the lad who pointed to Hollywood's maze of cameras and lights and said, "It's the greatest railroad train a boy ever had!"

Read—

"HOW TO RAISE A CHILD"

by ALVA JOHNSTON *and* FRED SMITH

IN THIS WEEK'S ISSUE OF THE POST

THE SATURDAY EVENING POST

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—I doubled this with "Secret of Dr. Kildare," thinking the series lovers would not be able to withstand such a lure. It seemed to work well because we had above average receipts. If you have "Blondie" fans in your territory, this will not let them down. Plenty of laughs from the audience gave evidence of satisfaction on their part. Running time, 67 minutes. Played January 13.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—This was a swell show and did swell business. Columbia sure started something when they started "Blondie." Running time, 71 minutes. Played October 31-November 1.—A. J. Andersen, Sloan Theatre, Sloan, Iowa. Small town patronage.

COAST GUARD: Ralph Bellamy, Randolph Scott, Frances Dee, Walter Connolly—Good action programmer that most of them enjoyed. Played December 24-26.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

GOLDEN BOY: William Holden, Barbara Stanwyck, Adolphe Menjou, Joseph Calleia—Played this on Thanksgiving day and did a very good business, but why not. It was a swell picture. More like these, Columbia. Running time, 101 minutes. Played November 30-December 2.—A. J. Andersen, Sloan Theatre, Sloan, Iowa. Small town patronage.

GOLDEN BOY: Barbara Stanwyck, William Holden, Adolphe Menjou, Joseph Calleia—This is a class "A" picture all right but I do not think it quite as much of a superfilm as Columbia would like you to believe. However, it is well enough done that it should give satisfaction almost anywhere. It did little more than an average business for us. In fact, it did not give us better than a "B" class result. Running time, 100 minutes. Played December 16-17.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Guy Kibbee, Thomas Mitchell, Eugene Pallette—One of the best pictures I've ever seen or played. James Stewart gets our vote for the finest acting job turned in this year. Better than average business, and the crowd stood up and cheered when it was over. Succeeded in dispersing considerable amount of gloom that has been hovering over box office. Running time, 130 minutes. Played December 10-11.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Wis. Small town and rural patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette—Not as good as previous Capra productions. Did not draw any extra business. Comment divided. Running time, 130 minutes. Played January 21-22.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

ONLY ANGELS HAVE WINGS: Jean Arthur, Cary Grant, Thomas Mitchell, Richard Barthelmess—This is a great picture but it failed at the box office. It's too long for one thing. The cast is great, but just didn't click. Maybe the title had something to do with it. Running time, 120 minutes. Played December 24-25.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

U-BOAT 29: Conrad Veidt, Valerie Hobson, Sebastian Shaw—Do not expect too much from this offering as it is not there. Certainly not the picture that "Thunder Afloat" is. Just another picture that failed miserably. Perhaps we expected too much after reading the raves of other exhibitors. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell, Stanley Fields—A good prison picture that had a great deal of comedy, plenty of comedy. Stanley Fields stole the honors for the acting. Played with Three Stooges comedy and did a good business. Played December 29-30.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DARK VICTORY: Bette Davis, George Brent, Geraldine Fitzgerald, Humphrey Bogart—Good picture but not above average business. Played on Cash Nights at that. Running time, 106 minutes. Played October 3-4.—A. J. Anderson, Sloan Theatre, Sloan, Iowa. Small town patronage.

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan, George Bancroft—A bit morbid but good picture. Cagney is coming back fast. Played December 30-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh—Not so hot. Maybe it is me that's wrong. I thought it could have been made into a two-reeler. Goes around in circles and gets nowhere for the first half hour, then begins to get lukewarm. Why waste a good cast on this. (Maybe I'm sour. Maybe the weather is too cold). Running time, 82 minutes. Played January 16.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—Our patrons were on their feet before the picture ran off. A very poor excuse for a picture. Our holiday patrons were disappointed and so were we. Running time, 94 minutes. Played December 25-26.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

SMASHING THE MONEY RING: Ronald Reagan, Margot Stevenson—A nice little picture that seemed to please. Running time, 57 minutes. Played January 19-20.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Roland Young, Fal Bainter, May Robson—This was positively a flop here. No comments or criticism. Print in very poor condition. Missing a great deal of dialogue. Just a program picture. Played November 28-29.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—It's not Metro's fault that I didn't go to town on this one. Ran into the blizzard that hit this entire part of the country. This picture is easily as good as the other "Thin Man" stories and, what's more, all you have to do is hang out the shingle and patrons know what they are buying. If you could have bought Metro and didn't, this one will make you feel sorry. Running time, 103 minutes. Played January 13-15.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—No wonder Rooney is No. 1 at B. O. A picture that was good every foot of the way. Business very good. Running time, 97 minutes. Played January 1-4.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—Very good. If someone would give Virginia a break she would give some well known child actors a real run for their money. Running time, 72 minutes. Played January 10-11.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—This kid is really going places. I would like to see MGM give her a part equal to what Fox gives Shirley Temple. This picture was highly recommended by the local pastors. Running time, 72 minutes. Played December 26.—K. C. Lybrand, Jr., Majestic Theatre, Wills Point, Texas. Rural and small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—A very excellent picture but failed at the box office. These kind of musicals have never clicked here. Running time, 102 minutes. Played January 3-4.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

CHRISTMAS CAROL, A: Reginald Owen, Terry Kilburn, Gene Lockhart—There is no question about this picture being very well done, but it has, we think, been done too many times in too many ways to expect to be able to sell it in a big way. For example it was being played over the Columbia radio network at the very hour that we were giving it on Christmas eve. Running time, 70 minutes. Played December 23-24.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra—This has quite an assortment of various kinds of screen entertainment. It is not at all stupendous and the plot is certainly quite a bit threadbare, but it will get by and satisfy most audiences. Running time, 80 minutes. Played January 6-7.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra—Here's a honey. Don't throw it away. This gal Turner is the closest thing to Clara Bow in her "It" days that we have had since Clara. She's okay. Don't spoil her, Metro. Give her good stories and support and she can go places. Running time, 84 minutes. Played December 31-January 1.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—A very good picture and different than the usual gangster. Below-zero weather hurt business. Running time, 87 minutes. Played January 17-18.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Not as good as previous Sonja releases and attendance reacted accordingly. Running time, 77 minutes. Played December 31-January 1.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—The best of the Hardys to date. Did not draw quite as well as previous ones but this was due to playing it on Christmas Eve and Christmas day. Running time, 90 minutes. Played December 24-26.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

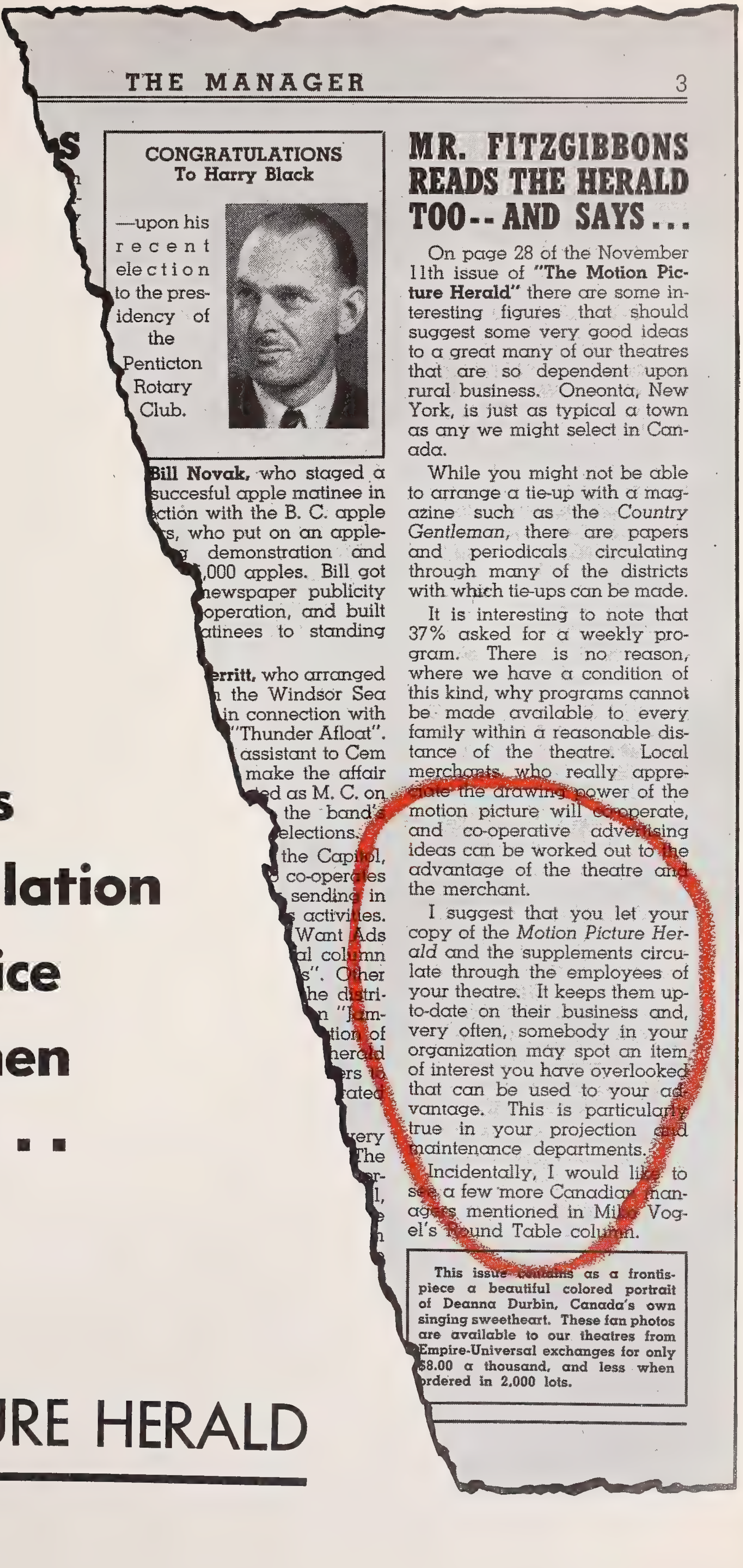
MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Florence Rice, Kenny Baker—This one, in spite of so-so reviews, packed 'em in. It's perfect for small town. Practically another "Jesse James" so far as gross was concerned. Played December 10-11.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Small town and rural patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson—Good little action picture for family night. Pleased fair business. Running time, 60 minutes. Played January 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Fellows, when you have the farmers to tell you they really liked this picture, then you have something in the picture. I really got behind this one, determined to put it over and, although the weather was bad, I had average Sunday-Monday business. Running time, 110 minutes. Played January 14-15.—K. C. Lybrand, Jr., Majestic Theatre, Wills Point, Texas. Rural and small town patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Helen Gilbert, Laraine Day—I played this with "Blondie Brings Up Baby" with great success. This is by far the best of the Kildares. Lionel Barrymore more than holds the spotlight and there

(*Continued on page* 64)



THE MANAGER 3

CONGRATULATIONS
To Harry Black

—upon his recent election to the presidency of the Penticton Rotary Club.

Bill Novak, who staged a
succesful apple matinee in
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,000 apples. Bill got
newspaper publicity
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MR. FITZGIBBONS READS THE HERALD TOO -- AND SAYS . . .

On page 28 of the November 11th issue of **"The Motion Picture Herald"** there are some interesting figures that should suggest some very good ideas to a great many of our theatres that are so dependent upon rural business. Oneonta, New York, is just as typical a town as any we might select in Canada.

While you might not be able to arrange a tie-up with a magazine such as the *Country Gentleman,* there are papers and periodicals circulating through many of the districts with which tie-ups can be made.

It is interesting to note that 37% asked for a weekly program. There is no reason, where we have a condition of this kind, why programs cannot be made available to every family within a reasonable distance of the theatre. Local merchants who really appreciate the drawing power of the motion picture will co-operate, and co-operative advertising ideas can be worked out to the advantage of the theatre and the merchant.

I suggest that you let your copy of the *Motion Picture Herald* and the supplements circulate through the employees of your theatre. It keeps them up-to-date on their business and, very often, somebody in your organization may spot an item of interest you have overlooked that can be used to your advantage. This is particularly true in your projection and maintenance departments.

Incidentally, I would like to see a few more Canadian managers mentioned in Mike Vogel's Round Table column.

This issue contains as a frontispiece a beautiful colored portrait of Deanna Durbin, Canada's own singing sweetheart. These fan photos are available to our theatres from Empire-Universal exchanges for only $8.00 a thousand, and less when ordered in 2,000 lots.

FIRST in news
FIRST in circulation
FIRST in service
to the showmen
of the world . . .

QP

MOTION PICTURE HERALD

(*Continued from page* 62)

is more than the usual amount of humor. This could easily stand on its own in some spots. The "secret" part of the story is rather vague but that is the usual thing with titles. Running time, 85 minutes. Played January 13.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

SECRET OF DR. KILDARE, THE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—Gentlemen, here is a picture. Wonderful entertainment with a lot of satisfied customers who take time to come to you and tell you what a swell picture it is. A pleasure to run such product but what else can you expect from a company such as this one. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day, Helen Gilbert—The best of the Dr. Kildare series. Real entertainment from start to finish. Better than average mid-week business. I hope Metro doesn't let "Dr. Gillespie" die as he means as much to this series as "Dr. Kildare." Running time, 85 minutes. Played December 26-27.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

THEY ALL COME OUT: Tom Neal, Rita Johnson—As I understand it, this picture was started out to be one of the "Crime Doesn't Pay" series. They could not cut the running time to twenty-one minutes so they made a feature out of it. They should do it some more. This picture was tops. Running time, 70 minutes. Played January 12-13.—Guy G. Black, Plaza Theatre, Lyons, Neb. Small town patronage.

THEY ALL COME OUT: Tom Neal, Rita Johnson—Swell little picture that pleased everyone. Played January 5-6.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey, Clem Bevans—Very good with Wallace Beery the whole show. Chester Morris and Virginia Grey are only fair. Next to Beery, Clem Bevans deserves the most praise. Story timely and views on the submarine are great. Struck worst weather and roads of the year so did not make expenses, but no fault of the picture. Running time, 95 minutes. Played January 5-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Virginia Weidler, Joan Fontaine—I was afraid of this due to other comments in this column. However, there was no reason to be, as we had an above average turnout, which continued the second day, so they must have liked it here. The college students certainly listened intently to catch all the subtle remarks which fly thick and fast, and real enjoyment was evident all through it. I supposed rurals can't use this but the college certainly turned out for it. I ran only one show each evening as it is long, but not too long for us. Running time, 134 minutes. Played January 19-20.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Monogram

GENTLEMAN FROM ARIZONA: Craig Reynolds, Ruth Reece, John King—A natural for western towns. Played on single feature program on a date where we have been running a double bill. Out-grossed any picture played on Sunday for the past year. Beautiful scenery. Running time, 70 minutes. Played January 14.—A. B. Davidson, Rex Theatre, Hayden, Ariz. Small town patronage.

WOLF CALL: John Carroll, Movita—Played this picture on a double feature bill with Gene Autry in "Colorado Sunset" and the result was a dynamite attraction at the box office. Had regular Autry business plus the followers of the Jack London stories. This program not only did business at the box office but pleased our patrons 100 per cent. Comment from our patrons was more in favor of the Carroll and Movita picture than the Autry western. They said they enjoyed both but they liked "Wolf Call" the better of the two. You people up there in Chicago, Mr. Elman, Mr. Hellman and last but not least Mr. Jack Barry (the latter being responsible for the booking), we want to thank you for this exceptionally fine Monogram picture and request that you ask those in charge of production to continue with this type of down-to-earth entertainment, entertainment that will appeal to the masses, the type of patronage that makes bread and butter for the exhibitor. Pictures like this one are more desirable to the small town exhibitor than a lot of the so-called super specials from the major companies. Played January 12-13.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town and rural patronage.

Paramount

BARRIER, THE: Jean Parker, Leo Carrillo—Too old or too cold. Anyway, failed to do us business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BEAU GESTE: Gary Cooper, Robert Preston, Ray Milland, Brian Donlevy—One of the best of the Legion pictures. Gary Cooper gave his usual good performance. Picture itself is unusual. Running time, 114 minutes. Played January 7-9.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

> *"I find my 'Motion Picture Herald' a necessity and get great value out of 'What the Picture Did for Me'.*
>
> *"I have not written in before. However, I do feel that I should do my part in helping other fellows as they do me."*—A. B. DAVIDSON, Rex Theatre, Hayden, Ariz.

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—I'd guess too much wholesale killing and too long. It didn't quite have what the public expected or wanted. Definitely not as good as they would hâve you think. Gary Cooper is always good. If we must have foreign legion pictures, let's have enough romance to make an enjoyable picture along with the slam-bang stuff and let's don't have our killings quite so grim. Running time, 114 minutes. Played December 24-25.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—A typical Paramount picture; not bad but certainly not justifying the rentals they receive. This one holds interest, even if you saw the earlier version, but business was quite disappointing. Running time, 75 minutes. Played January 10-11.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—Comedy mixed with horror. Played Sunday-Monday-Tuesday to a good business. Gave dishes and had several dropped due to the scares. Running time, 74 minutes. Played January 7-9.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—Another fine picture from a Lloyd Douglas novel. Tamiroff is good and Howard has his best role to date. Average mid-week business in bad weather. Running time, 87 minutes. Played January 2-3.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

EMERGENCY SQUAD: William Henry, Robert Paige, Louise Campbell—Played above on Friday and Saturday and did good business. It is an excellent action picture. Running time, 57 minutes. Played January 5-6.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

GULLIVER'S TRAVELS: Color cartoon feature—Good picture but did not draw as expected and predicted. "Snow White" was a novelty. To the public this is just a long cartoon. Booked for four days but played it only three. Running time, 74 minutes. Played January 14-16.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—One of the few good pictures I have had recently. A logical story, full of romance and fun. MacMurray and Carroll are both splendid. An entertaining, enjoyable picture that everyone likes. Running time, 96 minutes. Played January 14-15.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

ISLAND OF LOST MEN: Anna May Wong, Anthony Quinn, J. Carroll Naish—A bit different. Naish is nasty menace and adds a few thrills. They liked it. Played January 5-6.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, John Barrymore. Mary Astor—This one was labeled "corking entertainment" by our audience and is just what the doctor ordered for the prison blues. Miss Colbert, always a favorite here, scores another "grand slam" and recalls to mind such other Colbert successes as "It Happened One Night" and "The Gilded Lily." Ably supported by the invincible John Barrymore, Don Ameche, Mary Astor, et al, Claudette gives one of her best performances and is pictured in several amusing predicaments, keeping everyone in an uproarious mood. Congratulations, Paramount, let's have some more equally as good. To those theatre owners who delight in showing interesting and amusing comedies. I suggest you arrange for your patrons to see "Midnight." They'll thank you. Running time, 90 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

NIGHT OF NIGHTS: Pat O'Brien, Olympe Bradna, Roland Young—No drawing power and bad weather made this one an all-time low. The picture came near to being good but like so many of them this season it missed and so will go down in records as just another film. Played January 17-18.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Brown and Raye make a colossal team. Good comedy. Let's have more of them. Played January 7-9.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—If you have to play this one, book a good picture with it, and run a double bill. Maybe you can get by with it. Running time, 73 minutes. Played December 28-29.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

OUR NEIGHBORS—THE CARTERS: Fay Bainter, Frank Craven—Fair picture but no business. No one in it with drawing power. Running time, 85 minutes. Played January 10-11.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Fair picture but no business. It takes real drawing power to get them in when weather is like last few days. Played January 14-15.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Good picture that failed to draw. Running time, 97 minutes. Played January 14-16.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyfle—Here is a very fine picture that pleased the few who saw it. Severe cold wave kept our patrons at home. But no fault of the picture. Play it and boost it. It's plenty good. Running time, 97 minutes. Played January 18-19.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—One of the best musical comedies I have seen. It is based on the life story of Gus Edwards. Linda Ware, Paramount's new singing find, is one of the greatest child finds in ages. Let's see her again and make it soon. Running time, 94 minutes. Played January 14-16.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—Very good, Sunday, Saturday, mid-week, it'll please any audience. Everyone in your audience will imagine the same things as having happened to them and they will like it. The most natural picture in a long time. Plenty of laughs and a sensible story to go with them. Running time, 75 minutes. Played January 3-4.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

Republic

COLORADO SUNSET: Gene Autry, Smiley Burnette, June Story, Buster Crabbe—See comments on Monogram's "Wolf Call."—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town and rural patronage.

COVERED TRAILER: James, Lucile and Russell Gleason—We find these Higgins pictures very good for our Saturday patrons. Plenty of good hearty belly laughs on this one and that's what we need right now. You won't make any mistake by booking the Higgins Family pictures for a double bill on Saturdays. Running time, 60 minutes. Played January 13.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

COWBOYS FROM TEXAS: Robert Livingston, Raymond Hatton, Duncan Renaldo—A darn good western as all the Mesquiteers are. We find Republic 'way out in front when it comes to westerns. More power to you. Running time, 68 minutes. Played December 30.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

DOWN IN ARKANSAW: Weaver Brothers and Elviry, Ralph Byrd, June Storey, Pinky Tomlin—It seems these type pictures do more business than the biggest box office hits of the season. Running time, 66 minutes. Played November 14-15.—A. J. Andersen, Sloan Theatre, Sloan, Iowa. Small town patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes, Hoosier Hot Shots—Here is the best Autry picture played in this theatre to date. Had it booked for two days and extended the playing time one extra day, which resulted in big business for three days. The supporting cast was very good, especially the Hoosier Hot Shots. Direction, acting and photography good. Keep up the good work, Gene, and you will be public star No. 1. Running time, 72 minutes. Played January 4-6.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—Gene can't act. But what do we care so long as he packs 'em in on Friday and Saturday nights. Gene Autry is probably the only star in the business (besides Mickey Rooney) the public will come to see for "hisself" and "hisself" alone. All the others rise and fall with each picture but Gene goes merrilly along. "Ki-yi-yippie-yippie-ay!" Running time, 72 minutes. Played November 24-25.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Small town and rural patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Good picture for a double bill. Has plenty of draw. Running time, 66 minutes. Played January 12-13.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—This is strictly a hillbilly show and is okay for a small town on Saturday double bill. We had this picture scheduled on Saturday but Republic pulled it and we redated same on Wednesday. The story is very weak and the director has a very poor judgment of Mountain people. Running time, 68 minutes. Played January 17.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

MAIN STREET LAWYER: Edward Ellis, Anita Louise—Good picture; fair business. Production above average for Republic. Running time, 72 minutes. Played January 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAIN STREET LAWYER: Edward Ellis, Anita Louise—A very good picture that held interest all the way. Good for one day or a double bill. Played with stage show. Running time, 72 minutes. Played January 3.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

MAN OF CONQUEST: Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—Republic shot the works on this picture, but it just didn't register at the B. O. It was a very good picture but we think it didn't have the right title. They didn't come out for this one.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

MONEY TO BURN: James, Lucile and Russell Gleason—This series is very good. Don't be afraid to book on any date. Republic keeps climbing. Running time, 69 minutes. Played January 14-16.—Roy Heffner, Jr., Key Theatre, Middleboro, Mass. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Good picture; good business. Running time, 70 minutes. Played January 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—This is Gene Autry's best picture to date. Well liked. Nice comments by rural people. Running time, 71 minutes. Played December 25-26.—K. C. Lybrand, Jr., Majestic Theatre, Wills Point, Texas. Rural and small town patronage.

THOU SHALT NOT KILL: Charles Bickford, Owen Davis, Jr., Doris Day—A fair program picture that we showed on a double bill. Seemed to please. Running time, 68 minutes. Played January 6.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

RKO Radio

CAREER: Anne Shirley, Edward Ellis—Good picture but lacks drawing power. Played with stage show and still failed to draw. Running time, 80 minutes. Played December 12.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Very good. Pleased all. Did not draw as good as "Bachelor Mother." Running time, 77 minutes. Played December 10-11.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—Good picture. Drew well. Pleased all. Running time, 92 minutes. Played December 3-4.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—A better than average programmer that pleased everyone who saw it, and I think it even lived up to the expectations of those of our patrons who have been following the "Christian" series on the radio. More of these, please, instead of crime, on account of "Crime does not pay" in our towns. Running time, 70 minutes. Played January 2-4.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Small town and rural patronage.

WAY DOWN SOUTH: Bobby Breen, Ralph Morgan, Sally Blane—Entertaining. Good story that received comments. Played December 30-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Jean Rogers, Arthur Treacher, Robert Kellard—We played the picture Thanksgiving Day to a good business. It wasn't the picture that brought the customers. It was the holiday. Our opinion Thanksgiving is the best show day of the year. Played November 30.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

BARRICADE: Alice Faye, Warner Baxter—Not a bad picture but these good stars were wasted on it. Business very poor. Running time, 71 minutes. Played January 3-4.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—An excellent picture in beautiful color. Nothing extra in the way of business, but not the fault of the picture. Think our customers are tired of pictures crammed with action, fights, etc. Running time, 103 minutes. Played January 7-8.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Too much killing and fighting scared away the feminine trade. Did not draw any extra business. Running time, 103 minutes. Played January 19-20.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Good picture but only fair business due to cold weather. Running time, 77 minutes. Played January 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GORILLA, THE: Ritz Brothers, Anita Louise, Bela Lugosi, Patsy Kelly—A natural flop at B. O. The Ritz Brothers are comedians, singers and dancers, but where do they get them to be detectives. They are all right in a supporting cast. A complete washout. Played January 1.—Edelstein Amusement Co., Homer Theatre, Hibbings, Minn. General patronage.

HERE I AM A STRANGER: Richard Greene, Brenda Joyce, Richard Dix, Roland Young, Gladys George—Not a very pretentious starring debut for Greene. Yet I must admit the audience commented very favorably on the picture. For me he's still a supporting player. Running time, 82 minutes. Played December 20-21.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

HIGH SCHOOL: Jane Withers, Joe E. Brown, Jr.—Attendance fell off from previous releases of this star. Her last two pictures have been weak. Up to that time her name meant capacity even in mid-week. Running time, 74 minutes. Played December 27-28.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Even the Ritz Brothers couldn't quite ruin this one. Withers is a swell drawing card for me but if I never have a picture with the Ritz Brothers it'll be soon enough. The second successive idiotic performance by the Ritz trio. Don't know of anything that is as sure of making more money for me as to have Jane Wtihers in better pictures. Running time, 75 minutes. Played December 22-23.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Just a fair program show that failed to draw. Jane not so popular and the Ritz Brothers too darn silly. Running time, 75 minutes. Played January 11-12.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce—A swell picture. Personally thought Brenda Joyce was better than Myrna Loy and Brent better than Power. It won't draw as much in a small town as the cast would cause you to think. Fox is O.K. by me. Running time, 103 minutes. Played December 10-11.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Charles Coburn, Walter Brennan, Henry Hull—Very good. Would have drawn better if weather was not so severe. Running time, 100 minutes. Played January 14-15.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Excellent. The color is great. Big business. Running time, 86 minutes. Played January 7-9.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

United Artists

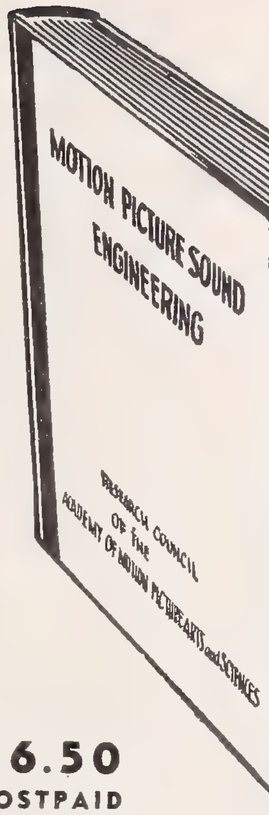
CAPTAIN FURY: Brian Aherne, Victor McLaglen, June Lang, Paul Lukas—A fine picture. No business. Think we should have played a western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

REAL GLORY, THE: Gary Cooper, David Niven, Andrea Leeds—The first United Artists picture in months that did average business. Running time, 96 minutes. Played January 12-13.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—Magnificent color, magnificent emoting. Magnificent! Played January 1-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FOUR FEATHERS: Ralph Richardson, June Duprez, C. Aubrey Smith, John Clements—This picture had everything. Action, romance, but what a flop at the box office. People just don't seem to appreciate English made pictures in small towns. Running time,

(Continued on following page)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ORDER TODAY QP

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

(Continued from preceding page, column 2)

119 minutes. Played October 10-11.—A. J. Andersen, Sloan Theatre, Sloan, Iowa. Small town patronage.

FOUR FEATHERS: John Clements, June Duprez, Ralph Richardson, C. Aubrey Smith—Fair color, good story, good acting. I didn't like it, my audience didn't like it. I lost money. English casts scare my prospective customers so much it takes them a week to recuperate. With an American cast it would have been a dilly. Running time, 115 minutes. Played December 29-30.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Reynolds—Biggest bust at the box office I have ever shown. Didn't even get back the film rental. Personally liked it but the violin music, particularly the long numbers, killed it for the public. For a small town, pay for it and let them keep it. You'll be money ahead. Running time, 101 minutes. Played December 31—January 1.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

THEY SHALL HAVE MUSIC: Joel McCrea, Andrea Leeds, Jascha Heifetz, Walter Brennan, Gene Reynolds—They shall have music but they won't take it when it is dished out like it is in this flicker. The usual patrons stayed home and played dominoes the nights we played it. Running time, 102 minutes. Played December 20-21. Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Small town and rural patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Reynolds—What a shame it is that the modern theatre goer is losing all beauty of soul. Here is a picture that the producer and everyone connected with it should get an immediate ticket to heaven as a reward for making it, but in spite of a big campaign we didn't take in the cost of the film in three days. They thought it was too arty and highbrow. What's the use of Better Film Councils? Running time, 102 minutes. Played January 10-12.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Reynolds—This is really good entertainment and will satisfy even those who think they do not like music, if you can get them to see it. But the advertising stresses the music to an extent that many persons not musically inclined will avoid going to see it. Small houses must be the result unless you have more music lovers than most small towns seem to have. Our second night was better than the first. Running time, 101 minutes. Played December 30-31.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Andrea Leeds, Joel McCrea, Walter Brennan, Gene Reynolds—Was a very good picture but not for small town patronage. A few thought it wonderful and many who didn't appreciate Heifetz thought his numbers would never get over. Running time, 101 minutes. Played November 28-29.—A. J. Andersen, Sloan Theatre, Sloan, Iowa. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young, Richard Carlson—For want of better product we picked this one up, and what a swell picture it is. Try it if you need something good. It just proves that a good picture will draw (if you get a good print) no matter if it is old. Running time, 91 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (reissue): Lew Ayres, Slim Summerville—Booked this in desperation as houses around me had dodged it. So far has grossed more than any picture this month. A fair portion of my audience was disappointed. There was not much entertainment in it. Yet, if it hasn't played near you, I believe your gross would surprise you as much as I was. The sound was much better than expected. Running time, 93 minutes. Played January 7-8.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

ALL QUIET ON THE WESTERN FRONT (reissue): Lew Ayres, Slim Summerville—The war scenes were very convincing. Too much commentary but it seemed interesting. Sound poor. Did exceptionally good business. Running time, 94 minutes. Played November 24-25.—A. J. Andersen, Sloan Theatre, Sloan, Iowa. Small town patronage.

CODE OF THE STREETS: "Little Tough Guys", Frankie Thomas, Harry Carey—Very ordinary. Business poor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer—Good. Bing draws well here regardless of the picture and this one is really enjoyable. A homey story full of down-to-earth comedy. A picture with an everyday story that the audience can understand always goes over here. Running time, 89 minutes. Played January 21-22.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Eugene Pallette, Leatrice Joy, Robert Stack—A good picture suitable for any theatre any time. Not as great as Universal would lead you to believe. Personally think that Durbin has never made a picture to beat "Three Smart Girls". This picture lacks comedy. Running time, 84 minutes. Played January 3-5.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

NINE MORE SHOWMEN JOIN REPORTING STAFF

Nine new contributors to the "What the Picture Did for Me" department this week represent eight states. The "cub reporters" are:

A. J. Andersen, Sloan Theatre, Sloan, Iowa.
Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis.
Fred Brown, Plymouth Theatre, Plymouth, Wis.
A. B. Davidson, Rex Theatre, Hayden, Ariz.
Roy Heffner, Jr., Key Theatre, Middleboro, Mass.
K. C. Lybrand, Jr., Majestic Theatre, Wills Point, Texas.
W. P. McGovern, Ritz Theatre, Loogootee, Ind.
H. E. Miller, Miller Theatre, Festus, Mo.
A. B. Thompson, Park Theatre, Ritz Amusements, Inc., North Vernon, Ind.

Returning to the reportorial staff after more than a year and a half of absence is M. F. Bodwell, *Paramount Theatre, Wyoming, Ill.*

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Matty Melneck and His Orchestra—This was a swell little show. The music was good and most people liked it. Running time, 65 minutes. Played October 20-21.—A. J. Andersen, Sloan Theatre, Sloan, Iowa. Small town patronage.

LITTLE ACCIDENT: Baby Sandy, Florence Rice, Hugh Herbert, Richard Carlson, Joy Hodges—Our customers enjoyed this picture much more than many of the supers which have been brought out. Business better than usual and many favorable comments. Running time, 65 minutes. Played January 9.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Beulah Bondi, Virginia Weidler, C. Aubrey Smith—Here is a picture almost everybody liked. With some special exploitation in the form of a multigraphed letter on the back of the Herald personally endorsing this movie, we did a better than average Sunday business. Running time, 90 minutes. Played December 3-4.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Small town and rural partonage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy", "Mortimer Snerd"—Had it not been for "Charlie McCarthy", "Mortimer Snerd" and, yes, Edgar Bergen, this one would have been more disappointing than it was. In the opinion of the boys here there was too much Fields, just like there were too few circus wagons to carry such an enormous show. Fields is OK in small doses but too much of him can certainly make any "patient" theatregoer wince. In the opinion of our critics the picture could have been very much improved by (1) reducing the "Fields", (2) showing in color some actual shots of circus performers in action. Say the boys here: "Give us more, a lot more, of the Bergen, 'McCarthy,' 'Snerd' trio, but go light on Fields". Running time, 75 minutes. Played January 20.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Warner Brothers

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—This was a fine motion picture with both Davis and Flynn portraying their parts fine, but, as any small town exhibitor knows, these costume pictures are not money makers. Running time, 106 minutes. Played December 31-January 1.—K. C. Lybrand, Jr., Majestic Theatre, Wills Point, Texas. Rural and small town patronage.

DEAD END KIDS ON DRESS PARADE: Leo Gorcey, "Dead End Kids", John Litel—I'll bet even money Warners never spent one-third the money to make this that they spent on "The Private Lives of Elizabeth and Essex", and they have a grand production here that is worth six of the others put together. Running time, 62 minutes. Played January 17-18.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids", John Litel—The "Dead End Kids" are dead at the box office. This picture would be okay on a double bill on Saturday. However, we had to play it two days. Running time, 62 minutes. Played January 15-16.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Victor Jory, Frank McHugh—This is an outstanding picture both from production and box office. Beautiful color, massive sets, cast great, beautiful photography. Play it by all means. The best Warner picture to date. Running time, 103 minutes. Played December 26-28. —Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

INVISIBLE STRIPES: George Raft, Jane Bryan, William Holden, Humphrey Bogart—Good melodrama that pleased and did better than average Sunday-Monday business on a hot date. Running time, 80 minutes. Played January 7-8.—W. P. McGovern, Ritz Theatre, Loogootee, Ind. Small town and rural patronage.

KID NIGHTINGALE: John Payne, Jane Wyman, Walter Catlett, Edward Brophy—Not very much to this one although it pleased the younger patrons. John Payne is not too bad but do not see Jane Wyman in the lead. Edward Brophy is very good. Altogether, it is just another picture. Running time, 58 minutes. Played January 12-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—I liked it, my audience liked it and I made a little money. For rural communities it's a better Saturday night show than some of the so-called "A's". Worth its film rental and your playing time. Running time, 65 minutes. Played December 8-9.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—Played this on Bargain Night and suits there fine. It's a good picture, not great. If Warners had made this in color and put a name cast and built up a bit they would have had one of the top grossers of the year. Haven't had so many favorable comments about a picture in a long time. It's okay. Don't be afraid of it. Running time, 55 minutes. Played January 9.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—A very fine picture that failed to draw. Not a small town picture. Running time, 106 minutes. Played January 9-10.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—What the h—— did the critics rave about this picture for? Bette Davis emotes all over the place. Just about the most exaggerated portrayal possible, but I suppose she thought it was acting. I had it flat but wanted to eliminate. Exchange wouldn't let me so I made them take it on percentage. They didn't hardly get the cost of the checker for their share. If it wasn't for Errol Flynn the picture would be a total failure. They had a great story if they wanted to put some action into it. My advice is eliminate it if you can. Running time, 104 minutes. Played January 2-4.—Fred Brown, Plymouth Theatre, Plymouth, Wis. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Here is the spectacle in the grand way. A beautiful picture with splendid acting but missed the boat at the B. O. P. S.: the playdates might have something to do with it. Running time, 106 minutes. Played December 24-25.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Small town and rural patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn, Frank McHugh.—Story of the years following the World War and of Prohibition. Holds the interest but has an unhappy ending. James Cagney is good and Gladys George gives an outstanding performance. Miss George is one of the very best stars in my opinion. Priscilla Lane is fair and Frank McHugh and Humphrey Bogart are always good. Struck three days of extremely bad weather so attendance was 'way below par. Pleased those who came. Running time, 106 minutes. Played December 30-January 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Jeffrey Lynn, Humphrey Bogart, Gladys George—A man's picture with plenty of action and an interesting plot. We didn't break any box office records but the results were satisfactory. The musical background proves to be as interesting as the plot because of the familiar melodies. Running time, 106 minutes. Played January 18.—W. Varick Nevins,

(Continued on page 68)

next issue of

Better Theatres

Remodeling Number

. . . articles and pictorial features on front and auditorium modernization . . . lighting . . . air-conditioning replacement . . . recarpeting . . . reseating . . . in addition to other special articles and regular departmental features on projection, theatre planning and maintenance.

ISSUE OF FEBRUARY 10

J. T. Knight, Jr.

. . . nationally known authority on theatre operation, maintenance and engineering, who resumes writing for Better Theatres in the next issue. Began his career in show-business as a theatre manager . . . became an accredited engineer in three different fields . . . has been in charge of physical operation and maintenance of theatres of all types . . . for Balaban & Katz . . . for Paramount and affiliated circuits . . . now head of his own consulting organization. Mr. Knight's articles of practical guidance appeared in Better Theatres from 1933 to 1938 . . . they will again be regular features of Better Theatres beginning with the February 10th issue.

(*Continued from page* 66)

III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ROARING TWENTIES, THE: James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn, Gladys George—I'd like to hear from an exhibitor whose box office isn't sick of these gangster pictures. A good production with no unfavorable comments from my audience. Even the checker felt lonesome on this one. Running time, 104 minutes. Played December 3-4.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

State Rights

IT COULDN'T HAVE HAPPENED: Reginald Denny, Evelyn Brent—This murder mystery pleased Bargain Night crowd. Running time, 71 minutes. Played December 6.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

LADY LUCK: Patricia Farr, William Bakewell—Pleased Bargain Night crowd. Running time, 65 minutes. Played December 6.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

LAW AND LEAD: Rex Bell—Fair western for 10c night. Running time, 59 minutes. Played December 13.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

LIVING DEAD, THE: Gerald DuMaurier—This is the worst picture I ever ran. Absolutely no good. No story. Poor dialogue. Running time, 66 minutes. Played December 8-9.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

MAN OF SENTIMENT: Marian Marsh—Fair independent picture. OK for 10c night. Running time, 67 minutes. Played December 13.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

PUBLIC OPINION: Lois Wilson—Poor print and foolish story. Not worth running for a gift. Running time, 66 minutes. Played December 15-16.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

Short Features

Columbia

ANDY CLYDE GETS SPRING CHICKEN: Andy Clyde—This got a lot of laughs. If your patrons like Andy Clyde, don't waste this one.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LIFE IN PARIS: Columbia Tours—Very good.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

MOTHER GOOSE IN SWINGTIME: Color Rhapsodies—Some interesting caricatures of movie stars, but outside of that very "ho-hum"-ish. The smell of burnt flesh was noticeable as my goose was cooked by the comments on it later. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WORLD OF 1960: Cinescopes—Good.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL SWITZERLAND: Columbia Tours—A swell travel talk. One of the best subjects we have played, with swell comment and beautiful scenery. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BLUE DANUBE: Cartoons—A different kind of cartoon and very good.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

BLUE DANUBE, THE: Cartoons—Here is a cartoon for the balance of all cartoonists to copy. We defy Mr. Disney to make one as good. Perfection in all respects so do not waste it. Our nomination for the Academy Award. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DRUNK DRIVING: Crime Doesn't Pay Series—Again we nominate this as the outstanding short of the season. This series is the tops of the industry and this short the tops of the series. Our nomination for the Academy Award. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FASHION FORECAST, NO. 6: Fashions—The women liked it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOVE ON TAP: Abbott Dancers—Why make cartoons when they can make shorts like this one. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

MAD MAESTRO, THE: Cartoons—Excellent.—H. E. Miller.—Miller Theatre, Festus, Mo. General patronage.

MIRACLE AT LOURDES: MGM Miniatures—Excellent on any program.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

NEWS OF THE DAY: John B. Kennedy—Metro never did make a good newsreel. This one is no exception. Their news photographers just don't seem to know the angles, and the voices of Kennedy and Hawley don't improve it any. Running time, 11 minutes. Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patroange.

OLD NATCHEZ: FitzPatrick Traveltalks—Very good.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

ONE MOTHER'S FAMILY: Cartoons—The usual beautiful and amusing cartoon we always expect from this series. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PEACE ON EARTH: Cartoons—An excellent subject for the holidays and very good to run on any program at any time.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

PEACE ON EARTH: Cartoons—This one is everything the critics have said. A swell cartoon that you can be proud to show and one you can brag about.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

PEACE ON EARTH: Cartoons—Fair cartoon in color which lacked comedy. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POUND FOOLISH: Crime Doesn't Pay Series—Good just as the previous releases of this series were. The public likes them.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

SEE YOUR DOCTOR: Robert Benchley—Amusing and entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SET 'EM UP: Ned Day, Andy Varipapa—Just about tops in short subject entertainment. Universally liked, well made, interesting and can be sold to a big following. Sell it big and it will pay dividends. Running time, 10 minutes.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

SET 'EM UP: Pete Smith Specialties—A dandy reel on bowling. Make sure you contact the people most likely to be interested and tell them about it. Humor and skill are expertly combined as only Pete Smith can do it. It has nothing to do with drinks as some of my customers presupposed from the title. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TAKE A CUE: Pete Smith Specialties—Most of these Pete Smith shorts are okay. This one is particularly interesting. Skillfully made and interestingly narrated. Running time, 11 minutes.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

THINK FIRST: Crime Doesn't Pay Series—This is good as are all this series, but there is not as much action in it as usual so I would rate it slightly below the high average. There are practically only women in it so don't play it with "The Women" as I did. It deals with shoplifting so why not tie up with local stores? Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TIME OUT FOR LESSONS: Our Gang—This is about the poorest Our Gang we've ever played. This series not nearly so good as a year or so ago. Running time, 10 minutes.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Paramount

BARNYARD BRAT: Color Classics—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRANKIE MASTERS AND HIS ORCHESTRA: Headliners—Good.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

HAL KEMP AND HIS ORCHESTRA: Headliners—Just a fair band subject. Public is getting terribly fed up on swing music.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

JUDO EXPERTS: Grantland Rice Sportlights—Interesting and instructive subject. Well liked by patrons.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

POPULAR SCIENCE: No. 2—Very interesting scenes in the fire underwriters' laboratories showing the testing of various materials. The color is good and the other items in the reel are worthwhile. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

POPULAR SCIENCE: No. 3—This is one of the best of this series, covering interesting topics in an exceptionally good manner. Running time, 10 minutes.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

PUBLIC HOBBY, NO. 1: Paragraphics—Very good. Everybody enjoyed this. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

SCARED CROWS, THE: Betty Boop Cartoons—Nobody gave it any cheers, only sighed with relief after it was over. Running time, eight minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

TED FIO RITO AND HIS ORCHESTRA: Headliners—Good numbers, swell music, very good singing and excellent photography combine to make this short well worth playing. Needn't be afraid of this one, Mr. Theatre Owner. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

TEMPO OF TOMORROW: Richard Himber and His Orchestra—A very, very good band short with some excellent vocalizing by attractive Patricia Gilmore and Mr. Allen. If your audience likes to hear good orchestras play, this one will make them happy because "Dick" Himber and his boys know how to "give out", when they don't swing it. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

ARCADE VARIETIES: Nu-Atlas Productions—Very weak.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

COAT TAILS: Radio Flash Comedies—Not so good. Did not help program.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

KENNEDY THE GREAT: Edgar Kennedy Comedies—All Edgar Kennedy comedies are enjoyed by our patrons. This not so good as others but most patrons like them. Running time, 20 minutes.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MEN OF MUSCLE: RKO Pathe Sportscope—Springfield University and its athletic course. Interesting and one of the better sports reels.—A. B. Thompson, Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

OFFICER DUCK: Walt Disney Cartoons—Excellent.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

Twentieth Century-Fox

FASHION FORECAST, NO. 6: Fashions—A good short and well liked.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

GANDY THE GOOSE IN A BULLY ROMANCE: Terry-Toons—Terrible. Running time, seven minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. Small town patronage.

ICE POND, THE: Terry-Toons—Very good.—H. E. Miller, Miller Theatre, Festus, Mo. General patronage.

ORPHAN DUCK, THE: Terry-Toons—A very good cartoon. Not to be compared with Donald Duck but still very good entertainment. Running time, seven minutes.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

TIMBER TOPPERS: Ed Thorgersen (Sports)—Very good single on racing horses. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

Universal

GOING PLACES: No. 71—A fine short on American wild animals that should be played when you have plenty of kids in the house. Excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—Art Shaw may have a good band but to us there is not enough diversion and too much brass to make it a good short. We have had better. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CURIOUS PUPPY, THE: Merrie Melodies—Exceptionally good cartoon.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

CURIOUS PUPPY, THE: Merrie Melodies—This is quite cute and very funny in spots. The popcorn machine and the hall of mirrors were tops in humor. I hope Schlesinger can keep up the pace he has set for himself this year. A show without a cartoon is severely criticized here. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FDDIE DELANGE AND HIS ORCHESTRA: Melody Masters--Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FAGIN'S FRESHMEN: Merrie Melodies—Here is a very good cartoon in color; not the best but well worth running. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FILM FAN, THE: Looney Tunes—Better than the usual run of Porkys but still nothing very hot. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD EGG, THE: Merrie Melodies—Good cartoon in color. Running time, eight minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

JERRY LIVINGSTON AND HIS ORCHESTRA: Melody Masters—Good orchestra reel. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies —This is a dandy. Plenty of action.--John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

LEITH STEVENS AND THE SATURDAY NIGHT SWING CLUB ON THE AIR: Melody Masters—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MONROE DOCTRINE: Historical Technicolor Featurettes—A beautifully photographed and enacted playlet showing the origin and use of the famous Monroe Doctrine. People will be surprised at how little they really knew about it. It is especially appropriate at this time. Don't waste it on a good playdate without advertising it. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RIDE, COWBOY, RIDE: Cliff (Ukelele Ike) Edwards—Swell color short. With more stuff like this available and just a little bit of brains in some of the circuit bookers' heads we could easily get away from these cursed double features. Running time, 16 minutes.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

ROYAL RODEO, THE: John Payne, Cliff Edwards —Technically, photographically and entertainingly, this short is excellent. I still can't see how they get so much story in these color shorts. However, the overemphasis on patriotism is becoming objectionable to my audience and they make the fact known very definitely. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters Very good band subject. Much better than average. —N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SIOUX ME: Merrie Melodies—Excellent. I believe these Melodies are better than Disneys. Running time, seven minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

SLAPSIE MAXIE: Maxie Rosenbloom, Johnnie Davis—We haven't had such a funny comedy in a long time. The audience reaction was just about perfect, especially at the concluding fight scenes. Put it in a good spot. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SLAPSIE MAXIE: Maxie Rosenbloom—The kind of comedy the cash customers enjoy. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SNIFFLES AND THE BOOKWORM: Merrie Melodies—This entire series is excellent and this one no exception. Very clever. Do not waste it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWORD FISHING: Vitaphone Varieties—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VOTE TROUBLE: Vitaphone Varieties—Poor. Nothing to it. Not worth showing. Running time, nine minutes.—William Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

Robbins New Company Starts Operations

Herman Robbins' new Advertising Accessories, Inc., which for the first time in this industry will provide advertising accessories to exhibitors for distributors—Paramount, RKO and Universal already having signed exclusive tieups, will establish rental charges for the material at current rental prices prevailing, which means, they say, "immediate savings to those exhibitors who now buy their accessories outright." Furthermore, the company predicts that as the new organization develops and its business increases it will be able to make "substantial reductions in the price of accessories." The plan went into effect Thursday.

FROM READERS

HAWAIIAN EXHIBITORS WELCOME REPORTS

Editor, Motion Picture Herald:

Exhibitors reports as shown in your Motion Picture Herald are interesting and of considerable value even to exhibitors here in Hawaii. Tastes and appreciations run about parallel with Mainland audiences, strong hatred of the "villain," sympathy and fear for the safety of the "beautiful, helpless and unsophisticated damsel" is registered by our patrons in about the same degree of concern as is shown by audiences in the cultural centers of the United States proper.

Hawaiians, Japanese, Chinese, Filipinos, Portuguese, Korean, White Americans and mixed nondescript races religiously attend the better class of pictures in about the same proportioned increase over the attendance to the mediocre and ordinary class "B" shows on the Mainland. If anything different, our audiences are more sophisticated and understanding of many emotions and influences that prompt certain reactions and inclinations of people's actions, they have an insight and knowledge of human weaknesses and character or lack of it in certain people. We who have lived here and learned to appreciate the characteristics of the races we see from day to day are anxious to see the "white man" presented in as favorable a light as is possible. ("White man" is used to designate the citizen of the United States.)

The Americanization film, that is produced in too limited quantity, is of untold value in helping with the job of Americanizing these Islands. We here that pride ourselves on our citizenship and those trying to live on good American standards are concerned over the lack of encouragement offered to raise the living standards of the people of "foreign" antecedents. We are now undergoing a siege of protest by politicians and "big" business for "Statehood." It is being suggested that "Statehood" is not wanted by them; this effort is a smoke screen to try to keep what they now have, political and financial control. Most of the thinking people realize that we are not qualified for the responsibilities of Statehood. We do not have a majority of our people of the stock that will balance the two extremes, the very rich and the very poor.

What is needed is an appreciation and understanding of what has been put into the United States by the patriotic forefathers, the pioneers and early settlers of our Country. An understanding of what their dreams and ambitions were that prompted them to push into the wilderness and carve out a home, building for a security and happiness that was not possible in the surroundings they were born to. This is the spirit of our United States, the grandest and most God-like of any government on the face of the Earth today. This is the spirit that has been caught and woven into stories and History that the screen can so ably tell to those with limited knowledge and understanding of the American Way of Life. It is good for them and good for us all. Let's have more of it. Aloha nui loa.—*C. E. MORRIS, Owner and Manager, Molokai's Theatres, Kaunakakai, Molokai, T. H., U. S. A.*

National Board Holds Meeting

Meeting for the 16th year, formally, the National Board of Review inaugurated its annual sessions on Thursday in the Hotel Pennsylvania, New York, with a discussion of community motion picture activities, and will close with a luncheon on Saturday. Dr. A. A. Brill, the organization's new head, presided.

To Review History

The discussion on community motion picture activities was held in the Hotel's Salle Moderne, at 11 A. M., on Thursday. That afternoon, at 2:30 P. M., there was a review of the topic, "Fifty Years of Films," in the same room. The topic was divided thus: "Machines and Possibilities"; "Story Content of Early Films"; "Dominant Personalities of the Early Films"; "Developments of Social Trends in the Movies"; "Educational Trends in the Motion Pictures." At 8:15 that evening, there was held a meeting with the students of the motion picture course at the New York University School of Education, a special film was to be shown, and an address given.

On Friday, February 2nd, the Review committee will meet at 10 A. M. At 2:30 P. M., the 50 years of film history study will be continued, the topic subdivided thus: "The Change to Sound"; "The Changing Trends of the Sound Film"; "The Newsreel and the War in Europe"; "The Pan-American Film." At 8:00 P. M., members will visit the Museum of Modern Art Film Library, for a tour and a screening of specially selected early films.

On Saturday, February 3rd, there will be a "junior" session in the Salle Moderne, of the Pennsylvania. The younger members of the board will see a demonstration of the Four-Star Club activities, and will hear talks by club advisors. At 12:30 P. M., there will occur the annual luncheon, with Dr. Brill presiding, and screen personalities as speakers and guests. There will also be addresses by other speakers.

National Decency Legion Classifies 13 Pictures

Of 13 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved, four were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "The Blue Bird," "Brother Rat and a Baby," "Hidden Enemy," "Knights of the Range," "The Lion Has Wings," "Little Old New York," "Pioneer Days," "Saint's Double Trouble." Class A-2, Unobjectionable for Adults: "The Farmer's Daughter," "Honeymoon Deferred," "I Take this Woman," "My Son Is Guilty." Class B, Objectionable in Part: "Secret Four."

Shapiro in Publicity Post

Victor Shapiro, newspaper and publicity man, has been named public relations counsellor for Ellis E. Patterson, Lieutenant Governor of California, who seeks the Democratic senatorial nomination for the state.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Too Many Husbands"	Screen play, Claude Binyon. Director-producer: Wesley Ruggles.	Jean Arthur, Fred MacMurray, Melvyn Douglas, Dorothy Peterson, Harry Davenport.	Shooting
"The Doctor Takes a Wife"	Director: Alexander Hall.	Loretta Young, Ray Milland, Gail Patrick, Reginald Gardiner, Edmund Gwenn, Hal K. Dawson, Frank Sully, Gordon Jones.	Shooting
METRO-GOLDWYN-MAYER			
"Waterloo Bridge"	From the play by Robert E. Sherwood. Director: Mervyn LeRoy.	Vivien Leigh, Robert Taylor, Virginia Fields, Maria Ouspenskaya, Steffi Duna, Eleanor Stewart.	Shooting
"40 Little Mothers"	Director: Busby Berkeley.	Eddie Cantor, Leni Lynn, Rita Johnson, Bonita Granville, Martha O'Driscoll, Diana Lewis, Ralph Morgan, Margaret Early.	Shooting
Untitled	Director: William Thiele.	Frank Morgan, Billie Burke, Nat Pendleton, Ann Rutherford, Frank Albertson.	Shooting
"Two Girls on Broadway"	Director: S. Sylvan Simon.	Joan Blondell, Lana Turner, George Murphy, Wallace Ford, Kent Taylor.	Shooting
"Edison, the Man"	Director: Clarence Brown.	Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn, Gene Reynolds, Henry Travers, Lynne Overman, Felix Bressart, Regis Toomey.	Shooting
Untitled "Dr. Kildare"	Director: Harold Bucquet.	Lionel Barrymore, Lew Ayres, Nat Pendleton, Laraine Day, Alma Kruger, Samuel S. Hinds, Emma Dunn, Shepperd Strudwick, Walter Kingsford.	Shooting
MONOGRAM			
"Cheyenne Kid"	Director: Raymond Johnson.	Jack Randall, Louise Stanley, Kenneth Duncan, Frank Yaconelli, Reed Howes, Charles King, George Cheeseboro, Forrest Taylor.	Shooting
PARAMOUNT			
"Destiny"	Director: Tim Whelan.	Basil Rathbone, Ellen Drew, John Howard, Vera Vague, Ralph Morgan.	Shooting
REPUBLIC			
"Pioneers of the West"	Director: Lester Orlebeck.	Robert Livingstone, Raymond Hatton, Duncan Renaldo, Beatrice Roberts, Noah Berry.	Shooting
RKO RADIO			
"Curtain Call"	Original, Howard J. Green. Screen play, Dalton Trumbo. Director: Ray McCarey.	Barbara Read, John Archer, Helen Vinson, Alan Mowbray, Donald MacBride.	Shooting
"My Favorite Wife"	Screen play, Sam and Bella Spewack. Director: Garson Kanin.	Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Scotty Beckett, Mary Lou Harrington.	Shooting
"The Primrose Path"	Producer-director: Gregory La Cava.	Ginger Rogers, Joel McCrea, Marjorie Rambeau, Henry Travers, Miles Mander, Queenie Vassar, Vivienne Osborne, Joan Carol.	Editing
TWENTIETH CENT.-FOX			
"Lillian Russell"	Director: Irving Cummings.	Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Helen Westley, John Payne, Myles Mander, Nigel Bruce, Leo Carrillo, Weber and Fields.	Shooting
"Viva Cisco Kid"	Director: Norman Foster.	Cesar Romero, Jean Rogers, Chris Pin Martin, Gloria White.	Shooting
"Sailor's Lady"	Director: Allan Dwan.	John Hall, Nancy Kelly, Dana Andrews, Wally Vernon, Ed McDonald.	Shooting
"Earth Bound"	Director: Irving Pichel.	Warner Baxter, Andrea Leeds, Lynn Bari, Charles Grapewin.	Shooting
"Twinkle, Twinkle Little Star"	Director: Walter Lang.	Linda Darnell, John Payne, Mary Beth Hughes, Roland Young, Charlotte Grenwood, Mary Healy.	Shooting
UNITED ARTISTS			
"Our Town" (Sol Lesser)	From the play by Thornton Wilder. Director: Sam Wood.	Martha Scott, William Holden, Beaulah Bondi, Thomas Mitchell, Fay Bainter, Stuart Erwin, Frank Craven.	Shooting
"My Son, My Son" (Edward Small)	From the novel by Howard Spring. Screen play, Lenore Coffee. Director: Charles Vidor.	Madeleine Carroll, Brian Aherne, Laraine Day, Louis Hayward, Henry Hull, Josephine Hutchinson, Sophie Stewart, Bruce Lester, Lionel Belmore, Mary Gordon, Pat Flaherty.	Editing
UNIVERSAL			
"Alias the Deacon"	Director: Christy Cabanne.	Bob Burns, Peggy Moran, Dennis O'Keefe, Virginia Brissac, Spencer Charters, Benny Bartlett, "Big Boy" Williams, Ed. Brophy.	Shooting
"It's a Date"	Screen play, Norman Krasna. Director: William Seiter.	Deanna Durbin, Kay Francis, Walter Pidgeon, Louis Howard, Cissie Loftus, Samuel Hinds.	Shooting
"The House of Seven Gables"	From the novel by Nathaniel Hawthorne. Screen play, Lester Cole. Director: Joe May.	Vincent Price, Margaret Lindsay, Nan Grey, George Sanders, Dick Foran.	Shooting
"Enemy Agent"	Original story, Sam Robins. Screen play, Edmund Hartman. Director: Lew Landers.	Richard Cromwell, Helen Vinson, Robert Armstrong, Jack Arnold, Marjorie Reynolds, Jack LaRue.	Shooting
WARNER BROTHERS-FIST NATIONAL			
"We Shall Meet Again"	Original screen play, Milton Krims. Director: Edmund Goulding.	Merle Oberon, George Brent, Pat O'Brien, Binnie Barnes.	Shooting
"It All Came True"	From the novel by Louis Bromfield. Screen play, Casey Robinson. Director: Lewis Seiler.	Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts, Harry Davenport.	Shooting
"Saturday's Children"	Director: Vincent Sherman.	John Garfield, Claude Rains, Marilyn Merrick, Elisabeth Risdon, Margot Stevenson.	Shooting
"Three Cheers for the Irish"	Screen play, Jerry Wald, Richard Macauley. Director: Lloyd Bacon.	Priscilla and Rosemary Lane, Thomas Mitchell, Peter Lorre, Dennis Morgan, Alan Hale, Morgan Conway, Frank Jenks.	Shooting

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

EACH IN ITS WAY

Three pictures recently have been introduced in a blaze of top-line showmanship to dull the barbs of the most critical. In New York and 40 other cities, S. Charles Einfeld and Mort Blumenstock guided openings of Warners' "Fighting 69th" to the top attraction at reunions of the famed regiment of which the picture so graphically tells. The highlight was the metropolitan gathering of over 1200 at the Waldorf-Astoria, where the presence of Governor Lehman brought such publicity as a full-column in the New York **Times.**

The gracious hospitality of Mrs. Franklin Delano Roosevelt, at the White House, was a peak of the campaign put on by RKO's S. Barret McCormick and Hardie Meakin, in Washington, for the world premiere of "Abe Lincoln in Illinois". Set aside for the benefit of a local charity, attendance at the opening was entirely "Who's Who", the publicity vast and inspiring.

The talented job of promotion handling from the beginning that brought such nationwide critical discussion on the picture's release; the original work of Thomas Benton, distinguished American artist, that gives new lustre to motion picture advertising, places the Charles E. McCarthy-directed campaign for Twentieth Century-Fox's "Grapes of Wrath" squarely in the spotlight of showmanship acclaim.

Thus, three campaigns, intelligent, competent and complete, each in its own way, join the fabled job on "Gone With the Wind" in adding boxoffice fuel to the mounting fires of exploitation. As an indication of what the future has in store, it is not too early to mark 1940 among the biggest years in the history of motion picture showmanship.

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AND IT'S 30 BELOW

As far as our knowledge goes, the community of Sudbury, Ontario, is up in those Canadian woods, away from everything. It's a mining town. Can't be very big. That doesn't seem to disturb Famous Players Canadian's Sid Scott, manager of the Capitol. He's the lad who distributes heralds via air service to the many camps far away from civilization.

Scott's an oldtimer. He knows most of the answers. Members have seen quite a few of them in these pages. Last week, there was a trick ad on "Ninotchka". It jumped his usual Garbo grosses. This week, Sid switches his attack, with, of all things, a music festival week, detailed on another page. The temperature was 30 below. Still he did business.

Thirty below is enough cold to stop a war. But evidently not enough to stop Sid. Thought we'd mention it. Particularly in the direction of certain sizeable cities where the weather is much easier to take. Where showmanship is just a three-syllable word.

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A MATTER OF PLAIN SWEAT

As far as concerns this corner, the correspondence in last week's issue between the aspiring young theatreman and Terry Ramsaye bogs down on the discussion of hard work. The young fellow has asked around on how to be a good theatreman. The only answer so far, he writes, is: "Work hard and do your job and you will learn"—advice he terms absurd, "inasmuch as misdirected effort gets one nowhere". In his answer, the editor opines that "the fellow who has a hard job is never any good at it, gets nothing out of it but the wage". Continues Mr. Ramsaye, "More progress is to be had by devising ways of getting the job done painlessly, but done".

We never knew of a "good theatreman" who became one without sweating his way, and who does not continue to sweat to remain in that classification. His progress is measured importantly in the success with which he accomplishes the thousand-and-one jobs—odd and otherwise—that need doing every working day, that can be done only by personal and, obviously, well-directed supervision.

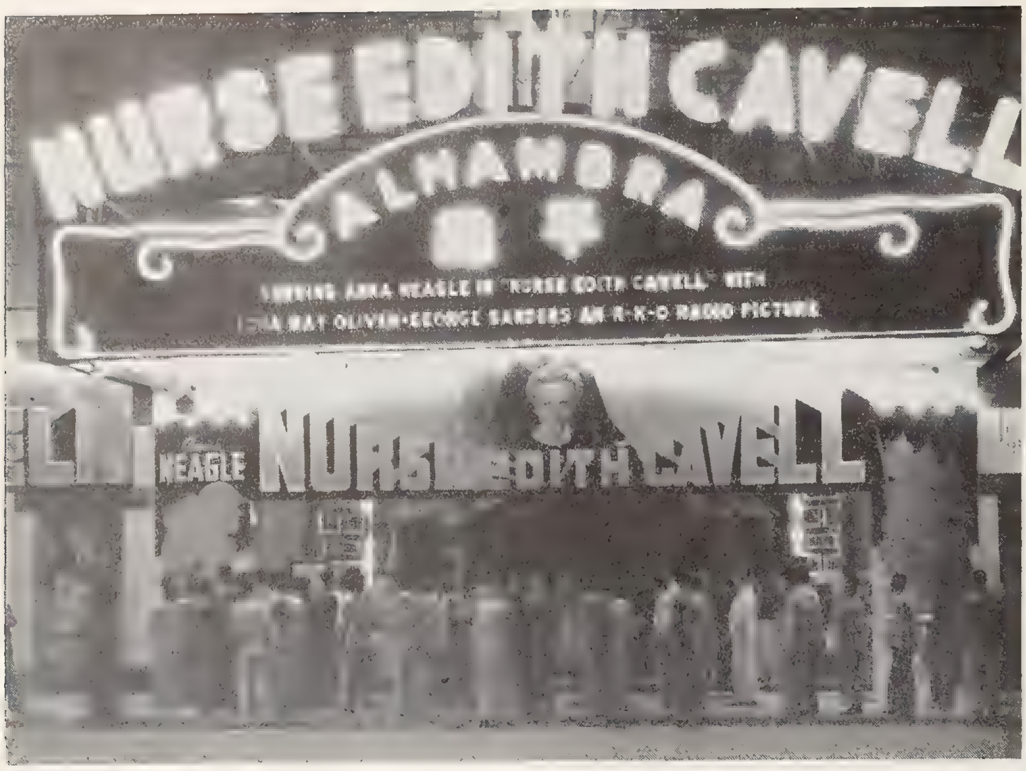
The showman's job is a continuous series of pains. Compensation comes from the absorption and pleasure in the job that immunizes the "good theatreman" against the retchings of pain felt by the lad who sees no profit in it.

▽ ▽ ▽

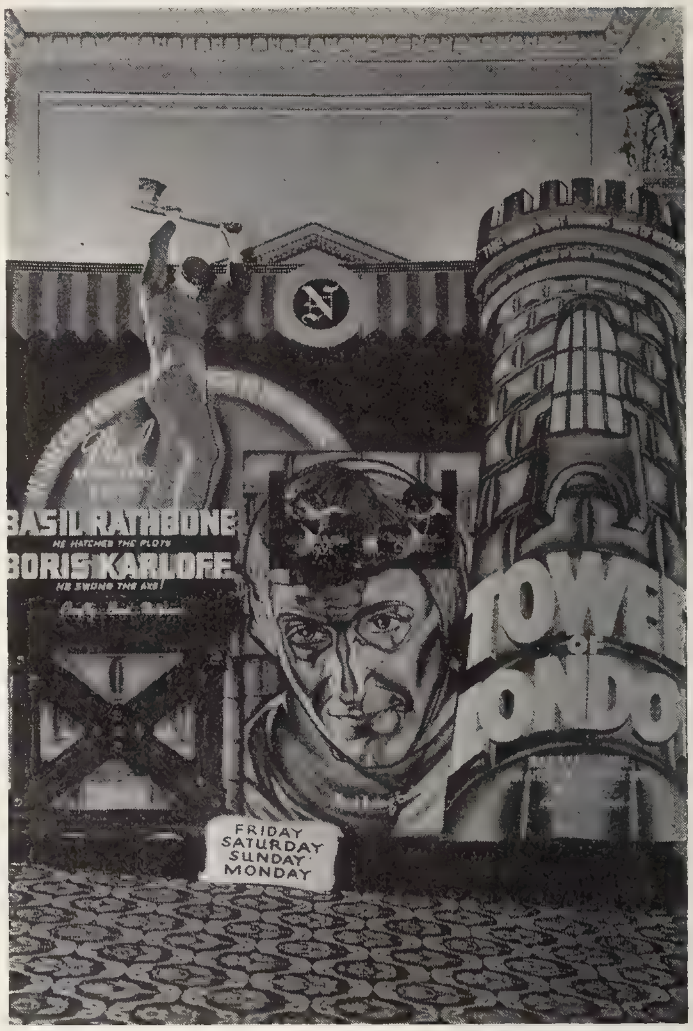
Results in the voting for the 1939 Quigley Grand Awards: Silver Grand, to Ray Bell, publicity head, Loew's Washington theatres. Bronze Grand, to Lige Brien, manager, Warners' Prince Theatre, Ambridge, Pa. Story and photos in the news section of this issue.

a-Mike Vogel

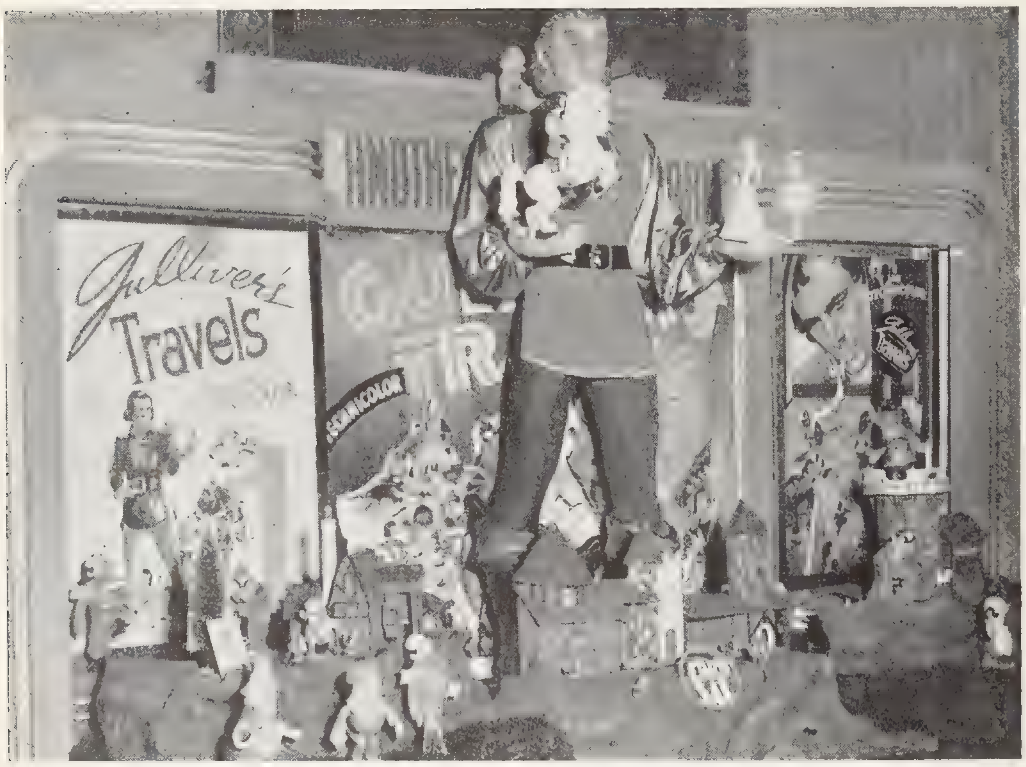
Round Table In Pictures


NURSE EDITH CAVELL
ALHAMBRA
NEAGLE
NURSE EDITH CAVELL

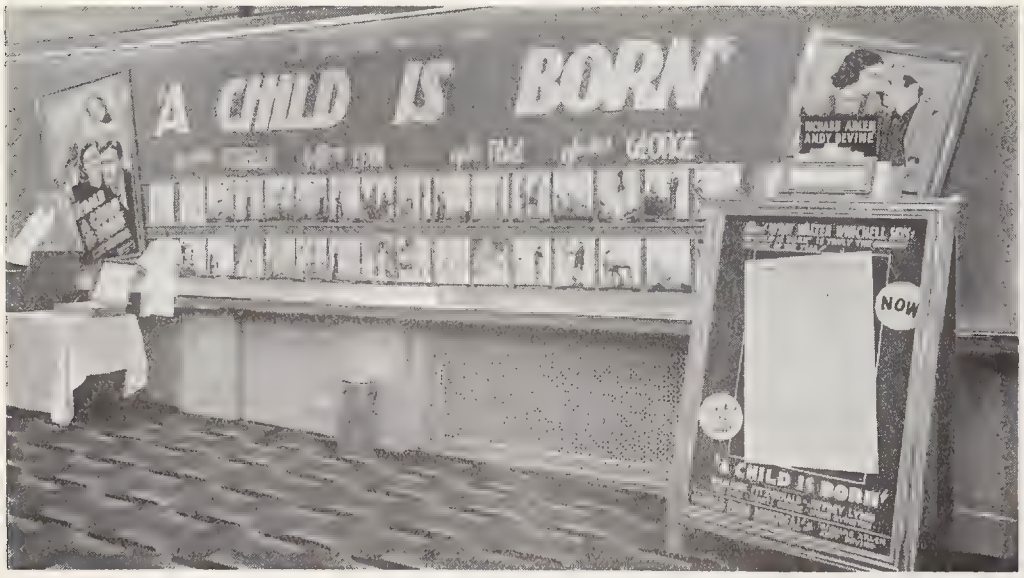
For the gala premiere of "Nurse Edith Cavell" at the Alhambra Theatre, in Hong Kong, Manager Charles Rosselet dressed his front with cutout of Edith Cavell set against a background of giant photo of soldier's head. On other side of entrance were stills and various battlefield scenes from the picture, done in silhouette.


BASIL RATHBONE
HE HATCHED THE PLOTS
BORIS KARLOFF
HE SWUNG THE AXE!
TOWER OF LONDON
FRIDAY
SATURDAY
SUNDAY
MONDAY

Striking animation for "Tower of London" at the Nixon, Philadelphia, created by Al Cohen, featured figure of Karloff hinged at hip moving from the waist, the axe striking between giant head of Rathbone upon cutouts of characters beheaded in the picture, set up on turntable and shown at top of the Rathbone head. Animation was in two parts, the lower immovable, the upper bolted to bottom and nailed to strip of wood running to swivel attached to motor. Window of tower is transparent, throwing red sinister light. Size of display was 9 by 11 feet.


Gulliver's Travels
TECHNICOLOR

Continuous motion formed the basis of Guy Martin's "Gulliver's Travels" lobby display at the Colfax Theatre, in South Bend, Ind. Gulliver's head moved from side to side, while the castle towers and windmill were electrically lighted.

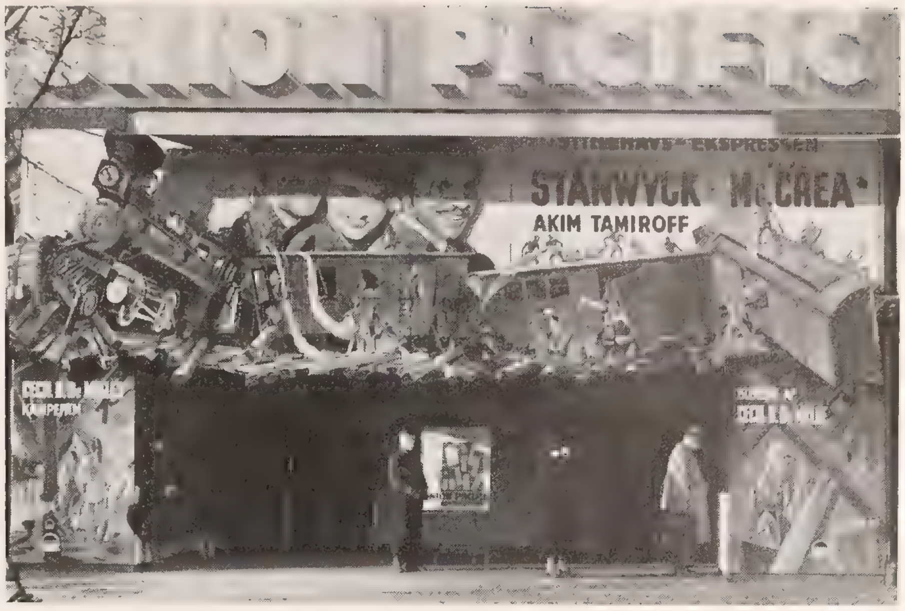

A CHILD IS BORN
GEORGE
ANDY DEVINE
NOW
A CHILD IS BORN

Main lobby display created by Gus Lampe and Gene Curtis for "Child Is Born" at the Paramount, Syracuse, was built around series of charts on maternity care featured previously at the New York World's Fair. Also displayed was the Winchell comment on the picture blown up to poster size. Campaign is detailed elsewhere in this section.

LAFAYETTE STUD
Dancing Co-Ed
LANA TURNER
CARLSEN
Now Playing BEN-ALI
ARTIE SHAW

Pianist planted in large window on main street playing hit tunes from "Dancing Co-Ed" was part of Lew Hensler's exploitation for the picture's opening at the Ben Ali, in Lexington, Ky. Amplifier attached to window attracted passersby. In addition, radio program was arranged featuring Artie Shaw records.

Ski jumper figures on belts created plenty of interest during the showing of "Everything Happens at Night" at RKO Proctor's, in New Rochelle. Created by Manager Joseph DiLorenzo, part of the exhibit, that rested flat on side of the ski trail, depicted a pond with skating figures. Under glass pane, for ice effect, stills of Sonja Henie in skating action were displayed.


UNION PACIFIC
STANWYCK · McCREA
AKIM TAMIROFF

Surmounted by cutouts of wrecked trains which extended over the boxoffice was the front of the Scala Theatre, in Copenhagen, for the opening of "Union Pacific". Credited with the campaign was Carl P. York, Paramount representative for Scandinavia.

Nautical lobby proved the attractor during George Irwin's run of "Rulers of the Sea" at the Lyceum, in Duluth. Lad dressed in uniform was stationed at brass wheel promoted from local shipyard. Miniature lighthouse, lifesavers and other naval paraphernalia were featured for added atmosphere.

SPARKS Theatre
AYRES
SECRET

Entire staff of the Empire Theatre, in Daytona Beach, was dressed in interne uniform coats during the engagement of "The Secret of Dr. Kildare". Arranged by Manager J. L. Cartwright, bandaged usher reclined on bannered hospital cot in lobby.

WIRES ON LATEST DATES

Harrisburg Store Builds Cabin For "Abe Lincoln" Reservations

Special front two stories high erected to create auxiliary boxoffice for advance reserved seat sale. Contest among ushers and doormen reserved seat reservations for cash prizes. Season pass holders notified of pass list suspension and orders for reservations taken. Editorials planted in both papers to break before opening. Publishers, columnists, critics all invited to Washington premiere. Society pages carried daily items about theatre parties for opening night.

Local celebrities interviewed for special "Lincoln" tieup stories. Society editors covered opening night as social event. Cooperative page in both papers on opening day. Girls conducted telephone canvass of entire town. Tieup with department store for building special booth on main floor to resemble log cabin in which canvassers were located. Girls also took care of reservations in person from store customers, also told persons by telphone tickets were obtainable at stores as well as at theatre. Store advertises tieup in newspapers and windows, theatre carrying credit line in ads.

Three torchlight parades scheduled, 500 newsboys and 300 kids from Harrisburg Boys Club starting from different points paraded to theatre, and throughout entire downtown section for special 5:30 showing. Full window at department store devoted to display of authentic Lincoln relics from Gettysburg Museum and costumes worn in film. Lincoln's first stop after leaving Springfield for first inauguration was made at Harrisburg. Plaque commemorating event and site of hotel presented by theatre to local Historical Society. Unveiled by local resident who heard Lincoln at Gettysburg and Mary Howard here in person.

Clergymen Deliver Sermons

Leading clergymen personally contacted to arrange sermons on Lincoln and picture. Three conventions of out-of-town educators in town during play-date. Heads of each group contacted by letter to arrange announcement of picture and solicit advance reservations. Billion candle power army anti-aircraft searchlight for opening night. Arrangements made with local flyers for hide-and-seek exhibition. Tieup with local Postal Telegraph office for exclusive delivery service on tickets. Two window displays in Postal office.

Governor attended opening with local prominents. "Man on street" broadcast over WKBO plugged picture every broadcast for 10 days preceding opening. Lobby broadcast over WHP was held opening night, broadcast from stage, WKBO opening night. Mary Howard attended opening, made appearance on stage. Full day's activity lined up for star included reception by Governor, presentation of keys to the city by Mayor, luncheon for local man who heard Lincoln's speech to Harrisburg, three local broadcasts, appearance at department store to tie in with display of gowns worn by her in film, reception following the opening performance.

ROBERT SIDMAN,
Manager, Senate, Harrisburg, Pa.

Philadelphia Art School Contest Set for "Gulliver's Travels"

Big window and counter displays on books and novelties in Woolworth's, Kresge's, Grant's and other stores. Used 300 study guides in tie-up six schools. Giant 10-foot square advance lobby display with effective transparent lighting effects. Also displays in library and all local record, music and novelty stores. Repeating electric phonograph in lobby playing all song hits. Two boys with large painted banners at important street corners. Children's cartoon coloring contest local paper. Teaser trailer run three weeks advance. Working on lobby painting contest tie-up art school.

ARTIE COHN,
Manager, Warners' Roosevelt, Phila.

New Boston Publicity High Reported on 'Gone With Wind'

Six full pages, window tie-ups, score of feature stories, editorials, and the greatest number of co-operative ads. Opening night audience Loew's State included Governor Leverett Saltonstall, Mayor Maurice Tobin, Police Commissioner Joseph F. Timility and other noted state and city officials. Society, too, put on its best in tribute to GWTW. Picture shown simultaneously at State and Orpheum recently concluding its fifth week and one day at State while it continues at Orpheum. Recapitulation of lineage totals amount never before equalled since the birth of motion pictures fifty years ago.

JOE DIPESA,
Ad Head, Loew's, Boston.

Unique Full-Page Co-op Ad Builds "Herbert" in Erie

Campaign built around local music organizations. Newspapers featuring screening for Erie's oldest resident, in whose home Victor Herbert visited many times. Full page co-operative ad using Victor Herbert song titles as leads for each ad. Fifteen minute program on local radio station featuring Victor Herbert melodies plus daily announcements on man on street program. Classified tie-up for display space. Lobby ballyhoo featuring Victor Herbert records.

KEN GRIMES,
Manager, Warner Theatre, Erie, Pa.

Kansas City "69th" Date Backed by Division Leaders

George Boothby, technical director on picture, passing through city from West Coast, met at train by President and Secretary, Missouri-Kansas Chapter Rainbow Division. Burwell Shepard, president, so enthused, gave me letter. Copies sent to all members Rainbow Division. Screening Friday night for Executive Officers, Rainbow Division Commanders, American Legion Post Officers, Veterans Foreign Wars Posts, Red Cross nurses, etc.

Radio spot announcements following broadcast of Rainbow Division dinner New York Wednesday night. Tie-in after We the People broadcast Tuesday night. Tie-in after Kate Smith broadcast Friday night. Interview on Station KITE Sunday night prior to opening of members of Rainbow who attended screening on reaction. Spot announcements on local stations KCMO and KNKN.

Tie-up with Standard Oil Co. under six-column national ads. Company giving free photos Capra at all stations. Tie-up with distributor Life Magazine for Heralds with issue appearing Friday which has art on picture.

Unusual break in Kansas City Star, which used art four-column Sunday prior. Fine art and stories Kansas City Journal Sunday and daily, full page in Roto Section Sunday. 30 stands selected locations two weeks in advance; trailers on screen three weeks advance; special lobby displays and front.

LAWRENCE LEHMAN,
Manager, RKO Orpheum, Kansas City.

Promotes Railroad Display For "Mr. Smith" in Chicago

Promoted large painted velour of Capitol dome in Washington from Baltimore & Ohio R. R. Cutout figures of Stewart and Arthur were arranged to appear as walking out of scene. It was an eye stopper. Souvenir booklets on Washington, D. C., were stamped for Mr. Smith and distributed.

Business cards on Mr. Smith with handwritten message on the back reading: "Sorry you were out when I called. Just wanted to say Goodbye before going to Washington, but you can see me at the Avalon," etc.

Weeks in advance used the Columbia Mirror Magazine on Capra attached by chain to large poster reading: "Capra Did It—Here's How—Now See the Picture," etc.

Postcards mailed from Hotel Abbey in New York through exchange tie-up. Ushers paged Senator Smith each show as trailer gag.

MARLOWE CONNER,
Manager, Warners' Avalon, Chicago

(*Continued on page 78*)

Bell, Brien Picked By Industry Jury For Grand Awards

(Continued from page 14)

realize the value of that certificate, but that now he understood what it means.

"We are trying to train our men not only to go out after the natural pictures for exploitation but also the problem films. Exploitation that costs the theatre nothing is the best. All pictures are not perfect but we must try to sell our wares as we have them." Concluding Mr. Schine said, "Quigley Publications are doing a great thing by offering this inducement to managers."

Wobber Emphasizes Exploitation

Herman Wobber, general sales manager of Twentieth Century-Fox, emphasized the importance of exploitation from the viewpoint of the distributor and producer.

"Showmanship needs just what this meeting today covers," he said. One great fault seen by producers and distributors is the want of that effort—so well expressed in the books here—on the part of many theatre men. The growth of the business and the heights which it has reached are based on such an exploitation effort as is outlined today. The need today is greater because the problems are greater.

"Unfortunately this is an industry which is not making proper awards to the producers and distributors," Mr. Wobber continued. The speaker observed that if the results of production and distribution were analyzed carefully, it would be shown that the rewards are far from adequate. He said that occasions such as the award judging pointed the way to returning the industry "to its proper level of showmanship greatness." Mr. Wobber commended Mr. Quigley and Mr. Vogel for their enterprise in sponsoring the awards.

Goldberg Was Winner

Harry Goldberg, director of Warner theatre advertising and publicity, was the third speaker. He was introduced as the only man who has won a Quigley Grand Award and later been a judge in the contest. Mr. Goldberg won in 1935. He explained that when he went to Hollywood on the prize trip in 1935 everyone out there said the picture on which he won the award was no good. "No one thought you could do any business with that picture." Mr. Goldberg said that he would like to change the remark made by one of the Schenck brothers, "There is nothing the matter with this business which good pictures can't cure" to "there is nothing the matter with the business which good showmanship can't cure."

He explained that the basic problem is "how to energize customers" and get them to come to the theatre. The speaker held that there probably would not have been a Neely bill if managers had the spark to get the additional business which can be obtained by good showmanship. Big grosses, he said, influence the selection of stories and efforts by exhibitors could improve the whole business.

Mr. Goldberg expressed the opinion that circuit managers work hard on exploitation and placed most of the blame on independents for not giving the distributors and producers all that a picture should gross. In conclusion he said, "A medium that stimulates managers is worthwhile. The Quigley Contest and Awards and the Round Table stimulate managers and are of fundamental importance."

Among those present in addition to the judges were Colvin W. Brown, Sam Shain, Gertrude Merriam, James P. Cunningham, Martin Quigley, Jr., Theodore J. Sullivan, Ray Gallagher, James A. Cron, Herb Fecke, Leo Brady and Al Finestone, all of Quigley Publications, and Hal Young and Don Velde, Advertising Accessories.

Single Promotions Judged

The competitions under which this year's winners were selected inaugurated a new policy for the Awards. Entries were judged on the basis of single ideas or promotions and not on entire campaigns submitted quarterly as formerly. The quarterly periods were retained for the regular judging but in addition the competitions were broken down to fortnight preliminary periods.

At the close of each preliminary entries in that period were judged for Quarterly Awards consideration and those that scored oftenest in the preliminary periods of the quarter were then considered for the Quarterly Awards, called "Quarter-Masters." The three best entries were given plaques, the next five medals and other entries judged to be of merit were awarded citations. The finalists judged Tuesday were those who made the best score in the Quarterly competitions.

NEW "FORTNIGHTERS"

With the beginning of the year's Competitions, new faces to the Awards make their appearance to start the 1940 contests from scratch. To be noted among the 36 winners of the 33 Appointments in the second Fortnight of the First Quarter, are quite a few newcomers to the Awards, as here listed:

STAN ANDREWS
Capitol, Guelph, Ont.

RAY BELL
Loew's, Washington, D. C.

BILLINGS BOOTH
New Family, Batavia, N. Y.

WILBERT BRIZENDINE
Rialto, Baltimore, Md.

HARVEY COCKS
Schine's Strand, Syracuse

ARTIE COHN
Roosevelt, Philadelphia, Pa.

PHIL DE PETRO
Jamaica, Jamaica Plain, Mass.

PETE EGAN
GEORGE SHAFFER
Palace, Calgary, Can.

ED FITZPATRICK
Poli, Waterbury, Conn.

ALBERT FOWLER
Palace, Pittsfield, Mass.

JACK FRETWELL
State, Harrisonburg, Va.

CHARLES HENRY GIBSON
Gibson, Greenville, Mich.

KEN GRIMES
Warner, Erie, Pa.

BILL JOHNSON
Opera House, Millinocket, Me.

A. J. KALBERER
Indiana, Washington, Ind.

DICK KIRSH
Aldine, Wilmington, Del.

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

DAN KRENDEL
Capitol, Hamilton, Ont., Can.

GUS LAMPE
GENE CURTIS
Paramount, Syracuse, N. Y.

JOHN MANUEL
Strand, Delaware, Ohio

R. MITCHELTREE
Capitol, Calgary, Can.

GLENN NELSON
Harris, Findlay, Ohio

RAY NILES
WOODROW PRAUGHT
Chateau, Rochester, Minn.

PAT NOTARO
Columbia, Sharon, Pa.

JIM O'DONNELL
Haines, Waterville, Me.

JIM REDMOND
Bonham, Fairbury, Neb.

SID SCOTT
Capitol, Sudbury, Can.

HARRY D. STEARN
Strand, Lexington, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

HARVEY SWENSON
Strand, Minot, N. D.

H. H. UNTERFORT
Keith, Syracuse, N. Y.

REX WILLIAMS
Elco, Elkhart, Ind.

LEO YOUNG
Strand, Portland, Me.

On another page are listed the rules and regulations for 1940. As already noted, there have been no changes from last year's procedure. Competitions are based on single exploitations or promotions. Quarter-Master Plaques, Medals and Citations will again be voted among theatremen making the best records in the Fortnight periods of each Quarter.

World's Fair Baby Exhibit Promoted for "Child Is Born"

Special "women only" matinee arranged through state department of health was one of the highlights on "Child Is Born" at the Paramount, Syracuse, in the campaign set by Gus Lampe and Gene Curtis. Lecture was delivered by prominent physician with county nurse on hand to answer questions. Announcements were made on three radio programs and at nurses' meetings.

For lobby exhibit, a portable incubator and educational charts were displayed, the charts prepared by the Maternity Center Association of New York, the same set, incidentally, originally prepared for the New York World's Fair. In addition to extended publicity, short readers were planted immediately below birth notices, papers also using the title and baby cut in house ads to plug children's features. Papers also plugged the theatre's search for parents with largest number of children, parents to be guests at the picture. Heads of all women's clubs were also notified.

Novelty paper diaper herald was distributed house-to-house and on main street during rush hours. Diaper service trucks carried one-sheets, the company also putting out a street stunt of picket carrying sign reading: "When a Child Is Born, it is unfair to wash diapers at home." Windows in baby, book and greeting card shops were obtained on the tiein title.

Campaign Briefs On Recent Dates In Various Parts

Unusual advance publicity for "Ninotchka", at the State, Minneapolis, was planted in the local *Times* by Manager Frank Steffy, in the form of an illustrated running story of Garbo's picture career in ten installments. Stills were obtained from MGM as was background material which was elaborated for story purposes by Ev Seibel, of Steffy's ad staff. Promotion was arranged with Merle Potter, paper's picture editor.

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To every school teacher in his territory, for his date on the Vitaphone short, "Monroe Doctrine" at the Lyric, Brownswood, Texas, Manager Lew Bray mailed a letter which pointed out highlights of the short for the benefit of students. Attention was called to the 116th anniversary of the Doctrine and lead names in cast were stressed. Letter also mentioned special rates for schools on group attendance.

▽

Co-op advertising on "Four Daughters" at the Brandeis, Omaha, by Louise Cotter, house publicist, was topped with 12 tieins on "Tour the Shops" page in Sunday *World-Herald.* Title was carried in masthead with group and star cuts illustrating the various ads. Added illustrated co-ops obtained by Louise included quarter-page by utilities company for gas heaters and department store hookup for stockings.

▽

Colonels in Lilliput were appointed by Ralph Billings on "Gulliver", at the new Family, Batavia, N. Y., printed certificates distributed ahead carrying actual names of locals with copy that recipients had been commissioned officers in army of Lilliput. Theatre credits were typed on outside for quick observance.

▽

For "Cat and Canary" at the Strand, Vancouver, B. C., Manager Norm Duncan advertised five dollar offer to "bravest woman in town", one who would sit through special midnight preview in darkened house, alone. Offer was accepted with volunteer's reactions at screening making good newspaper copy.

▽

With the sporting editor of one of the dailies in the hospital, Manager Lou Mayer arranged a private screening for the ailing newspaperman of the original Dempsey-Willard fight pictures in advance of the showing at the RKO Temple, Rochester. The publicity resulting was appended with mention in sport columns and cuts of the action shots. Sports program over station WHAM featured the hospital showing and description of the pictures.

▽

Through tieup effected with local Oldsmobile agency, Harry Rose at Poli's Globe, in Bridgeport, Conn., placed a new model car in front of theatre with sign "Hear Bing sing—In My Merry Oldsmobile." Agency also furnished a short wave set with record for the lobby which was tuned into the radio in the car. Rose says the stunt created much interest, with folks wondering what station Crosby was singing from.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quarter-Master Plaques, Medals, Citations.

▽

Quarter-Master Plaque, Medal and Citation Winners are appointed Quarter-Masters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

There are no deadlines. All entries will be considered in the period in which they are received.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

At this writing, the second Fortnight of the First Quarter has passed with four more to go until the end of the First Quarter. It is to be kept in mind that, with everything equal, theatremen who score more often in the Fortnighters will receive greater consideration in voting the Quarter-Master Awards.

The 'What's What' About Display Ads On the Next Page

(1) The fact that the regiment is a famed New York outfit plus the tremendous campaign put on in advance of the opening plus the draw of the three stars, decided the Einfeld-Blumenstock Warner ad forces on an "announcement-series" of ads for the date on "Fighting 69th" at the New York Strand, as illustrated in this 125 lines on 2 col. In addition to the Cagney head, those of O'Brien and Brent were used in opening day displays. For the stage show, the trade-marked head of Paul Whiteman was featured throughout.

▽

(2) To denote the universal critical acclaim received by "Victor Herbert," Jerry Zigmond struck upon the unique layout of conductor's full-figure made up of quotes as the attractor for his holdover at the Newman, Kansas City. Repetition of the "great" aimed for immediate eye-appeal, with star heads and theatre slug below holding the 170 lines on 3 col., together.

▽

(3) For the reserved-seat world premiere of "Abe Lincoln" at the RKO Keith's, Washington, D. C., S. Barret McCormick and Manager Hardie Meakin, arranged a 10-day advance campaign confined almost exclusively to distinctive type layouts, the same type faces and title lettering used throughout, as represented by the opening day display of 150 lines on 4 col. Additional pictorial advertisements are included in the pressbook.

▽

(4) The new Dietrich character and the "rough and tumble" of the fight scene were selected by E. G. FitzGibbon, Peoria, Ill., Great States ad head, for main selling appeal on "Destry" at the Palace. The 75 lines on 3 col. was divided as illustrated, the reverse title and star panel aimed to point up the action shot alongside, with the star heads and second-feature copy set to tie up entire layout.

▽

(5) To avoid any confusion following recent showings of the Kyser feature picture, the personal appearance of the band at the RKO Albee, Cincinnati, was aggressively emphasized by Dinny Dinerman, in this flat 60 lines on 5 col. reverse. Kyser character head and times of stage shows were placed to balance Sonja Henie picture company and art at right.

▽

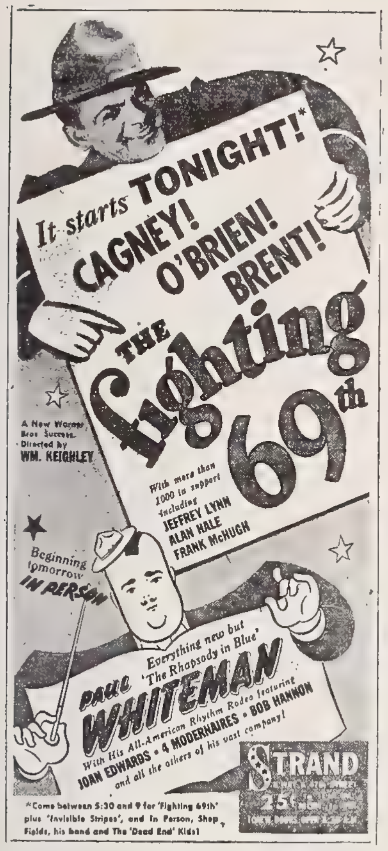
(6) To sell the three units of his coming show at the State, Portland, Me., and the last showings of the current attraction, all in 95 lines on 2 col., Harry Botwick hooked the popular Popeye short directly to the "Hardy" reverse circle, the latter set firmly on the second-feature box, and the cartoon figure supported by the circle immediately below.

▽

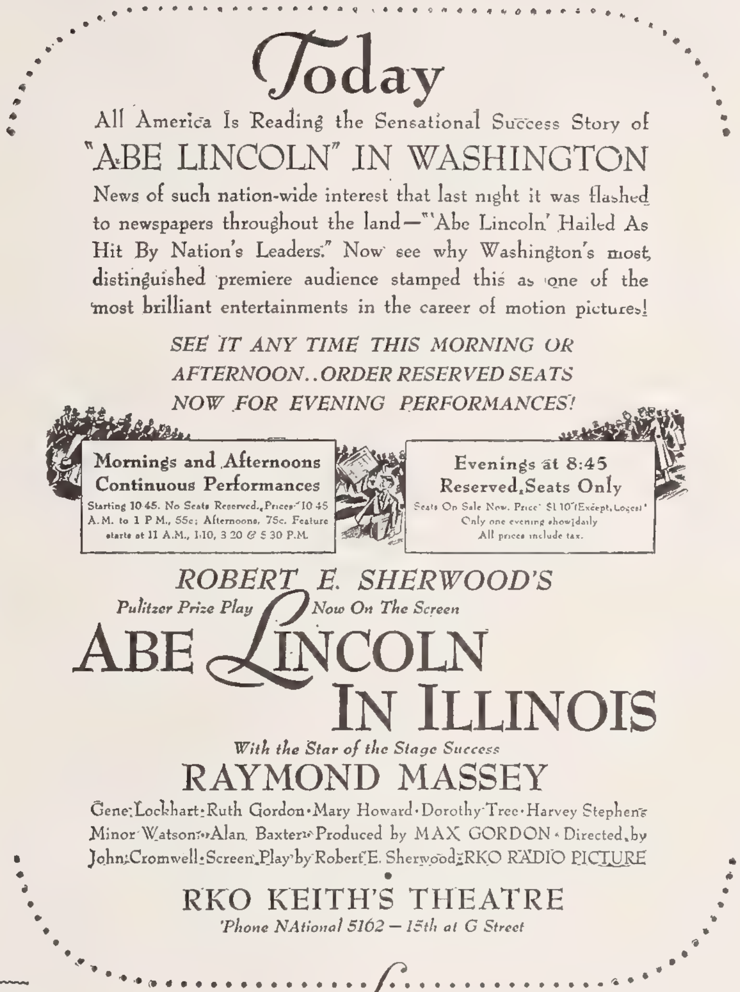
(7) The second in the series of the advance ads for the New York world premiere of Walt Disney's "Pinocchio", which started three weeks ahead of opening date, emphasizes the same appeal throughout, figure at top carried for quick identification.

REPRESENTATIVE NEWSPAPER ADS

1



It starts TONIGHT!*
CAGNEY! O'BRIEN! BRENT!
THE fighting 69th
With more than 1000 in support including JEFFREY LYNN ALAN HALE FRANK McHUGH
A New Warner Bros Success. Directed by WM. KEIGHLEY
Beginning tomorrow IN PERSON
PAUL WHITEMAN
Everything new but 'The Rhapsody in Blue'
With His All-American Rhythm Rodeo featuring JOAN EDWARDS • 4 MODERNAIRES • BOB HANNON and all the others of his vast company!
STRAND
25¢
*Come between 5:30 and 9 for 'Fighting 69th' plus 'Invisible Stripes', and In Person, Shep Fields, his band and The 'Dead End' Kids!



Today

All America Is Reading the Sensational Success Story of
"ABE LINCOLN" IN WASHINGTON
News of such nation-wide interest that last night it was flashed to newspapers throughout the land—"'Abe Lincoln' Hailed As Hit By Nation's Leaders." Now see why Washington's most distinguished premiere audience stamped this as one of the most brilliant entertainments in the career of motion pictures!

SEE IT ANY TIME THIS MORNING OR AFTERNOON..ORDER RESERVED SEATS NOW FOR EVENING PERFORMANCES!

Mornings and Afternoons Continuous Performances
Starting 10:45. No Seats Reserved. Prices 10:45 A.M. to 1 P.M., 55c; Afternoons, 75c. Feature starts at 11 A.M., 1:10, 3:20 & 5:30 P.M.

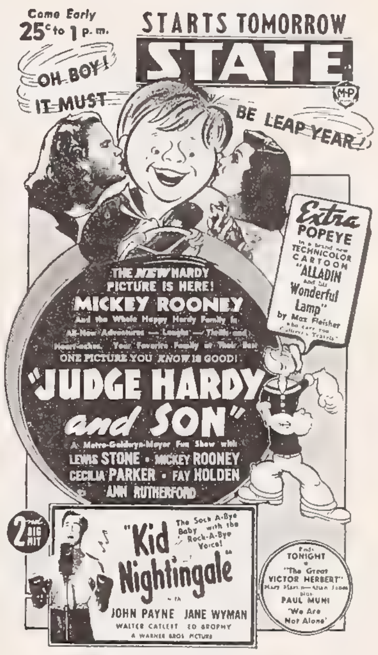
Evenings at 8:45 Reserved Seats Only
Seats On Sale Now. Price $1.10 (Except Loges) Only one evening show daily All prices include tax.

ROBERT E. SHERWOOD'S
Pulitzer Prize Play Now On The Screen
ABE LINCOLN IN ILLINOIS
With the Star of the Stage Success
RAYMOND MASSEY
Gene Lockhart • Ruth Gordon • Mary Howard • Dorothy Tree • Harvey Stephens • Minor Watson • Alan Baxter • Produced by MAX GORDON • Directed by John Cromwell • Screen Play by Robert E. Sherwood • RKO RADIO PICTURE

RKO KEITH'S THEATRE
'Phone NAtional 5162 — 15th at G Street

L

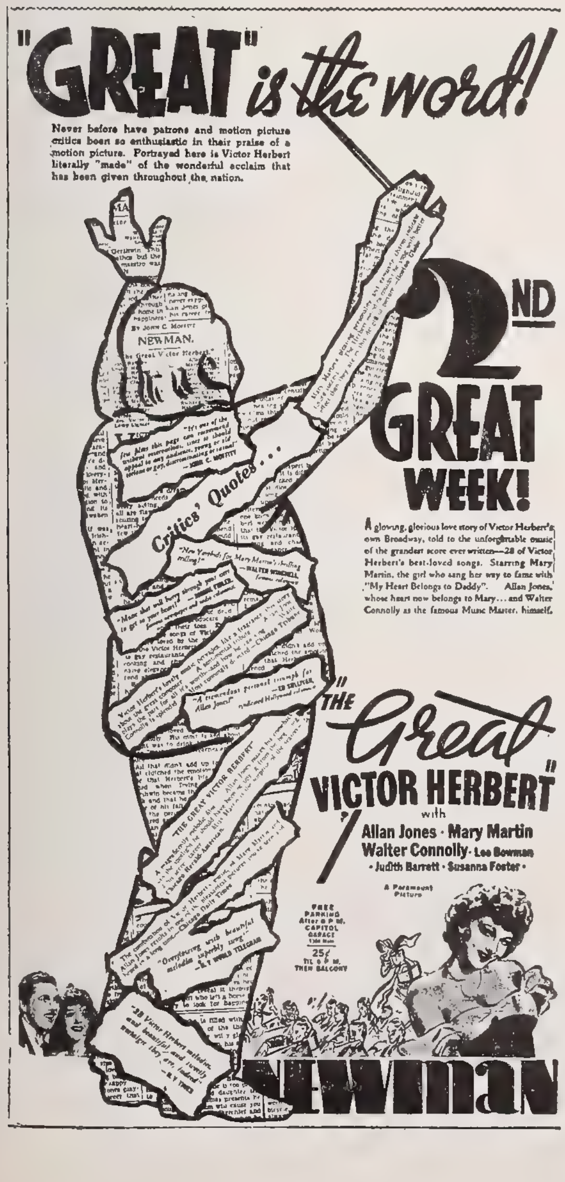
3



Come Early 25¢ to 1 p.m.
STARTS TOMORROW
STATE
OH BOY! IT MUST BE LEAP YEAR!
THE NEW HARDY PICTURE IS HERE!
MICKEY ROONEY
And the Whole Happy Hardy Family in All-New Adventures — Laughs — Thrills and Heart-aches. Your Favorite Family at Their Best
ONE PICTURE YOU KNOW IS GOOD!
"JUDGE HARDY and SON"
A Metro-Goldwyn-Mayer Fun Show with LEWIS STONE • MICKEY ROONEY CECILIA PARKER • FAY HOLDEN ANN RUTHERFORD
Extra POPEYE in a brand new TECHNICOLOR CARTOON "ALLADIN and his Wonderful Lamp" by Max Fleischer
2nd BIG HIT "Kid Nightingale" The Sock-A-Bye Baby with the Rock-A-Bye Voice! with JOHN PAYNE JANE WYMAN WALTER CATLETT ED BROPHY A WARNER BROS. PICTURE
Ends TONIGHT "The Great VICTOR HERBERT" Mary Martin—Allan Jones plus PAUL MUNI 'We Are Not Alone'

6

2



"GREAT" is the word!

Never before have patrons and motion picture critics been so enthusiastic in their praise of a motion picture. Portrayed here is Victor Herbert literally "made" of the wonderful acclaim that has been given throughout the nation.

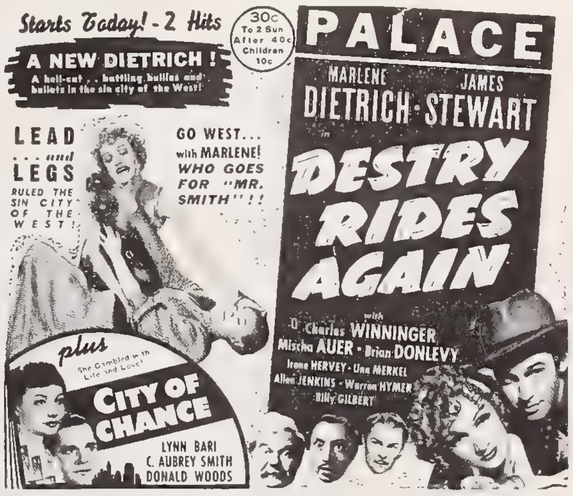
2ND GREAT WEEK!

A glowing, glorious love story of Victor Herbert's own Broadway, told to the unforgettable music of the grandest score ever written—28 of Victor Herbert's best-loved songs. Starring Mary Martin, the girl who sang her way to fame with "My Heart Belongs to Daddy". Allan Jones, whose heart now belongs to Mary... and Walter Connolly as the famous Music Master, himself.

"THE Great VICTOR HERBERT"
with
Allan Jones • Mary Martin
Walter Connolly • Lee Bowman
• Judith Barrett • Susanna Foster •
A Paramount Picture

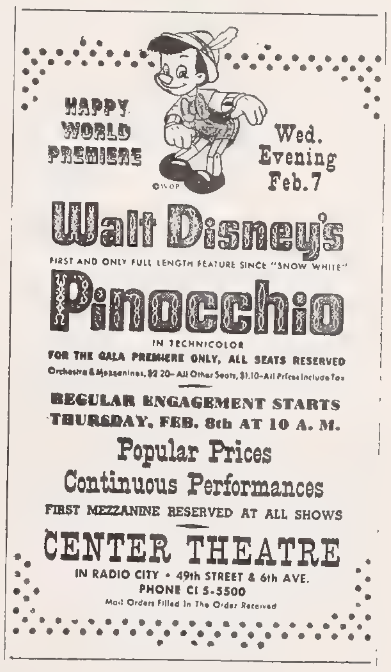
FREE PARKING After 6 P.M. CAPITOL GARAGE
25¢ TIL 6 P.M. THEN BALCONY

NEWMAN



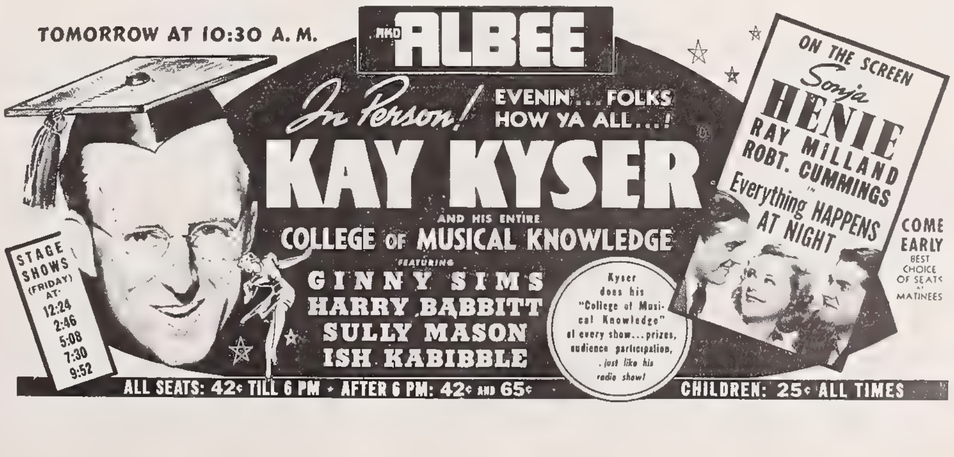
Starts Today! - 2 Hits
30c To 2 Sun After 40c Children 10c
A NEW DIETRICH! A hell-cat . . battling bullies and bullets in the sin city of the West!
LEAD . . . and LEGS RULED THE SIN CITY OF THE WEST!
GO WEST... with MARLENE! WHO GOES FOR "MR. SMITH"!!
PALACE
MARLENE DIETRICH • JAMES STEWART in DESTRY RIDES AGAIN
with Charles WINNINGER Mischa AUER • Brian DONLEVY Irene HERVEY • Una MERKEL Allen JENKINS • Warren HYMER Billy GILBERT
plus She Gambled with Life and Love! CITY OF CHANCE LYNN BARI C. AUBREY SMITH DONALD WOODS

4



HAPPY WORLD PREMIERE
Wed. Evening Feb. 7
Walt Disney's
FIRST AND ONLY FULL LENGTH FEATURE SINCE "SNOW WHITE"
Pinocchio
IN TECHNICOLOR
FOR THE GALA PREMIERE ONLY, ALL SEATS RESERVED
Orchestra & Mezzanines, $2.20—All Other Seats, $1.10—All Prices Include Tax
REGULAR ENGAGEMENT STARTS THURSDAY, FEB. 8th AT 10 A. M.
Popular Prices
Continuous Performances
FIRST MEZZANINE RESERVED AT ALL SHOWS
CENTER THEATRE
IN RADIO CITY • 49th STREET & 6th AVE.
PHONE CI 5-5500
Mail Orders Filled In The Order Received

7



TOMORROW AT 10:30 A. M.
RKO ALBEE
In Person! EVENIN'... FOLKS HOW YA ALL...!
KAY KYSER
AND HIS ENTIRE COLLEGE OF MUSICAL KNOWLEDGE
FEATURING GINNY SIMS HARRY BABBITT SULLY MASON ISH KABIBBLE
STAGE SHOWS (FRIDAY) AT 12:24 2:46 5:08 7:30 9:52
Kyser does his "College of Musical Knowledge" at every show... prizes, audience participation, just like his radio show!
ON THE SCREEN Sonja HENIE RAY MILLAND ROBT. CUMMINGS in Everything HAPPENS AT NIGHT
COME EARLY BEST CHOICE OF SEATS AT MATINEES
ALL SEATS: 42¢ TILL 6 PM • AFTER 6 PM: 42¢ AND 65¢ CHILDREN: 25¢ ALL TIMES

5

More Expressions On The 1940 Awards

BOB COX

Manager, Park
Dexter, Maine

I can truthfully reply that the Quigley Awards have definitely aided me both mentally and shall we say, physically.

In the first place, when I sent in my first efforts from a town the size of mine, 4,000, I did it with a feeling of "what chance have I against all the other men in bigger towns where the potential is greater and the field of action larger?" Well, Mike, I don't mind telling you that when I found that I had won a Fortnighter, gosh, my hat didn't fit for three days. Then I got thinking and realized that not only winning a Fortnighter was enough, why not go out and do the same stuff day after day. Results would show at the b.o.

Sure enough, it worked out that way. Things perked up a bit and when my Anniversary Week rolled around, I received a letter from my boss which impressed me so much that I used it as the basis of my campaign for the entire week. I had a window in one of the stores with the letter mounted under my Quarter-Master Citation, etc., and used fliers as well.

FRANK MURPHY

Manager, Loew's State
Syracuse, N. Y.

The Quigley Awards have in a great measure served to stimulate the utmost in our efforts. They are the inspiration of greater effort and a stimulant to ever wide-awake aggressive showmen. The Awards serve as a means of broadening our outlook and reflect personal achievement and help in a great measure to place the industry on an ever higher level.

HAROLD LEAND

Manager, Revere
Revere, Mass.

I have made it a point to publicize in local newspapers the fact that I have won Quigley Awards and have explained in such publicity what Quigley Awards are. The purpose of this has been to increase the theatre's prestige in the community. To the best of my knowledge, the publicity has been successful in so doing.

PAUL BINSTOCK

Manager, Warner's Lyric
Hartford, Conn.

The "Quigley Awards" are a great incentive for any showman. I have been fortunate to receive a plaque, medal, and numerous mentions which proved stimulating to myself and the box-office. I believe that any company will reward the successful showman when the opportunity presents.

L. WARD FARRAR

Manager, Loew's
Indianapolis, Ind.

In comment on the Quigley Awards it's only possible to say that this spur to showmanship greatly inspires managers to their best effort. Your 'Round-Table' pages are a fine medium for the exchange of ideas that benefit us all.

Two Music Dates Give Scott Idea for Music Week

Consecutive bookings of "Swanee River" and "Victor Herbert" in one week at the FPC Capitol, Sudbury, Ontario, was enough to give Manager Sid Scott ammunition for a citywide Music Week, with the campaign dedicated to a finer community appreciation of music. The idea broached by Scott in the right places, caught on immediately. Musical organizations, teachers, music stores, station CKSO and allied musical interests cooperated.

Campaign opened 10 days ahead with a series of teaser ads, different copy used each day for seven days. Auto and window stickers spread widely, carried the copy, "Get aboard the Bandwagon. It's Music Festival Week at the Capitol. Six Whole Days of Happiness." Stickers were also attached to sheet music and recordings sold by the foremost music shops. Windows were also secured on Stephen Foster and Victor Herbert compositions.

Foster Radio Program Held

Radio station plugged all the old familiars by the two composers and numerous spot announcements made tying in the music and the theatre dates. Outstanding broadcast on opening of the Week was a Foster commemorative program, during which Sid read wires of congratulation from Hollywood, signed by the stars of both pictures. Wires were later used for a window in the downtown offices of the Canadian National Telegraph, where local traffic is thickest. For the Herbert date, The Round Table promoted another program, this also in honor of the composer.

Outside exploitation was topped with three 60-foot banners suspended from the roof of business block in center of town. Letters two foot high by three feet, sold the week and both dates. To indicate what the theatreman was up against, he reports temperatures of from 20 to 30 below during the Week, but did business nevertheless. Scott also credits his assistant, Louis Gauthier, for a lot of strong support that made the campaign possible.

"LET'S HEAR FROM YOU"

5,000 Members Reported In Brien's "Horror" Club

For dual bill of Demon Barber and Return of the Frog at the Prince, Ambridge, Pa., Lige Brien inaugurated a horror society that was reported immediately successful to the extent of over 5,000 members. These registered in the lobby and were given filled-in cards surmounted with skull and bones in reverse panel. Among the privileges of membership listed were free milk to members to revive them of fright, the milk company paying cost of the cards. Nearby Pittsburgh papers considered stunt newsworthy for big space.

Coffins and weird noises were also a part of the idea and advertising featured request for bravest woman to view pictures alone, volunteers to be qualified by insurance examination. Inside theatre, 15-foot skeleton travelled across front during showing.

Wired Reports On Late Dates

(Continued from page 74)

Air Ads Plug "Mice and Men" For Miami Beach Date

"Of Mice and Men" opened sensational business despite the coldest weather Miami Beach has had in 20 years. More than 1000 lines of free publicity and art secured in Miami newspapers. Transcription used on local station gratis. Street car cards and displays in leading hotels were used in outdoor campaign in addition to 10 twenty-four sheets in strategic locations. Daily radio announcements. Banners hauled by planes over Hialeah Race Track and Beach.

Local gossip columnists plugged opening with many items about stage play, etc. Tie-up bookshops. Special colored blow-ups used in front and displays in hotels. Ad campaign consisted of three days' advance advertising introducing the characters in the picture with different ads in each Miami paper. Both book and stage play referred to in ads as well as special line, "The picture Hollywood said couldn't be made". United Artists Carl Erbe worked on campaign.

SONNY SHEPHERD,
Manager, Lincoln, Miami Beach.

▽

Giant Board Shows War Shots For "69th" Harrisburg Date

Highlights campaign on Fighting Sixty-ninth series of six radio interviews WHP, outstanding local heroes World War relating their experiences. Second, a promoted spot announcement immediately following preview on Kate Smith program CBS. Third, a huge board in lobby plastered with World War pictures actually clipped from various roto sections during war over twenty-two years ago. Board stood more than nine feet high, twice as wide. Got tremendous attention. Of course VFW and Legion co-operated with announcements at gathering places. Picture of lobby board and story will break local papers this week.

J. F. ROGERS,
Manager State, Harrisburg.

▽

Kalberer Promotes Chain For "Gulliver" Campaign

For "Gulliver's Travels" promoted leading grocery chain to run four-column cartoon mat in ad. Secured two days' advance free publicity from paper and four column full ad. Grocer also bought gross novelty caps. Displays in all store windows. Only cost to us was $2.00 cash and twenty theatre tickets.

A. J. KALBERER,
Manager, Indiana, Washington, Ind.

personalities

HERBERT J. SWEATMAN
manager of the Community, Kapuskasing, Ontario, has left for England to take over wartime duties as manager of the Beaver Club in London, a recreational center for the Canadian Active Service Force.

▽

GLENN MILLER
formerly owner of the Rex at Brighton, Colo., has leased the Plaza, Denver, from DAVE COCKRILL.

▽

W. W. McNATTS
is operating the new Inez in Naples, Tex.

▽

GENE BURRIS
has opened the new Ross, in Sabinal, Tex.

▽

CECIL KELLEY
has leased the State, Stamps, Ark.

▽

M. B. PRESLEY
has taken over the Binney at Pattonsburg, Mo.

▽

ARTHUR BURKE
who operates the Gillham in Kansas City, Mo., has taken over the Colonial from VOGEL GETTIER.

▽

CHARLES W. DENMEAD
has assumed personal management of the York, in West Point, Va.

▽

A. J. SIMMONS
has purchased the Howard, Howard, Kan.

▽

BUD SILVERMAN
for many years Schine district manager in Lou Lazar's Ohio zone, has been appointed city manager in charge of all Rochester, East Rochester and Fairport theatres. Other changes include: LOUIS LEVITCH, former city manager, remains as manager of Schine's Madison, Rochester; GENE CURTIS, Rochester publicity director, moves to the Paramount at Syracuse, succeeding PAT McGEE, who becomes district manager in the Ohio zone, replacing JIM LEVINE, resigned. LEE STERN, manager of Schine's West End, Rochester, goes to the Empire, Glens Falls, and LOU HART goes to the Hipp, in Gloversville, from the Glove.

▽

WILLIAM SCANLON
assistant manager at the Loew-Poli, New Haven, has been promoted to assistant at the Palace, Meriden, Conn. Other changes made by Harry F. Shaw, division manager, include SIDNEY KLEPPER, formerly at Meriden, now assistant at the Palace, Hartford succeeding JOHN FESHLER, resigned; CHARLES GUADINO, assistant at the College, becomes new assistant at the Poli, New Haven; HAROLD ALPERT, chief of service at the College, now assistant.

▽

JOSEPH F. SMITH
has succeeded TOM C. BAKER, resigned, as vice president and general manager of Affiliated Theatres, Inc., Indianapolis, Ind.

▽

JACK EAVES
has been transferred to the Overton, Overton, Tex., succeeding DURWARD WITHERSPOON, who has been sent to the Lee Threet Theatres booking office in Dallas.

TOBY ECKER of Toronto, Canada, to JOE GOLDSTEIN on January 10th. Groom is assistant manager of the Schine Colonia Theatre in Norwich, N. Y.

▽

MANNIE MARCUS
has taken over the Clifton Theatre, in Cincinnati, Ohio.

▽

THEODORE G. EHRSAM
is now managing the Plaza Theatre, in Freeport, L. I.

Birthday Greetings

A. E. Ableson
K. L. Adams
Alvah Barber
James T. Barnett
W. L. ("Woody") Barritt
W. Spencer Bentley
Bernard N. Bisbee
Robert F. Black
Albert J. Blasko
Arlo R. Clausen
Calvin ("Doc") Council
Harry E. Creasly
Andrew Cseh
Dave Davidson
C. W. Davis
Walter F. Davis
Charles Dearth
J. H. Diller
John Ewing
Raymond C. Fahrenholz
Joseph Feeney
Jack W. Fretwell
Albert Garfield
Nat Goldberg
Harold Grott
Kenneth Higgins
I. M. Hirshblond
Homer R. Hisey
Robert Holland
Chris G. Holmes
C. J. Hubley, Jr.
Robert W. Huffman
Charles M. Hurley
Anton Janssen
Harry E. Jones
Mark T. Kempenich
Jules Koenig
Alvin K. Lavender
W. J. Lindeman
J. Ellison Loth
J. Roger MacGuigan
Robert T. Marhenke
C. Russell Marsh
Charles V. Martina
J. Edwin Milstein
John R. Minhinnick
John Monroe
Bill Nash
Joseph D. Nevison
Henry E. Newberry
Elmer R. Nimmer
William V. Novak
Clarence J. Olbrich
Ed Penn
Wesley F. Pratzner
James M. Raskin
Domonic Reds
N. J. Reed
Thomas R. Reilly
John J. Revels
Harry M. Rouda
Herman Semel
J. L. Shasteen
Philip Sigel
Isser Singerman
Theodore L. Smalley
Charles L. Stephenson
W. L. Stratton
Eugene O. Stutenroth
Henry Sutton
Frederick Tickell
William H. Turner
Lawrence Waters
William Weiss
William C. Wittenberg
T. S. Yeoh

ERLE WRIGHT
recently with Schines, is now affiliated with Western Massachusetts Theatres as assistant to Harry Smith, general manager.

▽

CHARLES M. PINCUS
is supervising the Paramount, Studio, Victory and Marlo Theatres in Salt Lake City.

▽

DUKE HICKEY
for a period of years exploitation, publicity and advertising manager at the Universal Exchange has been appointed promotional director and manager of the new Special Service Department inaugurated by National Screen's Chicago office.

▽

HARVEY FLEISCHMAN
former manager of the Cameo will manage the Surf Theatre, Miami, recently taken over by the Wometco Circuit. Other changes include STANLEY STERM, manager at the Miami to succeed Fleischman; MARK CHARTRAND, formerly at the Mayfair to the Miami; EARL POTTER former assistant at the Miami to manager of the Mayfair and J. C. FAIRCLOTH, former assistant at the Tower to the Miami in the same position.

▽

F. L. ALIG, JR.
has been named manager of the Beach Theatre, St. Petersburg, Fla.

▽

DANIEL MATIN
RKO salesman in Omaha has been transferred to the Des Moines branch, changing places with E. E. GRUENBERG.

▽

HARRY ABRAMS
has been appointed manager of the Indianapolis office of Big Feature Rights Exchanges.

▽

MERRICK LYONS
assistant at Warner's Empress, Danbury, has been promoted to managership of the Rialto, So. Norwalk. A. MONTEFALCO goes into the Commodore Hull, Darby, Conn. as assistant, with J. O'SULLIVAN going to the Empress, Danbury.

▽

BILL KEATING
manager of the Hart in Wilkes-Barre, Pa., has been temporarily shifted to the Shawnee in Plymouth, Pa.,, while BILLY ROBERTS vacations in Florida. WALTER ROONEY assistant at the Hart will be in charge temporarily.

▽

ALBERT GARFIELD
has been appointed manager of the News Theatre, Philadelphia, by William Goldman. Garfield replaces WILLIAM MATTESON who has left the theatrical field.

▽

DONALD WAHL
formerly assistant ad sales manager at 20th Century-Fox exchange in Oklahoma City, has been promoted to ad sales manager in Memphis, with ROSS HOWARD succeeding him.

▽

FLOYD THOMPSON
who recently closed the Broadway, Audubon, Ia., for remodelling, has reopened it as the Rose

IN COURTS

Loew Stockholder Action Dismissed

The suit of Norman Wolf and Mannes Fuld, minority stockholders of Loew's, against Loew's, A.T.&T., Western Electric and Electrical Research Products, Inc., was dismissed by New York supreme court Justice Valente for failure to state a cause of action. Justice Valente ruled that charges that Loew's was paying excessive rentals for sound production equipment had not been substantiated in the complaint.

The plaintiffs had claimed that A.T.&T. by reason of its position as a large stockholder of Loew's exacted excessive rentals on equipment. The court ruled that the complaint made charges "without a vestige of fact," and that the plaintiffs were "merely groping in the dark."

In addition, the court said that the plaintiffs had failed to make a demand on the directors of Loew's to cancel the contracts.

Liquidating Trustees Asked

Appointment of trustees to liquidate Warner Bros., who control the Ohio, Sigma, State and Faurot theatres at Lima, Ohio, has been asked by Paul T. Landis, Allen County prosecutor, in a petition filed in the third district court of appeals. Mr. Landis charges Warners with "having misused their corporate franchise under the state law by advertising and promoting a lottery or game of chance." A Prosperity Club was inaugurated at the 1,800-seat Ohio theatre in December, in which all patrons were eligible to participate in weekly cash awards.

The Ohio also launched Bank Night two years ago, but abandoned the project after one week when the Lima Ministerial Alliance threatened legal action.

Erikson Files Order

Carl Erikson has filed an application in the New York supreme court for an order directing Meyer and Louis Schine and Chester and Paul Fenyvessey to testify before trial in reference to Erikson's suit against the Schine Enterprises Corp., the Schines individually and Fenyvessey Enterprises for $35,000 brokerage fees. Mr. Erikson claims this is the sum due on sale of four theatres in Rochester, N. Y.

Zasu Pitts Loses Appeal

The supreme court on Monday made effective a deficiency of $15,395 assessed by the Commissioner of Internal Revenue against the income tax return of Zasu Pitts when it denied the actress' petition for review of a Ninth Circuit Court of Appeals decision. The case involved a controversy over whether there had been a community of property between Miss Pitts and her former husband, Thomas S. Gallery.

NBC Defendant

The National Broadcasting Company and the Victor Talking Machine Company, have been ordered by Supreme Court Justice Bernstein to be added as defendants in the stockholders suit brought against RCA, Western Electric, Erpi, Westinghouse and A.T.&T. The defendants are charged with transferring a large block of RCA shares without adequate compensation.

SHORT PRODUCT PLAYING BROADWAY

Week of January 27

CAPITOL	
Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick
CRITERION	
Fresh Fish	Vitaphone
Artie Shaw and His Orchestra	Vitaphone
Feature: Judge Hardy and Son.	MGM
MUSIC HALL	
The March of Time, No. 6.	RKO Radio
Feature: The Shop Around the Corner	MGM
PARAMOUNT	
Bowling Skill	Paramount
Popular Science, No. 3	Paramount
Feature: Remember the Night.	Paramount
RIALTO	
Mickey's Golf Game	RKO Radio
Feature: Green Hell	Universal
RIVOLI	
Aquapoise	RKO Radio
Feature: The Grapes of Wrath.	20th Cent.-Fox
ROXY	
Life in Paris	Columbia
Edgar Runs Again	20th Cent.-Fox
Feature: Brother Rat and a Baby	Warner Bros.
STRAND	
Double or Nothing	Vitaphone
New Horizons	Vitaphone
Sniffles and the Bookworm	Vitaphone
Feature: The Fighting 69th	First National

16mm. Rights

A suit has been filed in the New York supreme court for $35,000 damages and an accounting against Majestic Pictures Corporation, Major Film Laboratories, Inc., Herman Gluckman and Thomas W. Evans, by Phil Goldstone Productions. The plaintiff claims that Majestic assigned the 16mm. rights to ten of its films without its authorization.

Song Royalties Suit

Mrs. Charlotte Arndt Alexander, as administrator of the estate of her brother, composer Felix Arndt, has brought a suit for $590,000 into the Brooklyn supreme court for back royalties on "Nola," "Marionette," "An Operatic Nightmare" and "Clover Club." The Sam Fox Publishing Company, defendant, has filed a general denial and asserts "Nola" was purchased outright.

Warner Motion Denied

The motion of Warner Bros. Pictures, Inc., for reargument of the William La Varre plagiarism case, has been denied by the court of appeals in Albany. The court recently decided the facts should be determined by a jury.

Decision on "Nation"

Stone Film Library, Inc., Treo Film Exchange of New York, Inc., Marian T. Stone and David M. Sohmer have been directed by Alfred C. Coxe, federal judge in New York, to pay $3,500 damages to the Epoch Producing Corporation and Thomas Dixon. The plaintiffs had secured a decision in their favor on November 22nd after they had filed suit for an injunction and accounting in which the defendants were charged with illegally distributing and exhibiting the film, "Birth of a Nation."

OBITUARIES

Sol Pincus Dies

Sol Pincus, 63, long in the theatrical business in San Francisco and brother of Ralph Pincus, Geary manager in San Francisco, died after a short illness, Monday. Mr. Pincus for some time was publicity representative of the city's major stage productions and road shows.

Ernest W. Morrison

Ernest W. Morrison, 46, formerly manager of all Paramount theatres in the South, died at Atlanta, Ga., January 5th. Mr. Morrison had been with Paramount for more than 25 years and had retired six months ago when his health began to fail.

Decision Reserved In Goldwyn Action

Before Federal Judge Bondy, United Artists contended that the suit of Samuel Goldwyn for $54,559 should be dismissed on the ground that he had assigned his claim to the Bank of America. After attorneys for both sides argued on questions of law Judge Bondy reserved his decision.

Mr. Goldwyn's suit is based on a contractual clause which calls for payment of bonuses on pictures which bring in additional revenue. The actual dispute concerns payments of interest on bonuses.

Guaranteed Releasing Thirteen Symphonic Short Subjects

Guaranteed Pictures is releasing 13 "Symphonic Featurettes" with music by The National Philharmonic Symphony Orchestra and conducted by Fredrich Feher. Two of the subjects "Aida," from the Verdi opera, and "Rosamunde" by Franz Schubert are now ready for release.

The balance of the series consists of "Stephen Foster Songs," a symphonic arrangement with mixed chorus; "Pittoresque," "Lohengrin Bridal Chorus"; "Negro Spirituals," with chorus; "Capricio Espagnol," by Rimski-Korsakov, with solo instrument; "1812 Overture" by Tschaikowsky, with brass orchestra added in special colors; "Polovetzian Dances," by Borodin with mixed chorus; "Leonore 3 Overture," by Beethoven with special colors; "Tales from Vienna Woods" and "Second Rhapsody," by Liszt, and "Jazz Symphony," Negro folk songs with chorus.

Theater Supply Co. Convention

The National Theater Supply Company managers' convention was held last week at the Hotel Pennsylvania. Walter Green, president, presided at the convention which was attended by executives of International Projector and other equipment manufacturers. On Thursday afternoon Oscar Neu, head of Neu-Made Products, took all those attending the convention through his plant. Managers spent Friday at the home office before returning to their local offices.

New Harris Treasurer

George S. Harrison, at present auditor for the Harris Amusement Co., of Pittsburgh, will become treasurer of the company May 1. George Eby, formerly of Main & Co., will succeed Harrison as auditor.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel......RKO
Adventure in Diamonds, Mel...........Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel...................Foreign
Alias the Deacon, Com.................Univ
Allegheny Uprising, 006, Mel...........RKO
All at Sea, Com....................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.......Col
And So Goodbye, Mel..................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Another Thin Man, 13, Com.-Mel......MGM
Arizona Kid, The, 951, West............Rep
At Good Old Siwash, Com.-Mel........Para

B

Babes in Arms, 9, Mus.-Com.........MGM
Bachelor Mother, 932, Mel..............RKO
Bad Lands, 933, West..................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, 17, Mus.....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel..................Para
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks! Com.....................Col
Big Guy, The, 4016, Mel...............Univ
Bill of Divorcement, Mel...............RKO
Biscuit Eater, The, Mel...............Para.
Billy the Kid Returns, 851, West.......Rep
Black Friday, Mel......................Univ
Blackmail, 5, Mel.....................MGM
Blazing Six Shooters, West.............Col
Blondie Brings Up Baby, Com..........Col.
Blondie on a Budget, Com..............Col
Blondie Takes a Vacation, Com..........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West.........Rep
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3820, Mel...........Mono
Bridal Suite, 938, Com.-Mel............Mono
British Intelligence, Mel.................WB
Brivele Der Mamen, A, Mel...........Foreign
Broadway Melody of 1940, 21, Mus.......MGM
Brother Rat and a Baby, Com...........WB
Brother Orchid, Mel....................WB
Buck Benny Rides Again, Com.........Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West......................RKO
Bullets for Rustlers, West.............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel.......................Col.
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel...........Rep
Calling Philo Vance, Mel................WB
Captain Fury, Mel.......................UA
Career, 930, Mel.......................RKO
Castle on the Hudson, Mel..............FN
Cat and the Canary, The, 3909, Mel......Para
Chalked Out, Mel........................FN
Champ, The, Mel........................MGM
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie McCarthy, Detective, Com.......Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, 3917, Mel.............Mono
Cheyenne Kid, The, West...............Mono
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel.............WB
Chip of the Flying U 4060 West........Univ
Chump at Oxford, Com..................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence Mel...............Foreign
City of Chance, 023, Mel............20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel.................Col
Coast Guard, Mel.......................Col
Code of the Secret Service, 374, Mel.......FN
Colorado Sunset, 846, West...............Rep
Come On, George, Com...............Foreign
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel.........FN
Congo Maisie, 19, Mel..................MGM
Conspiracy, 935, Mel...................RKO
Convicted Woman, Mel..................Col
Covered Trailer 915, Com...............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel..............Mono
Curtain Call, Mel......................RKO

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com.................MGM
Danger Ahead, Mel....................Mono
Danger Flight, 3816, Mel..............Mono
Danger on Wheels, Mel................Univ
Dark Command, The, Mel...............Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West.........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel...........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.......Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel.....Foreign
Desperate Trails, The, 4058, West.......Univ
Destiny, Mel...........................Para
Destry Rides Again, 4002, Mel.........Univ
Devil Is an Empress, Mel............Foreign
Disputed Passage, 3908, Mel.............Para
Dock on the Havel, Mel.................Para
Dr. Cyclops, Mel. (C)..................Para
Dr. Ehrlich's Magic Bullet, Mel..........FN
Doctor Takes a Wife, The, Com...........Col
Double Alibi, Mel.....................Univ
Double Deal, Mel....................St. Rts
Down Our Alley, Mus.-Com...........Foreign
Down the Wyoming Trail, 3864, West...Mono
Down Went McGinty, Mel..............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...............FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, 18, Mel...............MGM
Earthbound, 034, Mel...............20th-Fox
East Side Kids, Mel...................Mono
Edison, the Man, Mel...................MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel...................Para
End of a Day, 9, Mel................Foreign
Enemy Agent, Mel......................Univ
Enemy Within, The, 3922, Mel..........WB
Englishman's Home, An, Mel.........Foreign
Entente Cordiale, Mel...............Foreign
Escape, The, Mel...................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, Mel....................FN
Eternally Yours, Mel....................UA
Everybody's Hobby, 376, Com...........FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel...................Univ

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel.............MGM
Fatal Hour, Mel.......................Mono
Fifth Avenue Girl, 934, Com...........RKO
Fight for Peace, The, 3831, Mel.......Mono.
Fighting Gringo, 986, West...........RKO
Fighting Mad, 3937, West.............Mono
Fighting 69th, 451, Mel..................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus.................Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel.............RKO
Five Little Peppers and How They Grew, Com. ....Col.
Five Little Peppers at Home, Com.......Col
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com...............RKO
Forgotten Woman, The, 3031, Mel.......Univ
40 Little Mothers, Com.................MGM
For Women Only, 037, Mel...........20th-Fox
Four Feathers, Mel. (C)................UA
Four Wives, 453, Mel....................FN
Framed, 4032, Mel.....................Univ
French Without Tears, Com.............Para
Frontier Marshal, West.............20th-Fox
Frozen Limits, Com..................Foreign
Fugitive at Large, Mel..................Col
Fugitive from Justice, Mel.............WB
Full Confession, 003, Mel...............RKO

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, Mel. ....Para.
Girl and the Gambler, 926, Mel........RKO
Girl from Mexico, 928, Com.-Mel.......RKO
Girl from Rio, 3825, Mel.............Mono
Girl Must Live, Com................20th-Fox
Golden Boy, Mel........................Col
Golden Gloves, Mel.....................Para
Gold Star Mothers, Mel.............Producers
Gone With the Wind, Mel. (C).......MGM
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.......Col.
Goose Step, Mel....................Producers
Gorilla, The, 944, Com.-Mel........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel................Para
Granny Get Your Gun, Mel.............WB
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, Mel........................Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel..................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com...........MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Hero for a Day, 4035, Mel..............Univ
Heroes in Blue, 3919, Mel.............Mono
Hidden Enemy, Mel....................Mono
Hidden Power, Mel......................Col
High School, 028, Com.............20th-Fox
His Girl Friday, Mel....................Col
Hollywood Cavalcade, Mel. (C)......20th-Fox
Honeymoon in Bali, 3904, Com.........Para
Honeymoon Deferred, Mel..............Univ
Honeymoon's Over, The, 024, Com-Mel. 20th-Fox
Hoots, Mon! Com.....................Foreign
Hotel Imperial, 3836, Mel..............Para
House Across the Bay, Met...............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel...............Foreign
House of Fear, The, 3038, Mel..........Univ
House of Seven Gables, Mel............Univ
Human Monster, The, Mel.............Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Met a Murderer, Mel...............Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel................RKO
In Old Monterey, 847, West.............Rep
Inside Information, 3039, Mel...........Univ
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.............UA
Invisible Killer, The, Mel.........Producers
Invisible Man Returns, Mel............Univ
Invisible Stripes, 408, Mel...............WB
Invitation to Happiness, Com.-Mel.......Para
Irene, Mus. ....RKO
Irish Luck, Mel.........................Mono
I Stole a Million, 3007, Mel............Para
Island of Lost Men, 3848, Mel.........Para
Isle of Destiny, Mel...................RKO
I Take This Woman, 26, Mel..........MGM
It All Came True, Mel.................W.B.
It Could Happen to You, 950, Mel...20th-Fox
It's a Date, Mus.-Com.................Univ
It's a Wonderful World, 936, Com.-Mel..MGM
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel. ....Para
Jeepers Creepers, 914, Com...............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel........................WB
Judge Hardy and Son, 16, Com.........MGM
Just William, Com. ....Foreign

K

Kansas Terrors, The, 951, West.........Rep.
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel..............WB
Kid from Texas, Mel...................MGM
King of the Lumberjacks, Mel...........WB
Knights of the Range, West............Para
Konga, the Wild Stallion, Mel..........Col

L

Lady Dick, Mel. ....FN
Lady of the Tropics, 947, Mel.........MGM
La Immaculada, Mel. ....Foreign
Lambeth Walk, Com...................MGM
La Noche de los Maxas, Mel...........Foreign
Llano Kid, 3913, West.................Para
Last Desire, Mel.....................Foreign
Last Express, 3028, Mel................Univ
Laugh It Off, 4026, Mel...............Univ
Law of the Pampas, 3955, West.........Para
Law of the Texan, West.................Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Legion of Lost Flyers, 4053, Mel.......Univ
Legion of the Lawless, 082, West........RKO
Light of the Western Stars, West.........Para
Light That Failed, The, Mel............Para
Lillian Russell, Mus...............20th-Fox
Lion Has Wings, Mel...................UA
Little Accident, 4019, Com............Univ
Little Orvie, Com.....................RKO
Little Miss Broadway, Mus..........20th-Fox
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, Mus........................Para
Lone Wolf Strikes, Mel...............Col
Lost on the Western Front, Mel.......Foreign
Lost Squadron, The, 994, Mel...........RKO
Lucky Night, 933, Com...............MGM
Lucky Texan, West.....................Mono

M

Mademoiselle Ma Mere, Com.........Foreign
Mad Empress, The, 420, Mel.............WB
Magnificent Fraud, The, 3847, Mel.......Para
Main Street Lawyer, 905, Mel...........Rep
Maisie, 940, Com.-Mel................MGM
Man About Town, 3845, Com...........Para
Man from Dakota, 24, Mel.............MGM
Man from Oklahoma, West.........Producers
Man from Montreal, 4054, Mel.........Univ
Man from Sundown, The, West...........Col
Man from Texas, 3865, West...........Mono
Man in the Iron Mask, Mel..............UA
Man of Conquest, 801, Mel..............Rep
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel................FN
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Marines Fly High, Mel..................RKO
Married and in Love, 014, Mel.........RKO
Marseillaise, Mel. ....Foreign
Marshall of Mesa City, 081, West......RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel...........RKO
Men Without Souls, Mel.................Col
Mercy Plane, Mel...................Producers
Mexican Spitfire, 016, Com.-Mel........RKO
Mickey the Kid, 816, Mel................Rep
Midas Touch, The, Mel...............Foreign
Middle Watch, The, Com..............Foreign
Mikado, The 4044, Mus. (C)............Univ
Millionaire Playboy ....RKO
Million Dollar Legs, 3846, Mel.........Para
Mill on the Floss, Mel..............Foreign
Miracle on Main Street, Mel.............Col
Miracles for Sale, 946, Mel............MGM
Mirele Efros, Mel. ....Foreign
Missing Evidence, 4028, Mel...........Univ
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Money to Burn, 917, Com...............Rep
Mountain Rhythm, 845, West............Rep
Murder on the Yukon, Mel.............Mono
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
Mutiny on the Bounty, 536, Mel.......MGM
My Favorite Wife, Com.................RKO
My Little Chickadee, Com.............Univ
My Son Is Guilty, Mel.................Col
My Son, My Son, Mel...................UA
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel ....WB
Nancy Drew, Trouble Shooter, 324, Mel....WB
Naughty But Nice, 311, Com.-Mel.......WB
Never Say Die, 3832, Com.............Para
New Frontier, 868, West.................Rep
New Moon, Mus.......................MGM
News Is Made at Night, 953, Mel...20th-Fox
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, 3912, Mel............Para
90 Degrees South, Mel...............Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Com......................MGM
No Place to Go, 469, Mel.................FN
Northwest Passage, 25, Mel. (C)......MGM
Nurse Edith Cavell, 001, Mel...........RKO

O

Of Human Bondage, 993, Mel...........RKO
Of Mice and Men, Mel....................UA
Oh, Johnny, How You Can Love, 4021, Mel. ....Univ
Oklahoma Frontier, 4059, West..........Univ
Oklahoma Terror, West.................Mono
Old Maid, The, 452, Mel..................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, Mus......................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com.........Para
One of the Finest, Mel.............Producers
1,000,000 B.C., Mel.....................UA
One Wild Night, Mel..............20th-Fox
Only Angels Have Wings, Mel...........Col
On the Night of the Fire, Mel.......Foreign
Opened By Mistake, Com..............Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.-Mel.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel................Col
Outside the Three Mile Limit, Mel.......Col
Overland Mail, 3857, West.............Mono
Overland Stage Raiders, West...........Rep
Over the Moon, Mel. (C)................UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel................RKO
Papa's Misadventure, Com............Foreign
Parole Fixer, Mel......................Para
Passport to Alcatraz, Mel..............Col
Phantom Strikes, The, 3923, Mel.......Mono
Pinocchio, Cartoon (C)................RKO
Pioneer Days, 3961, West.............Mono
Pioneers of the Frontier, West..........Col
Pioneers of the West, West...............Rep
Poisoned Pen, Mel...................Foreign
Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel.............Rep
Primrose Path, The, Com.-Mel...........RKO
Proud Valley, The, Mel.............Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C)..........................WB

Q

Queen of Destiny, 061 (Mel. (C).......RKO

R

Racketeers of the Range, 984, West......RKO
Raffles, Mel. ....UA
Rains Came, The, Mel.............20th-Fox
Rancho Grande, West....................Rep
Range War, 3954, West.................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel....................UA
Rebecca, Mel. ....UA
Remember? 11, Com...................MGM
Remember the Night, Mel..............Para
Renegade Trail, 3859, West............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, Mel....................FN
Rhythm of the Rio Grande, West.......Mono
Ride 'Em Cowgirl WI-2 West............GN
Riders of Black River, West.............Col
Riders of Destiny, West...............Mono
Riders of the Frontier, West...........Mono
Riders of Pasco Basin, 4062, West.......Univ
Rigadoon, Mel. ....Univ
Rio, 4014, Mel. ....Univ
Road Back, 4074, Mel..................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore Mus................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, 3951, West.........Mono
Rose Marie, 643, Mus.................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rovin' Tumbleweeds, 848, West...........Rep
Riders of the Sea, 3910, Mel...........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.................Mono
Sailor's Lady, Mel. 20th-Fox
Saint in London, 929, Mel..............RKO
Saint's Double Trouble, Mel...........RKO
Saint Strikes Back, 918, Mel...........RKO
Santa Fe Marshal, West................Para
Santa Fe Stampede, 863, West..........Rep
San Francisco, 636, Mel...............MGM
Saturday's Children, Com.-Mel............WB
Scandal Sheet, Mel.....................Col
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret Four, The, Mel.................Mono
Secret of Dr. Kildare, 12, Mel.........MGM
Seventeen, Com. ....Para
She Goes to War, Mel...............St. Rts.
She Married a Cop, Mel.................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, 041, West..........20th-Fox
Shop Around the Corner, 20, Mel.......MGM
Should a Girl Marry? 3830, Mel........Mono
Should Husbands Work? 816, Com.......Rep
Showdown, West. ....Para
Sidewalks of London, Mel..............Para
6,000 Enemies, 938, Mel...............MGM
Sky Patrol, 3815, Mel.................Mono
Slightly Honorable, Mel..................UA
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel...............Rep
Some Like It Hot, 3837, Mus............Para
Song of the Street, Mel...............Foreign
Sons of the Sea, Mel..................Foreign
Sorority House, 924, Mel...............RKO
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com.............Foreign
South of the Border, 941, West...........Rep
Southward Ho, 855, West................Rep
Spellbinder, The, 931, Mel.............RKO
Spy for a Day, Com..................Foreign
Stanley and Livingstone, Mel.........20th-Fox
Star Maker, The, 3851, Mus...........Para
Stars Look Down, The, Mel..........Foreign
Still Water, Com.....................Foreign
Stolen Life, 3864, Mel..................Para
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.................MGM
Stranger from Texas, The, West...........Col
Stronger Than Desire, Mel.............MGM
Student Nurse, Mel.....................WB
Stunt Pilot, 3814, Mel.................Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel....................RKO
Sun Never Sets, Mel...................Univ
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C)........20th-Fox
Sweepstake Winner, Com.................FN
Swift Justice, West................Producers
Swiss Family Robinson, 019, Mel......RKO

T

Taming of the West, West...............Col
Tarzan Finds a Son, 939, Mel...........MGM
Tear Gas Squad, Mel....................WB
Tell No Tales, 35, Mel...............MGM
Ten Days in Paris, Mel.............Foreign
Tevya, Mel. ....Foreign
Texas Stagecoach, West..................Col
Texas Renegades, West.............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.............Foreign
They All Come Out, 943, Mel..........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel............Univ
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel...........Foreign
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel...........Col
Thou Shalt Not Kill, 916, Mel..........Rep
Three Cheers for the Irish, Mel.........FN
Three Sons, 004, Mel..................RKO
Three Texas Steers, 866, West...........Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West.............RKO
Tomboy, Mel...........................Mono
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com.................Col
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel........WB
Torture Ship, Mel.................Producers
Tower of London, 4012, Mel............Univ
Traitor Spy, Mel.....................Foreign
Trapped in the Sky Mel.................Col
20,000 Men a Year, 013, Mel.......20th-Fox
Tropic Fury, 4052, Mel.................Univ
Twinkle, Twinkle, Little Star, Mel...20th-Fox
Two Bright Boys, 4017, Mel............Univ
Two Fisted Rangers, West...............Col
Two's Company, Com....................UA
Two Girls on Broadway, Mel............MGM
Two Thoroughbreds, 013, West.........RKO
Typhoon, Mel. (C) ....Para

U

U-Boat 29, Mel. ....Col
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars, West. ....Mono
Under-Pup, The, 4010, Mel..............Univ
Unexpected Father, 3008, Com..........Univ
Union Pacific, 3835, Mel................Para
Unmarried ....Para
Untamed, Mel. (C).......................Para
Untitled, Com. ....MGM
Untitled "Dr. Kildare," Mel...........MGM

V

Vigil in the Night, 007, Mel............RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, Mel.......................WB
Viva Cisco Kid, 039, Mel...........20th-Fox

W

Wall Street Cowboy, 857, West.........Rep
Wanted by Scotland Yard, 3829, Mel....Mono
War Along the Stage Trail, West.......Para
Ware Case, Mel....................20th-Fox
Waterfront, 325, Mel....................WB
Waterloo Bridge, Mel.............. MGM
Way Down South, 947, Mus......... RKO
Way of All Flesh, Mel..................Para
We Are Not Alone, Mel..................FN
We Shall Meet Again, Mel..............WB
Westbound Stage, 3952, West...........Mono
Western Caravan, West..................Col
West of Carson City, 4061, West........Univ
West of the Divide, West..............Mono
What a Life, 3995, Com...............Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.............Foreign
Winter Carnival, Mel. ....UA
Witness Vanishes, The, 4027, Mel.......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf Call, 3827, Mel..................Mono
Wolf of New York, 918, Mel.............Rep
Woman Is the Judge, A, Mel.............Col
Woman from Hell, Mel..................Para
Women, The, 1, Com.-Mel.............MGM
Women Without Names, Mel...........Para
World Moves On, The, Mel...............WB
Wyoming Outlaw, 867, West............Rep

Y

You Can't Get Away With Murder, 364, Mel. ....FN
Young As You Feel, 032, Com.....20th-Fox
Young Man's Fancy, Mel.............Foreign
Young Mr. Lincoln, 947, Mel........20th-Fox
Young Tom Edison, Mel................MGM
Yukon Flight, 3938, Mel................Mono

Z

Zero Hour, The, 812, Mel............. .Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,'39†	62	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†		
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The	Warren William-Joan Perry	Jan. 26,'40†		
Man From Sundown, The	Charles Starrett-Iris Meredith-Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39, p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72; Sept. 2,'39, p. 57; Sept. 9,'39, pp. 76, 77.)				
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Charles Starrett-Iris Meredith-Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers			
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†		
Bullets for Rustlers	Charles Starrett-Lorna Gray			
(See "In the Cutting Room," Nov. 25,'39.)				
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick			
Five Little Peppers at Home	Edith Fellows-Dorothy Paterson	Feb. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Men Without Souls	John Litel-Rochelle Hudson			
Outside the Three Mile Limit	J. Holt-D. Purcell-I. Ware			
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
(See "In the Cutting Room," Jan. 27,'40.)				
Texas Stagecoach	Charles Starrett-Iris Meredith			
(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)				
Too Many Husbands	Jean Arthur-Fred MacMurray-Melvyn Douglas			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Congo Maisie (A) 19	Ann Southern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59; Jan. 27,'40, p. 72.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	
(See "In the Cutting Room," Jan. 20,'40.)				
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72.)				
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75,76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Melody 1940 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Edison, the Man*	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn			
Florian	Robert Young-Helen Gilbert			
(See "In the Cutting Room," Jan. 20,'40.)				
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Ganville			
Gone with the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71.)				
Man from Dakota 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†		
(See "Arouse and Beware," "In the Cutting Room," Jan. 13,'40.)				
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Northwest Passage 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†		
(See "In the Cutting Room," Oct. 14,'39.)				
Strange Cargo 23	Clark Gable - Joan Crawford - Peter Lorre - Ian Hunter - Betty Compson	Mar. 1,'40†		
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy			
Untitled	Frank Morgan - Billie Burke - Ann Rutherford			
Untitled "Dr. Kildare"	L. Ayres-L. Barrymore-L. Day			
Waterloo Bridge*	Vivien Leigh-Robert Taylor			
Young Tom Edison	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft			
(See "In the Cutting Room," Jan. 13,'40.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Chasing Trouble 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	
(See "In the Cutting Room," Jan. 13,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead	James Newill	Jan. 10,'40†		
Danger Flight (G) 3816	J. Trent-M. Reyolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Fatal Hour (G)	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	*73	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A)	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	62	
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	60	May 20,'39
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†		
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Kid, The	Jack Randall-Louise Stanley	Feb. 24,'40†		
East Side Kids	Dennis Moore-Vince Barnett	Feb. 10,'40†		
Human Monster, The	Bela Lugosi	Mar. 9,'40†		
Murder on the Yukon	James Newill	Feb. 17,'40†		
Rhythm of the Rio Grande	Tex Ritter-Susan Dale			
Tomboy*	Jackie Moran-Marcia Mae Jones	Mar. 16,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G)	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	*58	Jan. 13,'40
Geronimo	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71.)				
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903 (Exploitation: Dec. 16,'39, p. 67.)	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
Our Leading Citizen (G) 3850 (Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
Our Neighbors—the Carters (G) 3911	Fay Baniter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer	W. Henry-V. Dale-R. Paige	Feb. 2,'40†		
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G) (Exploitation: Jan. 27,'40, p. 71.)	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	*90	Jan. 13,'40
Renegade Trail 3859 (See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Sante Fe Marshal (G)	William Boyd-Russell Hayden	Jan. 26,'40†	*69	Jan. 13,'40
Some Like It Hot (G) 3837 (Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
Star Maker, The (G) 3851 (Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835 (Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68; Dec. 23,'39, p. 60.)	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905 (Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) (Exploitation: Jan. 20,'40, p. 66.)	Isa Miranda-George Brent	Mar. 8,'40†	*74	Jan. 20,'40
At Good Old Siwash (See "In the Cutting Room," Dec. 30,'39.)	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser			
Biscuit Eater, The (See "In the Cutting Room," Dec. 30,'39.)	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
Buck Benny Rides Again (See "In the Cutting Room," Jan. 6,'40.)	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
Destiny*	B. Rathbone-E. Drew-J. Howard			
Dr. Cyclops (See "In the Cutting Room," Sept. 23,'39.)	Albert Dekker-Janice Logan	Apr. 5,'40†		
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus			
Farmer's Daughter, The (G) (See "In the Cutting Room," Oct. 21,'39.)	Martha Raye-Charlie Ruggles	Mar. 25,'40†		
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	86	Nov. 11,'39
Golden Gloves (See "In the Cutting Room," Jan. 13,'40.)	Jean Cagney-Richard Denning			
Knights of the Range (See "In the Cutting Room," Nov. 11,'39.)	Russell Hayden-Jean Parker	Feb. 23,'40†		
Light of the Western Stars (See "In the Cutting Room," Nov. 18,'39.)	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
Light That Failed, The (G)	R. Coleman-W. Huston-I. Lupino	Feb. 9,'40†	*99	Dec. 23,'39
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Road to Singapore (See "In the Cutting Room," Dec. 9,'39.)	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
Safari (See "In the Cutting Room," Jan. 13,'40.)	Madeleine Carroll-Douglas Fairbanks, Jr.			
Seventeen (See "In the Cutting Room," Aug. 19,'39.)	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
Showdown	Wm. Boyd-Russell Hayden	May 10,'40†		
Sidewalks of London (Reviewed under the title, "St. Martin's Lane.")	Charles Laughton-Vivien Leigh	Feb. 16,'40†	85	July 9,'38
Typhoon (See "In the Cutting Room," Oct. 28,'39.)	Dorothy Lamour-Robert Preston	May 17,'40†		
Untamed (See "In the Cutting Room," Sept. 23,'39.)	Ray Milland-Patricia Morison-Akim Tamiroff			
War Along the Stage Trail (See "In the Cutting Room," Jan. 20,'40.)	Wm. Boyd-Russell Hayden			
Way of All Flesh (See "In the Cutting Room," Jan. 6,'40.)	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
Woman from Hell	Ralph Bellamy - Jean Cagney - Wm. Henry			
Women Without Names (See "In the Cutting Room," Nov. 11,'39.)	Ellen Drew-Robert Paige	Mar. 15,'40†		

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G) (Reviewed under the title, "Beasts of Berlin.")	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
Invisible Killer, The (See "In the Cutting Room," Nov. 18,'39.)	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
Mercy Plane (See "In the Cutting Room," Dec. 9,'39.)	James Dunn-Frances Gifford	Dec. 4,'39†	58	
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship (See "In the Cutting Room," Sept. 16,'39.)	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Swift Justice	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29.'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847 (Exploitation: Oct. 7,'39, p. 65.)	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801 (Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fonatine	May 15,'39	97	Apr. 15,39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Occ. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S. Tidal Wave (G) 813 (Exploitation: Sept. 30,'39, p. 61.)	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Village Barn Dance 919 (See "In the Cutting Room," Jan. 13,'40.)	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74	
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	Jan. 27,'40
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Pioneers of the West*	Three Mesquiteers			
Rancho Grande	G. Autry-S. Burnette-J. Storey			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006 (Exploitation: Jan. 6,'40, pp. 66, 67.)	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
Bachelor Mother (A) 932 (Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1.'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934 (Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Dec. 22,'39 Sept. 22,'39	83	Aug. 26,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Ellers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 30,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Marines Fly High	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	*60	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders—Shirley Grey	June 30,'39	72	July 1,'39
Saint's Double Trouble (G)	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	*65	Jan. 20,'40
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson-E. E. Horton-Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinios (G) 009	R. Massey-R. Gordon-M. Howard		*100	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Curtain Call*	B. Read-J. Archer-H. Vinson			
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†		
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio	Disney Feature Cartoon	Feb. 23,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Swiss Family Robinson 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91	
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 9,'40†		
(See "In the Cutting Room," Oct. 7,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	58	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	*84	Dec. 23,'39
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Helen Ericson	Mar. 22,'40†	83	Jan. 27,'40
Charlie Chan in Panama 035	Sidney Toler-Jean Rogers	Mar. 8,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
Earthbound 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
For Women Only 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Apr. 19,'40†	*128	Jan. 27,'40
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	Apr. 5,'40†		
Lillian Russell*	A. Faye-D. Ameche-H. Fonda-E. Arnold - W. William - J. Payne-L. Carrillo-Weber & Fields			
Little Old New York 041	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†		
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
They Came by Night 033		Feb. 23,'40†		
Twinkle, Twinkle Little Star	Linda Darnell-John Payne-Mary Beth Hughes-Roland Young			
Viva Cisco Kid, 039	Cesar Romero-Jean Rogers	Apr. 12,'40†		
Young As You Feel 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59	
(See "In the Cutting Room," Dec. 16,'39.)				

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 76.)				
Raffles (G)	David Niven-Olivia de Haviland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce	Jan. 19,'40†		
(See "In the Cutting Room," Dec. 2,'39.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy	Feb. 16,'40†	63	
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†		
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G)	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Gray-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Green Hell (G)	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
Invisible Man Returns (G)	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	*81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Montreal 4054	R. Arlen-A. Devine A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen-Joy Hodges	May 26,'39	61	July 15,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29.'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p.65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon*	B. Burns-P. Moran-D. O'Keefe			
Black Friday	Boris Karloff-Bela Lugosi			
Double Alibi	Wayne Morris-Margaret Lindsay	Mar. 1,'40†		
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
Enemy Agent	Richard Cromwell-Helen Vinson			
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Honeymoon Deferred	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
My Little Chickadee	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Rigadoon	Lola Lane-James Craig	Mar. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G)	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G)	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G)	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G)	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Castle on the Hudson	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 17,'40†		
Dr. Ehrlich's Magic Bullet	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†		
(See "Magic Bullets," "In the Cutting Room," Dec. 30,'39.)				
Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore-Thomas Mitchell-Peter Lorre-Alan Hale	Mar. 16,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence	Boris Karloff-Margaret Lindsay	Jan. 29,'40†		
Brother Rat and a Baby (G)	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	*90	Jan. 13,'40
Calling Philo Vance	J. Stephenson-Margot Stevenson	Feb. 3,'40†		
Child Is Born, A (A) 415	Geraldine Fitzerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p .72.)				
Dead End Kids on Dress Parade (G)	Dead End Kinds-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis-Charles Boyer			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†		
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		*95	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Mar. 23,'40†		
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harber	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley	International		*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Brivele Der Mamen	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Proud Valley, The* (A)	Paul Robeson	ABFD			
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spy for a Day* (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Stars Look Down, The*	Michael Redgrave	Grand National		103	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	73	Nov. 4,'39
Traitor Spy	Bruce Cabot	Assoc. British		87	Dec. 30,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewd; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
A-Ducking They Did Go (4-22-39) 9406	April 7,'39	16½
(3 Stooges)		
All American Blondes (11-11-39) 1423	Oct. 20,'39†	16½
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
Awful Goof, The, 1427	Dec. 22,'39†	17
Charley Chase		
Andy Clyde		
Calling All Curs (9-9-39) 1401	Aug. 25,'39†	17½
(3 Stooges)		
Chump Takes a Bump, The 9433	May 5,'39	18
Charley Chase		
Glove Slingers (1-6-40) 1425	Nov. 24,'39†	18
(All Star)		
Heckler, The 1430	Feb. 16,'40†	2 rls.
Charley Chase		
Mr. Clyde Goes to Washington 1429	Feb. 2,'40†	2 rls.
Andy Clyde		
Mooching Through Georgia (9-9-39) 9438	Aug. 11,'39	19
(All Star)		
Nothing But Pleasure 1428. Buster Keaton	Jan. 5,'40†	17½
Now It Can Be Sold 9434	June 2,'39	17
Andy Clyde		
Oh, You Nazty Spy 1404	Jan. 19,'40†	2 rls.
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct. 6,'39†	18½
(3 Stooges)		
Pest from the West (6-17-39) 9435	June 16,'39	19
Buster Keaton		
Rattling Romeo 9436	July 14,'39	17
Charley Chase		
Rockin' Thru the Rockles 1404	Mar. 8,'40†	2 rls.
(3 Stooges)		
Saved by the Belle (8-2-39) 9408	June 30,'39	17
(3 Stooges)		
Skinny the Moocher 1421	Sept. 8,'39†	16½
Charley Chase		
Star Is Shorn, A 9432	Apr. 21,'39	17
(All Star)		
Static in the Attic 1422	Sept. 22,'39†	19
Walter Catlett		
Teacher's Pest 1424	Nov. 3,'39†	16½
Charley Chase		
Three Sappy People 1403	Dec. 1,'39†	18½
(3 Stooges)		
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407	May 19,'39	16
(3 Stooges)		
CINESCOPES		
Threads of a Nation, The 1972	Jan. 19,'40†	1 rl.
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	10
COLOR RHAPSODIES		
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots' Expedition 1507	Feb. 9,'40†	6½
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Dec. 22,'39†	11
Man-Made Island (6-17-39) 9554	May 26,'39	9
(Frisco Fair)		
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554	Jan. 26,'40†	1 rl.
(color)		
Sojourn in India 9555	July 7,'39	9½
COMMUNITY SING		
No. 8 (4-2-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660	June 16,'39	10
(Romance Songs)		
(New Series)		
No. 1 (9-939) 1651	Aug. 4,'39†	9
(Crosby Hit Songs)		
No. 2 1652	Sept. 8,'39†	9½
(Old Time Songs)		
No. 3 1653	Oct. 13,'39†	10
(College Songs)		
No. 4 1654	Nov. 17,'39†	11
(Stephen Foster Songs)		
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.
FABLE CARTOONS		
Park Your Baby 175	Dec. 22,'39†	6
Little Lost Sheep 1751	Oct. 6,'39†	7
Practice Makes Perfect 1753	Apr. 5,'40†	6
FOOLS WHO MADE HISTORY		
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½
HAPPY HOUR		
Know Your History		
(Remakes from "March of Years")		
No. 3 9473	Apr. 21,'39	11
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11
KRAZY KAT CARTOONS		
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6
MUSIC HALL VANITIES		
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10
PHANTASIES CARTOON		
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½
SCRAPPY CARTOONS		
Scrappy's Rodeo 9756	June 2,'39	6
Worm's Eye View, A (5-20'39) 9755	Apr. 28,'39	7
SCREEN SNAPSHOTS		
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	10
No. 4 1854	Jan. 5,'40†	1 rl.
No. 5 1855	Feb. 9,'40†	1 rl.
No. 6 1856	Mar. 15,'40†	1 rl.
SPECIAL SPORT THRILLS		
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1804	Feb. 22,'40†	1 rl.
Jai Alai (1-6-40) 1802	Nov. 30,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Skiing Technique 1803	Jan. 19,'40†	1 rl.
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½
WASHINGTON PARADE		
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
(Smithsonian Institution)		
No. 1 (11-25-39) 1991	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.
No. 3 1903	Feb. 9,'40†	2 rls.
(Federal Bureau of Investigation)		

MGM

Title	Rel. Date	Min.
CARTOONS		
Art Gallery (6-3-39) W-886	May 13,'39	9
(Color)		
Bear That Couldn't Sleep (7-15-39) (W-887)	June 10,'39	9
(Sepia)		
Blue Danube, The (12-23-39) W-891	Oct. 28,'39	9
(Color)		
Bookworm, The (9-16-39) W-889	Aug. 26,'39	9
(Color)		
Fishing Bear, The W-83	Jan. 20,'40†	8
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Mad Maestro, The W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81	Dec. 9,'39	9
(color)		
CRIME DOESN'T PAY		
No. 23—Help Wanted (7-1-39) P-814	June 10,'39	21
Tom Neal-Jo Ann Sayers		
No. 24—Think First (10-21-39) P-815	Sept. 9,'39	21
Lariane Day-Ann Morriss		
No. 25—Drunk Driving (10-28-39) P-816	Oct. 28,'39	21
Dick Purcell-Jo Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec. 23,'39†	20
Neil Hamilton-Lynn Carver		
No. 27—Know Your Money P-2	Jan. 27,'40†	21
FITZPATRICK TRAVELTALKS		
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	10
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Night Descends on Treasure Island T-57	Jan. 20,'40†	8
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Seattle, Gateway to Northwest T-58	Feb. 17,'40†	1 rl.
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72	Sept. 9,'39†	11
Robert Warwick		
Failure at 50, A (11-18-39) M-73	Oct. 7,'39†	10
Truman Bradley-Jack Mulhall		
Greener Hills, The (7-15-39) M-880	May 27,'39	11
Emmett Vogan-Grace Stafford		
Hollywood Hobbies (6-17-39) M-878	May 13,'39	10
Sally Payne-Joyce Compton		
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes (1-20-40) M-75	Dec. 30,'39†	11
(Sepia)		
Old South, The M-77	Jan. 20,'40†	11
Prophet Without Honor (6-17-39) M-879)	May 20,'39	11
Tom Neal		
Rhumba Rhythm (9-9-39) M-71	Sept. 2,'39†	11
Mary Teen-Sally Blaine		
(Sepia)		
Where Turf Meets Surf M-76	Jan. 6,'40†	11
(Sepia)		
MUSICAL COMEDIES		
Happily Buried (6-3-39) R-805	Apr. 15,'39	20
Anthony Allen-Rita Oehman		
OUR GANG		
Auto Antics (9-16-39) C-942	July 22,'39	10
Alfalfa's Double C-134	Jan. 20,'40†	11
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2 39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10
PASSING PARADE		
(Sepia)		
No. 5—(6-17-39) K-925	May 20,'39	10
(Angel of Mercy) (Sepia)		
No. 6—(6-17-39) K-926	June 17,'39	9
(Yankee Doodle Goes to Town)		
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121	Dec. 9,'39†	11
(Sepia)		
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Main the Right (1-27-40) S-104	Jan. 13,'40†	10
Poetry of Nature (7-8-39)	May 17,'39	10
(Sepia)		
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato (1-6-40) S-103	Dec. 9,'39†	9
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911	Aug. 12,'39	9
(Sepia)		
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Home Movie F-144	Feb. 17,'40†	7
How to Eat (7-8-39) F-958	June 10,'39	10
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

(THE RELEASE CHART--CONT'D)

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Little Lambkin C9-2	Feb. 2,'40†	1 rl.
Small Fry (5-638) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile (1-6-40) K9-3	Nov. 10,'39†	10
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl.
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 9,'40†	1 rl.
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39†	11
Here's Hal (1-6-40) A9-4	Nov. 24,'39†	10
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl.
Moments of Charm of 1940 (10-4-39) A9-2 Phil Spitalny & Girl Or.	Oct. 13,'39†	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov. 17,'39†	11
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Sugar Wind V8-5	Jan. 19,'40†	1 rl.
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39†	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 10—P8-10	May 5,'39	1 rl.
No. 11—6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) E 8-8 (Special)	Apr. 7,'39	22
Females is Fickle E9-3	Feb. 23,'40†	1 rl.
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearian Spinach E9-2	Jan. 19,'40†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10
No. 3—(1-20-40) J9-3		10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts (1-27-40) R9-6	Dec. 8,'39†	10
No. 71—Bowling Skill R9-7	Jan. 26,'40†	1 rl.

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept. 29,'39†	1 rl.
Merry Wives of Windsor... (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39†	18

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—L9-3	Jan. 19,'40†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Tile	Rel. Date	Min.
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Slightly at Sea	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—(1-6-40) 04,204	Dec. 1,'39†	11

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17
No. 6—Republic of Finland, 1919-1940 (1-20-40) 03,106		18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	11

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Marriage Go-Round 93,204	July 28,'39	18
Dog-Gone 93,208	Apr. 21,'39	16
Twinpuplets 03,204	Jan. 26,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,39†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	17
Sagebrush Serenade 93,504	June 6,39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Soldiers of Sea 94,608	Apr. 7,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Swinguette (7-15-39)	May 26,'39	8
West Wall (1-6-40) 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo ((8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers (4-29-39) 94,309	Apr. 21,'39	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Billposters, The 04,105	Apr. 9,'40†	1 rl.
Day in a Dog's Life 04,109	July 12,'40†	1 rl.
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Date 04,106	May 10,'40†	1 rl.
Donald's Dog Laundry 04,103	Mar. 8,'40†	1 rl.
Donald's Outboard Motor 04,107	May 31,'40†	1 rl.
Donald's Vacation 04,108	June 21,'40	1 rl.
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Magician Mickey 04,110	Aug. 2,'40†	1 rl.
Officer Duck 04,101	Sept. 22,'39†	8
Riverter 04,102	Feb. 16,'40†	1 rl.
Sea Scout 94,115	June 30,'39	8
Tugboat Mickey 04,104	Mar. 29,'40†	1 rl.
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 3 9603	Mar. 31,'39	10
Fashion Forecast, No. 4 9604	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10

LEW LEHR

Title	Rel Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel Date	Min.
Evergreen Empire The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Tempest Over Tunis 9107	June 9,'39	11

TERRY-TOONS

Title	Rel Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl.
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Nutty Network, The 9527 (color)	Mar. 24,'39	7
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	1 rl.
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7

ED THORGERSEN (Sports)

Title	Rel Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Feb. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Lebanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skiis")	Apr. 10,'39	9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
No. 66—(9-30-39) 4351...Sept. 25,'39†.9....
No. 67—(10-14-39) 4352...Oct. 16,'39†.9....
No. 68—(10-14-39) 4353...Nov. 13,'39†.9....
No. 69—(12-23-39) 4354...Dec. 11,'39†.8....
No. 70—(12-30-39) 4355...Dec. 25,'39†.8....
No. 71—4356 ....Jan. 15,'40†.9....
No. 72—4357 ....Feb. 5,'40†.1 rl..

LANTZ CARTUNES

Arabs with Dirty Fezzes
(8-26-39) 3259 ....July 31,'39..7....
Bird on Nellie's Hat
(7-8-39) 3257 ....June 19,'39..7....
Bola Mola Land (5-27-39)
3256 ....May 29,'39..7....
Charlie Cuckoo (5-13-39)
3254 ....Apr. 24,'39..7....
Crack Pot Cruise 3253.....Apr. 10,'39..6½..
Nellie of the Circus
(5-20-39) 3255..........May 8,'39..7....
Silly Superstition (9-23-39)
3262 ....Aug. 28,'39..7....
Slap Happy Valley 3261...Aug. 21,'39..7....
Snuffys Skunk's Party
(9-23-39) 3260..........Aug. 7,'39..7....
Stubborn Mule (8-12-39)
3258 ....July 3,'39..7....

LANTZ COLORED CARTUNES

A-Hunting We Will Go
(7-15-39) 4621..........Sept. 4,'39†.7....
Andy Panda Goes Fishing
4265 ....Jan. 22,'40†.8....
Life Begins for Andy Panda
(9-23-39) 4262 ....Oct. 9,'39†.8½..
Scrambled Eggs 4263......Nov. 20,'39†.8¾..
Sleeping Princess, The
(12-2-39) 4264 ....Dec. 4,'39†.9....

MENTONE MUSICAL COMEDIES

Cafe Boheme (4-1-39)
3229 ....Apr. 12,'39.17....
Ray Smeck & Islanders
Gals and Gallons (6-3-39)
3232 ....July 12,'39.17½..
East and Dumke
Pharmacy Frolics (5-20-39)
3230 ....May 17,'39.18....
Three Playboys
Swing Sanitarium (5-20-39)
3231 ....June 14,'39.18....
Dorothy Stone-Chas. Collins
With Best Dishes (6-3-39)
3233 ....Aug. 9,'39.17....
Charles Kemper

SPECIAL

March of Freedom
(5-20-39) 4110..........Sept. 6,'39†20....

STRANGER THAN FICTION SERIES

No. 61—Novelty (4-22-39)
3372 ....Apr. 3,'39..9....
No. 62—Novelty (5-20-39)
3373 ....May 1,'39..9....
No. 63—Novelty (6-3-39)
3374 ....June 5,'39..9....
No. 64—Novelty (9-9-39)
3375 ....July 3,'39.10....
No. 65—Novelty (7-15-39)
3376 ....Aug. 7,'39..9½..
No. 66—Novelty (10-21-39)
4371 ....Sept. 18,'39†.8½..
No. 67—Novelty (10-14-39)
4372 ....Oct. 9,'39†.9....
No. 68—Novelty (10-28-39)
4373 ....Nov. 6,'39†.9....
No. 69—Novelty (1-6-40)
4374 ....Dec. 4,'39†.9....
No. 70—Novelty (12-23-39)
4375 ....Dec. 25,'39†.9....
No. 71—Novelty 4376......Jan. 8,'40†.1 rl..
No. 72—Novelty 4377......Jan. 29,'40†.1 rl..
No. 73—Novelty 4378......Feb. 19,'40†.2 rls.

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39)
4221 ....Sept. 6,'39†17....
Pinky Tomlin-Joy Hodges
Bullets and Ballads 4226..Feb. 14,'40†.2 rls.
Rhumba Land (1-6-40)
4223 ....Nov. 15,'39.18....
Wini Shaw
Rhythm Jamboree 4225.....Jan. 17,'40†.2 rls.
Judy Starr
Snow Follies (1-6-40)
4224 ....Dec. 13,'39†18....
Lillian Roth
Swing Hotel (10-14-39)
4222 ....Oct. 18,'39†18....
Wini Shaw

VITAPHONE

BROADWAY BREVITIES

Title Rel. Date Min.
A Fat Chance 4024........Mar. 25,'39..2 rls.
Johnny Perkins
Rollin' in Rhythm 4025...Apr. 15,'39..2 rls.
Seeing Spots 4026........Apr. 29,'39..2 rls.
Duke McHale
You're Next to Closing
4027 ....May 13,'39..2 rls.
Cross and Dunn
Broadway Buckaroo
(6-17-39) 4028..........June 3,'39.20....
Red Skeleton
Quiet Please (5-27-39)
4006 ....July 1,'39.20....
Fritz Feld. (Color)
Wardrobe Girl 4029.......June 17,'39.......
Ginger Manners
A Swing Opera 4030......July 22,'39..2 rls.
Tess Gardella
Seeing Red (8-26-39)4018.Aug. 26,'39.20....
Red Skeleton
Slapsie Maxie (9-16-39)
5303 ....Sept. 10,'39†17....
Maxie Rosenbloom
Ride, Cowboy, Ride
(10-21-39) 4008........Sept. 9,'39.20....
Dennis Morgan
Ice Frolic (10-14-39) 5102.Oct. 28,'39†20....
Eleanor Gardner
World's Fair Junior
(10-28-39) 5104 ....Dec. 9,'39†20....
Royal Rodeo, The
(12-9-39) ....Nov. 25,'39†15....
John Payne
Remember When (9-16-39)
5101 ....Jan. 20,'40†20....
Eaton Boys
One for the Books (1-6-40) ....20....

CANYON KIDDIES

Mighty Hunters
(1-20-40) ....7...

COLOR PARADE

Mechanix Illustrated, No. 4
(5-27-39) 4609..........Apr. 22,'39.10....
For Your Convenience
(6-17-39) 4610..........May 20,'39.10.. .
Mechanix Illustrated, No. 5
4612 ....June 17,'39..1 rl..
Modern Methods (8-12-39)
4611 ....July 15,'39.10....
Mechanix Illustrated, No. 6
4613 ....Aug. 5,'39..1 rl .
Mechanix Illustrated, No. 1
(9-2-39) 5401...........Sept. 30,'39†10..
American Saddle Horses
(12-2-39) 5402.........Nov. 11,'39†.1 rl..
Mechanix Illustrated, No. 2
5403 ....Dec. 2,'39†.1 rl..
New Horizons (1-13-40)
5104 ....Jan. 6,'40†10....

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Chained (4-15-39) 4308...Apr. 1,'39.12....
Voodoo Fires (5-27-39)
4309 ....May 6,'39.12....
Haunted House (6-24-39)
4310 ....June 3,'39.12....
Lives in Peril 4311......July 1,'39..1 rl..
Three Minute Fuse (9-2-39)
4312 ....July 29,'39.11....
Verge of Disaster 4313....Aug. 26,'39..1 rl..

HISTORICAL TECHNICOLOR FEATURETTES

Sons of Liberty (3-25-39)
4005 ....May 20,'39.20....
Claude Rains
Bill of Rights (9-16-39)
4007 ....Aug. 19,'39†20....
Monroe Doctrine (10-28-39)
5001 ....Oct. 14,'39†16....
Old Hickory (1-6-40)
5003 ....Dec. 23,'39†17....

LOONEY TUNES

No 68—Porky and Teabiscuit (5-20-39) 4811..Apr. 1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812............May 13,'39..1 rl..
No. 70—Polar Pals
(6-17-39) 4813..........June 3,'39..7....
No. 71—Scalp Trouble
4814 ....June 24,'39..1 rl..
No. 72—Porky's Picnic
4815 ....July 15,'39..1 rl..
No. 73—Wise Quack
(8-19-39) 4816..........Aug. 5,'39..7....
No. 74—Porky's Hotel
5601 ....Sept. 2,'39†.1 rl.
No. 75—Jeepers Creepers
(9-30-39) 5602..........Sept. 23,'39†.7....
No. 76—Naughty Neighbors
(11-4-39) 5603 ....Nov. 4,'39†.1 rl..
No. 77—Pied Piper Porky
(11-25-39) 5604.........Nov. 4,'39†.7....
No. 78—Porky the Giant
Killer 5605 ....Nov. 18,'39†.1 rl..
No. 79—The Film Fan
(1-6-40) 5606 ....Dec. 16,'39†.7....
No. 80—Porky's Last Stand
5607 ....Jan. 6,'40†.1 rl..

MELODY MASTERS

Dave Apollon and Orch.
4711 ....Apr. 22,'39..1 rl..
Clyde McCoy and Orch.
(5-27-39) 4712..........Mar. 18,'39.10....
Artie Shaw and Orch.
(4-8-39) 4713 ....Apr. 28,'39.10....
Larry Clinton and Orch.
4714 ....May 20,'39..1 rl..
Leith Stevens and Orch.
(6-17-39) 4715..........June 10,'39.10....
Rita Rio and Orch. 4716..July 1,'39..1 rl..
Will Osborne and Orch.
(8-5-39) 4717..........July 22,'39†10....
Eddie Delange and Orch.
4718 ....Aug. 12'39..1 rl..
Swing Styles (9-16-39)
5501 ....Sept. 2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502..Sept. 30,'39†10....
Rubinoff and His Violin
(11-11-39) 5503.........Nov. 11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504..Dec. 30,'39†10....
Frances Carroll and the
Coquettes (12-30-39)
5505 ....Feb. 17,'40†10....

MERRIE MELODIES

(In Color)

No. 78—Presto Chango
4514 ....Mar. 25,'39..1 rl..
No. 79—Bars and Stripes
Forever 4515............Apr. 8,'39..1 rl..
No. 80—Daffy Duck and
Dinosaur (4-22-39) 4516.Apr. 22,'39..7....
No. 81—Thugs with Dirty
Mugs 4517 ....May 6 '39..1 rl..
No. 82—Naughty But Mice
4519 ....May 10,'39..1 rl..
No. 83—Believe It or Else
4520 ....June 3,'39..1 rl..
No. 84—Hobo Gadget Band
(6-17-39) 4518 ....June 17,'39..7....
No. 85—Old Glory
(6-17-39) 4521 ....July 1,'39.10....
No. 86—Dangerous Dan
McFoo 4522 .. ..July 15,'39..1 rl..
No. 87—Snow Man's Land
4523 ....July 29,'39..1 rl..
No. 88—Hare-Um Scare-Um
(8-12-39) 4524..........Aug. 12,'39..7....
No. 89—Detouring America
(9-9-39) 4525 ....Aug. 26,'39..7....
No. 90—Little Brother Rat
4526 ....Sept. 2,'39..1 rl..
No. 91—Sioux Me 5301...Sept. 9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39)
5503 ....Sept. 23,'39†.1 rl..
No. 93—Little Lion Hunter
5302 ....Oct. 7,'39†.1 rl..
No. 94—The Good Egg
5304 ....Oct. 2,'39†.1 rl..
No. 95—Fresh Fish
(11-18-39) 5305 ....Nov. 4,'39†.7....
No. 96—Fagin's Freshmen
(12-2-39) 5306 ....Nov. 18,'39†.1 rl..
No. 97—Sniffles and the
Bookworm 5307 ....Dec. 2,'39†.1 rl..
No. 98—Screwball Football
(1-13-40) 5308 ....Dec. 16,'39†.7....
No. 99—The Curious Puppy
5309 ....Dec. 30,'39†.1 rl..

TECHNICOLOR SPECIALS

Romance in Color 4404....Aug. 19,'39..1 rl..

VITAPHONE VARIETIES

The Crawfords "At Home"
4909 ....Apr. 15,'39..1 rl..
Dean of the Pasteboards
(5-27-39) 4910 ....May 27,'39.10....
Luis Zingone
Right Way, The (6-17-39)
4908 ....July 1,'39..9....
Irene Rich
Witness Trouble 4911......July 29,'39..1 rl..
Grouch Club
One Day Stand (8-26-39)
4912 ....Aug. 19,'39.10....
Vote Trouble (9-16-39)
5701 ....Sept. 9,'39†.9....
Grouch Club
History Repeats Itself
(10-14-39) ....10....
Sword Fishing (10-14-39)
5702 ....Oct. 21,'39†10....
An Organ Novelty-(11-4-39)Jan. 13,'40†.9....
Mr. & Mrs. Jesse Crawford

OTHER PRODUCT

ALLIANCE

Title Rel. Date Min.
Birth of the Movies......Sept. 1,'39.22....

AMERICAN RED CROSS

Footsteps (5-27-39)...................11....

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old
(6-3-39) ....25....

ATLAS

Pyramids of Mexico, The
(1-20-40) ....11....
Xochimilco (1-13-40)..................11....

BRITISH

Border Collie (8-12-39).....................
Reporter Investigates
Liberty (5-6-39) ....17....

CENTRAL

Chinook's Children (6-3-39)............10....
Zoo in Manhattan
(11-18-39) ....10....

ENNIS

Memory Lingers On, The
(8-5-39) ....10....

FRENCH FILM EXCHANGE

Ave Maria (7-15-39).........................
Rembrandt (7-15-39)........................
Trip to the Sky (7-1-39)..............10....
Violin, The (9-23-39).................10....

G. P. O.

"Do It Now" (9-30-39).................11....
Health for the Nation
(7-15-39) ....
Spare Time (6-17-39)........................
Men in Danger (6-17-39).....................

LENAUER INTERNATIONAL

Getting Your Money's
Worth, No. 3 (10-21-39)..............1 rl..

PARAMOUNT BRITISH

'Arf a Mo' Hitler
(10-28-39) ....28....

PATHE COMMERCIAL

Homes of Today (11-18-39)..............11....
Miracles of Modernization
(7-8-39) ....8....

SPECTATOR-DENNING

Point of View (6-3-39).......................

U. S. FOREST SERVICE

4,000 Gifts of the Forest
(8-26-39) ....2 rls.

WORLD

City, The (5-20-39)....................44....

YORKE

Couriers of the Nation
(12-9-39) ....17....
Ninth States, The
(10-7-39) ....22....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title Rel. Date Min.
Overland with Kit Carson
(9-2-39) ....July 21,'39.......
Bill Elliott-Iris Meredith
Shadow, The (1-13-40) 1140.Nov. 24,'39†.2 rls.
(each)
Victor Jory-Veda Ann Borg (1 episode 31 min.)
(15 episodes)

REPUBLIC

Title Rel. Date Min.
Daredevils of the Red
Circle (6-10-39) 871....June 10,'39.18....
Charles Quigley-Herman Brix (each)
Dick Tracy's G-Men
(8-19-39) 872...........Sept. 2,'39.......
(15 episodes) (1st episode 29 min.)
Ralph Byrd
Drums of Fu Manchu.....Mar. 15,'40†......
Henry Brandon-Luana Walters
(15 episodes)
Zorro's Fighting Legion Dec. 16,'39.18....
(12-2-39) 873 ....(1st episode 30 min.)
Reed Hadley (each)

UNIVERSAL

Title Rel. Date Min.
Flash Gordon Conquers
the Universe ....Apr. 9,'40†......
Larry (Buster) Crabbe
Green Hornet, The
(12-2-39) 4781-93.......Jan. 9,'40†21....
Gordon Jones-Anne Nagel (each)
(13 episodes)
Oregon Trail, The
(5-20-39) 4581-95.......July 4,'39†21....
John Mack Brown-Louise Stanley (each)
(15 episodes)
Phantom Creeps, The
(9-2-39) 4681-92........Oct. 17,'39†21....
Bela Lugosi-Dorothy Arnold (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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WANTED—SMALL TOWN THEATRE, NEW York or New England. BOX 1207, MOTION PICTURE HERALD.

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

WILL BUY, LEASE GOOD THEATRE, SMALL town, Midwest or South. BOX 1237, MOTION PICTURE HERALD.

FOR SALE, MODERN SMALL TOWN THEATRE, southwestern Ohio. Favorable lease. BOX 1244, MOTION PICTURE HERALD.

WILL SELL COMPLETELY EQUIPPED THEATRE. Filer, Idaho, population, 1,400. Running four days a week. Cash price, $6,000, accept $1,500 down. CLYDE SMITH, Albion, Idaho.

BUSINESS OPPORTUNITIES

NEWS GATHERING ORGANIZATION SPONSORING spot news for theatres offering territorial franchises to men financially able to operate branch bureaus. Experience in theatre or newspaper work not essential but preferred. Reputable businessmen who can operate own business locally have splendid opportunity with this unusual service. Give complete details and bank references in first letter to insure interview. Territories now being closed. BOX 1205A, MOTION PICTURE HERALD.

POSITIONS WANTED

OPERATOR-MANAGER. YOUNG, AGGRESSIVE, experienced publicity and advertising. Anywhere. BOX 1241, MOTION PICTURE HERALD.

COMPETENT THEATRE MANAGER, 32, wants new position, now employed, best references BOX 1245, MOTION PICTURE HERALD.

THEATRE MANAGER, THROUGHLY EXPERIENCED, will go anywhere. BOX 148, Coral Gables, Fla.

WILL SERVE APPRENTICESHIP AS OPERATOR, will go anywhere, replies strictly confidential. BOX 101, Narrowsburg, N. Y.

NEW GENERAL EQUIPMENT

PAYMENTS UP TO THREE YEARS ON THEATRE equipment at S.O.S.! Buy projectors, lamps, chairs, whatever's needed now—pay later. Write S. O. S. CINEMA SUPPLY CORP., New York City.

SWAMPED WITH ORDERS FROM OUR Jubilee sale catalog—they all ask how we do it—hurry—write for your copy and save real cash! S. O. S. CINEMA SUPPLY CORP., New York City.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE — COMPLETE PICTUR FONE sound with double channel amplifier. CRYSTAL THEATRE, Ligonier, Ind.

35MM. PORTABLE TALKIE PROJECTOR, DeVry type (2,000 foot), $125. Theatre talkie outfit, $250. Sacrifice other property deceased showman. List WOODWARD, Jnr., Morrisville, Pa.

1,200 FINE OPERA CHAIRS, USED. REASONABLY priced for immediate sale. Wonderful condition. RIALTO THEATRE, Paducah, Kentucky.

EXCEPTIONAL BARGAIN FOR QUICK TURNover. 1,200 used upholstered opera chairs, $1.50 each. MOVIE SUPPLY CO., 1318 S. Wabash, Chicago.

YOU CAN RESEAT NOW AT PRICES FITTING your purse! Thousands of reconditioned veneer and upholstered seats to choose from, 75c up. S. O. S. CINEMA SUPPLY CORP., New York City.

COMPLETE $1,500 BOOTH EQUIPMENT FOR unpaid balance $850, spot cash. MOVIE SUPPLY COMPANY, 1318 S. Wabash Ave., Chicago.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price, $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

WANTED

WANTED — COMPLETE POWERS PROJECTors or heads, 6A's or 6B's. Also lamps, rectifiers or what have you. BOX 1243, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

WORLD-WIDE SUPREMACY

NINE out of the Ten Best Pictures chosen in the *Film Daily's* 1939 critics' poll were made on Eastman Negative Films. Two of the Ten Best Pictures were made in England, and both were on Eastman—striking evidence of the world-wide recognition of this film's excellence. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

NINE OF THE "TEN BEST" ON EASTMAN NEGATIVE

The Prize Baby
MAKES AN ANNOUNCEMENT!

THIS IS A GRAND occasion for us. We feel warm, happy and grateful and we want to thank you . . . Exhibitor Leaders, Exhibitors, Producers, Trade Paper Publishers and Editors . . . the whole industry . . . for the hundreds of congratulatory messages you sent on the creation of our new child . . . **ADVERTISING ACCESSORIES, INC.**

- In this new addition to the **NATIONAL SCREEN** family we assume a tremendous obligation to our customers, to the distributors whose product we handle and to the industry. Our aim is satisfied customers . . . good, showmanship theatre advertising that will help you sell your show . . . and increased service . . . **NATIONAL SCREEN** Service! . . . and fair dealing to all.

- We have nothing to sell but advertising. Trailers on the screen through **NATIONAL SCREEN SERVICE.** Lobby displays through **NATIONAL SCREEN ACCESSORIES, INC.,** and now the complete line of distributor accessories for all companies serviced through the new baby . . . **ADVERTISING ACCESSORIES, INC.** Our aim has been and always will be to give you the best theatre advertising it is possible to produce at the fairest prices.

- Accessories for all companies serviced through the new **ADVERTISING ACCESSORIES, INC.,** will be available to you on a rental basis with current rental prices prevailing.

THERE WILL BE NO INCREASE IN PRICES!

- *That means immediate savings to those exhibitors who now buy their accessories outright. And, peering into the future, we feel certain that as our organization develops and our business increases we will be able to make substantial reductions in the price of accessories, as we did with trailers. Our record speaks for itself.*

- We have been in business twenty-one years and as our business has grown we have shared the benefits with our customers in reduced prices and superior service. We will continue to share, for we have learned during the years that fair dealing pays dividends.

- We are optimistic about our future and the future of motion pictures. The whole **NATIONAL SCREEN SERVICE ORGANIZATION** has been built around men with the ability to accept and foresee new trends . . . to inject new creative inspiration into theatre advertising.

- *We will continue to build that way, with the new baby too,* ***ADVERTISING ACCESSORIES, INC.,*** *devising new ways and means of bringing more people into your theatres through these great mediums of theatre advertising . . .* **TRAILERS . . . LOBBY DISPLAYS . . . ACCESSORIES.**

- We repeat—**ADVERTISING ACCESSORIES, INC.,** entails many heavy obligations. A tremendous financial obligation to our **COMPANY** . . . a serious obligation to **DISTRIBUTORS** whose productions we handle . . . an important obligation to **EXHIBITORS** whom we service. We will try to meet them in the same manner that we have always met our obligations.

- *For it has been a rule of our business life to let performance be our best advertisement. We will continue to live by that rule.*

NATIONAL *Screen* SERVICE · NATIONAL *Screen* ACCESSORIES

ADVERTISING ACCESSORIES, INC.

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N.

MOTION PICTURE HERALD

Radio's 50 Kinds of Giveaways Compete for Theatres' Patrons

U. S. Puts Majors Under Fire in Quizzing Executives in Suit

Television's "Dark Secrets" Are Paraded by Laboratory for FCC

Studios and Labor at Deadline On 10% Increase for 13,000

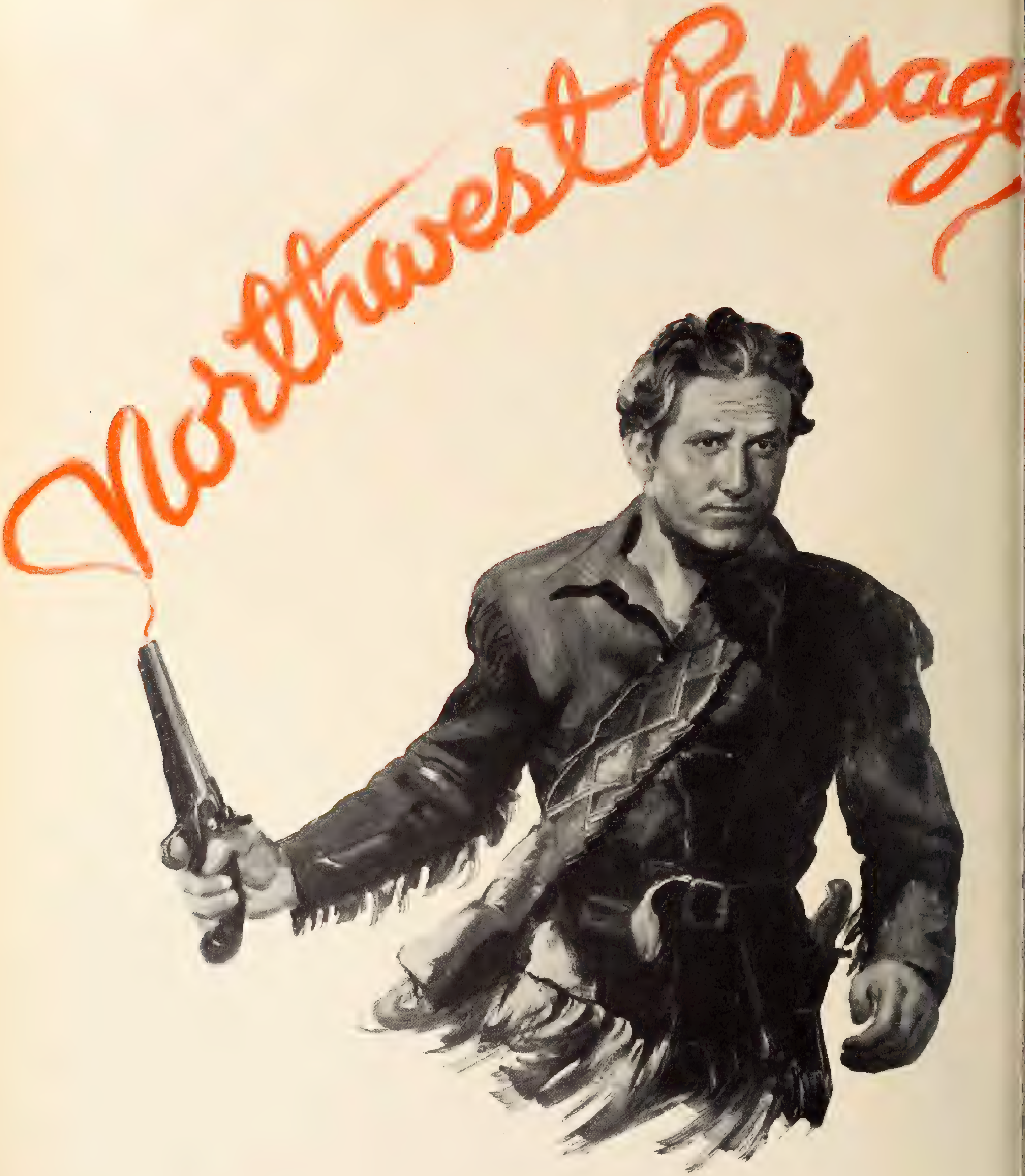
In "Better Theatres":

SPECIAL ARTICLES ON REMODELING

VOL. 138, NO. 6 In Two Sections — Section One **FEBRUARY 10, 1940**

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A. March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents

right 1940 by Quigley Publishing Company


Northwest Passage

WATCH THE MOVIE SKY!

'69th' At 55G A RECORD

New York—Strand

A powerful pounding is being given the Strand, which has been playing to long early lines ever since bringing in 'Fighting 69th' and Paul Whiteman Friday morn-
ing (26). A new high under the
pit-band policy established a
ouple years ago is being set.

HELD OVER!

th' Cracks
ila. Record
ith $29,000

Philadelphia—Fox
ress buildup, plugs by veter-
' organizations and word-of-
uth is sending this one into
e bonanza class with a record-
acking $29,000. Large crowds
at have been fighting their way
to the Fox. War epic is setting
new record for this house with a
uper-forte $29,000, *almost $2,500*
igher than any film has done here.

HELD OVER!

9th' Hits K.C.
r Fine $9,200

Kansas City—Orpheum
k of the regular film trade
g to the Orpheum. Film is
g among the best on the
books and is certain of a
r.

HELD OVER!

gney Nifty
$11,000

Indianapolis—Indiana
diana, despite heavy competi-
, is healthy with 'Fighting
', first pic doing the draw!

D OVER!

'69th' BIG
$33,100

ntown — Got away to big
over weekend and should
ifty $16,000.
wood—Fortified by Satur-
ning, opus should pile up
,000 and will hold.

HELD OVER!

Cagney BIG

ng 69th' (W
Things
w high
be set
t it'll
or h

'69th' Nifty

Bulk
oing
ightin
mong

YOU'LL BE READING THE SAME KIND OF BOXOFFICE NEWS AGAIN THIS WEEK WHEN WARNERS PRE-RELEASE ROBINSON IN

'Dr. Ehrlich's

MAGIC BULLET' TO MEMPHIS, CHARLESTON AND SPRINGFIELD!

Showmanship
shows the way!
Watch the campaigns!

MARK OF SHOWMANSHIP

Cagney $7,000 Hefty In L'v'lle

Louisville—Mary Anderson Cold spell, which has stretched into the longest session for Old Man Winter in a good many years, is still holding its grip. 'Fighting 69th' going it alone and plenty okay, in spite of opposish across the street.

HELD OVER!

more surprising are the
have been fighting
for 'Fighting
a ne

'69th' OVER TOP IN HUB WITH $38,000

Boston—Metropolitan

The whammo show of the town this week, attracting standee biz most of the time over the week-end and aiming at the biggest take in many months. Can easily hold over!

HELD OVER!

'69th' SWELL

Omaha—Brandeis
'Fighting 69th' is living up to its name by drawing $6,000 at the Brandeis, despite the competish.

HELD OVER!

'69th' Fine At $45,000

Chicago—Chicago
Having a great session at present with femmes indicating no hesitancy in buying tickets.

HELD OVER!

'69th' Terrific at Fox, Frisco

Within a bare $15 of the sensational Thanksgiving business of 'Angels With Dirty Faces', 'Fighting 69th' looks set for what will probably be an all-time top for this theatre!

HELD OVER!

n-
the
ished a
being set

IT DOESN'T TAKE
A SHOW THE SIZE

...But it doe
that knows *SH*

(THE KIND OF WARNER SHOWMANSHIP THAT

It takes courage and it takes daring
to be different . . . and it takes

SHOWMANSHIP to know *how* to be different! The company that has proved how *well* it can be different is now ready to blaze a new motion picture trail on an un-

EDW
ROB
"Dr. E
MAGI
Ruth GORDON • Ott
Directed b
Original Screen Play by John Huston, Heinz Herald & No
A Warn

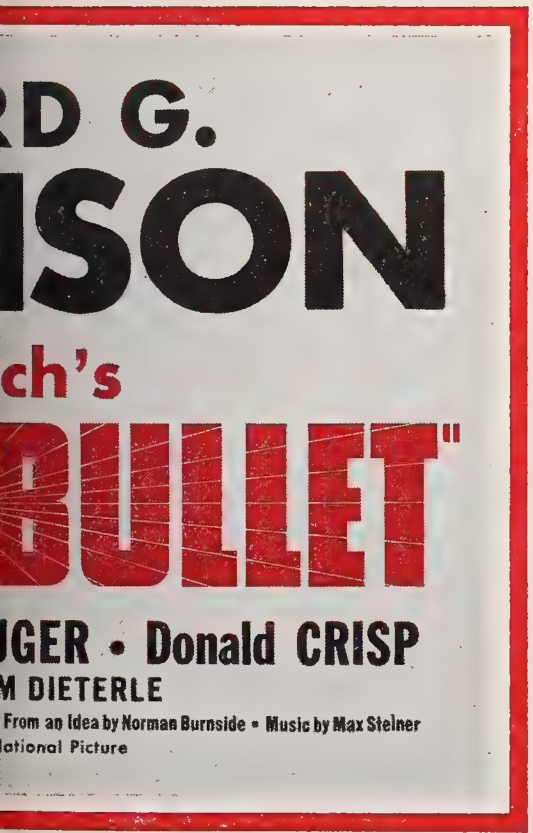
Jack L. Wa
In Charge of Pro

MAGIC TO DELIVER
OF "DR. EHRLICH'S MAGIC BULLET"

take a studio
OWMANSHIP

DE "FIGHTING 69TH" THE SMASH IT IS TODAY!)

beaten path. As unprecedented an achievement as the first talkie, the first musical, the first biographical film and the first gangster film is this, the first astounding picture in a field the screen hasn't dared talk about...'til now!



RD G.
ISON
ch's
BULLET"
UGER • Donald CRISP
M DIETERLE
From an Idea by Norman Burnside • Music by Max Steiner
lational Picture

Hal B. Wallis
Executive Producer

MIAMI Every day tops "Alexander's Band"

NEW YORK In second big week

BALTIMORE Beats "Stanley and Livingstone"

BRIDGEPORT Biggest of entire season

HARTFORD Out-grosses "Alexander's Band"

WORCESTER Leads "The Rains Came"

DARRYL F. ZANUCK produced... *HENRY KING* directed...

LITTLE OLD NEW YORK

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

IN THE TRADITION OF SUCCESS

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 6 February 10, 1940

"YOUNG TOM EDISON"

THIS week your editor went over to Metro's projection room to sit at a screening of "Young Tom Edison" with a little audience of "Edison Pioneers" and officials of the Edison industries of today. Most of us in that room had known Thomas A. Edison for many a year, and many of us had known him very well indeed.

It was a special and somewhat emotional experience to relive with him again some of his oft told boyhood reminiscences, and through the instrument that he himself brought into existence.

One was to be reminded of certain lines that Mr. Edison wrote for an introductory pamphlet back in 1895 when he observed that one day by the films there could be performances "by artists long since dead." Here by the screen's processes of re-creation were brought alive again before us the boyhood years of the inventor a full generation before the screen itself was born.

To those of us there at that curious sort of memorial service Edison was all in our minds. But along with the story of the man came also the telling of a poignantly interesting story of the life of middle America in the Sixties, a measure of the world that Edison was himself so completely to make over by his implementing of industrial evolution.

All of the narration is in episodes gleaned from research, but in the gleaning and making worn round and smooth by the processes of tradition and euphemisms of cinema until they are symbols—but all symbols of homespun humanity, blunt father, tender mother, tinkering problem child, small town scorn and small town pride.

In that audience was Mr. Walter S. Mallory, 79, erect and able, now the precise statistician of the Cement Institute, and long in the Edison organization many and many a year ago. He looked and approved, and when the house lights came on there was the glimmer of tears in his stern eyes. The whisper went around among the Edison people: "Old Man Mallory likes it, too."

He knew him when.

△ △ △

RADICAL *also* REACTIONARY

A CONSIDERABLE and concerned attention to Mr. Martin Quigley's recent expression about certain aspects of "Grapes of Wrath" by Mr. Frank Nugent appeared in his last Sunday column for the New York *Times*. By a device more obvious than dexterous, Mr. Nugent seeks a point of argument by incomplete quotation.

The quoted passage: "If the conditions which the picture tends to present as typical are proportionately true, then the Revolution has been too long delayed. If, on the other hand, the picture depicts an extraordinary, isolated and non-typical condition *and tends to persuade an audience that it is typical,* then no small libel against the good name of the republic has been committed."

After omitting the clause *"and tends to persuade an audience that it is typical,"* Mr. Nugent proceeds to charge Mr. Quigley with ". . . being more radical than most of us . . ." in one breath, and goes on to a charge of ". . . being more reactionary than most of us. . . ."

One begins to feel that it is quite possible that the policies of *Motion Picture Herald* and its publisher are never going to be entirely satisfactory to Mr. Nugent of the *Times.* There will be nothing much done about that.

Meanwhile it is about that Mr. Nugent is about to close a deal to go to Hollywood, that Hollywood of which he has so disapproved, to be a screen writer.

Irrelevantly, something reminds one of that old story of the asylum inmate who, after sitting for hours on a wall watching a feckless fisherman, shouted, "Come on inside."

△ △ △

"CHESS MARKET"

IN a speech in New York the other day, Mr. Arthur L. Mayer, out of his abundance of experience in production, distribution and exhibition, told an audience of the cognoscenti that the topical, documentary film lacked the support of public interest. He reproved the lecturers and writers who charged that the public was being deprived of such pictures by an obtuse or willful industry.

"If the public really wishes to see topical problems discussed on the screen, they should further that wish by supporting such pictures when they come along. At present many public organizations exist for the purpose of purging the screen, but there are relatively few whose aim is to increase its vision and scope."

So far, so good.

But as has been here remarked oft before, the non-fiction film must make itself available to the non-fiction audience, through classification of theatres and their policies, before, if ever, it becomes important. Putting the issue into analogy, the amusement picture mechanism that public demand has created today compares with the field of intelligent non-fiction films as Coney Island does to a chess board.

As Mr. Mayer knows so well, the vast and overwhelming majority want to buy, do buy, emotional kick, and that majority gets no fun considering matters that pertain to thinking, facts.

Nothing needs to be done, or will be done. Nothing can be done.

Maybe some day pictures that can be made for less and shown to fewer, but at a profit, will arise out of our competitive system, to serve minorities. Agitations about a "deprived public," like much of what passes for censorship, is merely expression of a demand. A big enough demand will make a business. It always does.

△ △ △

THE acute unreasonableness of the attitude of the press toward the screen in frequent expression is exemplified by a recent editorial in the Chicago *Daily News,* under the heading of "Willie and Will", in which it says:

"Where have Will Hays, the elder statesmen and avenging consciences of the movies been while Willie was putting the bang on the camera crankers, stagehands, prop boys and the magnates who employ them?"

Does it not seem to be asking a deal of Mr. Hays and the organized industry to guarantee the redemption and salvation of all persons with whom they come in contact?

—*Terry Ramsaye*

This Week in the News

"Trust Trial" Nears

TIME WAS, back in the summer of 1938, and for many months following, when many a motion picture corporate executive and many a motion picture corporate counsel, held the opinion—never expressed publicly—that the United States Government's "key" anti-trust case to divorce production-distribution from exhibition, break-up the "talent pool" in Hollywood, and otherwise refabricate most of the industry's pattern, never would reach trial.

Opinions of some changed as they saw the Government's lawyers start the case through the machinery of the Federal Courts. Others commenced to think differently, too, when they heard, from Washington, that a consent decree, precluding trial. was impossible unless the eight company defendants agreed to incorporate therein the basis of the original complaint, i. e., theatre divorcement, etc.

But, through all of the court strategies and maneuverings by both sides, there were still some who held to the belief that there would be no trial. Two weeks ago, however, the line of diehards began to dwindle, as John C. Knox, senior federal judge in the Southern District, rapped an old hickory gavel in his chambers in the Federal Court House at Foley Square, New York, and in a slow, determined tone, ordered the case to trial on May 1st, adding a figurative "and no foolin'" warning a few moments later when he assigned Federal Judge Henry W. Goddard to the trial bench.

Last Monday, after unsuccessful last hour attempts were made to delay action, the United States Department of Justice started placing executives of the producer-distributor defendants under oral questioning before trial, and leading thereto. Harry Cohn, president of Columbia Pictures, was the first to be questioned; special U. S. assistant district attorney Robert L. Wright was the questioner.

The interrogation of Mr. Cohn and other film trust-suit incidents of the week are reported on page 17.

John C. Knox, senior federal judge, for the U. S. Southern District of New York, on Wednesday afternoon filed a formal order officially referring the United States Government's "key" New York anti-trust suit against the large companies to Henry W. Goddard, federal judge, for trial May 1st. Judge Knox's action followed the submission to him Wednesday of a stipulation signed by attorneys for all the defendants and the Government providing for the date of trial.

Radio Giveaways

WITH 45,000,000 U. S. radios offering "free entertainment" to would-be or should-be patrons of the nation's theatres, exhibitors long have considered broadcasting competition of unknown quantity. For years exhibitors have protested the use of screen stars to increase the potency of radio. This year showmen are particularly disturbed because many things in addition to "air" are going to the public by radio.

Everything from silk stockings to autos, from baby rings to cross-country trips has been used for years by broadcasters for "premiums" for listening inducements. Of growing concern to exhibitors, however, is the cash award of a type like Tums' "Pot o' Gold," which requires that the listener sit at home beside his fireplace and radio to be eligible for $1,000 in U. S. currency.

Exhibitors in Colorado, Michigan, Ohio, Missouri and a dozen other places are on the warpath over these stay-at-home-to-win cash prizes and their complaints already have reached Congress, the Federal Communications Commission and other government agencies.

There are now 50 other "big" air awards of one kind or another, affecting the box office in one way or another, as reported on page 13.

Suit Against "Wind"

SEEMS that most big pictures have suits. And "Gone With the Wind" is no exception.

Wednesday morning attorneys for one Ann R. Davis of Montgomery, Alabama, administratix of the estate of Susan Lawrence Davis, who died last year, walked into the United States district court at Birmingham, and to the United States court clerk handed paper petitioning for an injunction to restrain the Ritz theatre in Birmingham from further showing of David Selznick's production of Margaret Mitchell's story.

The petition claimed plagiarism from "an authentic history of the Ku Klux Klan—1865-1877," written by Susan Davis and published in 1924.

The Ann Davis attorneys filed a similar plagiarism suit last year against Margaret Mitchell, author of the "Wind" book, and Macmillan, its publishers. The suit was dismissed by federal judge Henry W. Goddard in New York. The court found that since the facts concerning the Ku Klux Klan are in public domain no plagiarism could be proved.

Hit ASCAP Twice

TROUBLES of the American Society of Authors, Composers and Publishers are never-ending. There is the word of Edwin Claude Mills, ASCAP's general manager, for that, "and it's all because those who publicly perform ASCAP music for profit do not want to pay for its use."

There have been 40 different attacks made on ASCAP in 25 states within three years, instigated for the most part by broadcasters and night club and dance hall proprietors, who dispute the right of the organization arbitrarily to levy a royalty fee, and collect it too, under the United States Copyright Act.

There have been court suits filed and legislation enacted to outlaw ASCAP from state borders, attacking principally on the grounds of monopolization, or imposition of license fees so heavy as to make operations unprofitable.

One such license proposal was made Wednesday morning, in New York's legislature, by Assemblyman Anthony J. Canney, who would have ASCAP pay a $10,000 license, not nearly so much as the Society collects in that state, however. Thus ASCAP would have to pay a special license for the "privilege" of collecting royalties.

One of the most unusual twists in the state-to-state battle over ASCAP operations came on Monday in Lincoln, where the state appealed a federal court decision of last month which nullified a new state law barring the music combination from doing business in Nebraska. In support of its appeal, the state obtained 22 pledges from that many of its state legislators who had voted for the bill back in 1937, to swear in affidavits that ASCAP is an "unlawful monopoly."

Television's Color

COMMISSIONERS of the Federal Communications Commission on Monday, in Camden, N. J. witnessed an exposition of television's latest and most exciting developments, which at the same time seem to possess some competition to the motion picture screen. They saw color television, they saw television on a large screen, and they saw it with definition greater than used yet on home receivers, so goes a report on the demonstration, as appearing on page 29.

Last week the commissioners also saw "relay" television at the General Electric laboratories in Schenectady. The program received in that city was sent from the National Broadcasting Company station in New York City, 142 miles away.

Nugent Negotiates

ALONG about last April it began to be apparent that Twentieth Century-Fox Film Corporation had ceased to indulge in display space advertising in the New York *Times.* This was said to be a consequence of an opinion in the Fox office that the motion picture pages of *The Times* were not contributing to the progress and wellbeing of the picture business.

Among other manifestations it was to be observed that the motion picture editor and writers of *The Times* did not appear to enjoy a large enthusiasm for Darryl Zanuck and his works.

This week it became known, from Hollywood sources, that negotiations were being had by the Twentieth Century-Fox studio with Frank Nugent, motion picture editor of *The Times,* for his employment as a writer, presumably for the screen. It was said Mr. Nugent had asked *The Times* for a leave of absence, and indications were that a contract would be concluded.

Twentieth Century-Fox advertising is still out of *The Times.*

The Times' first motion picture editor, the late James Oliver Spearing, was for a time a Hollywood writer, then director. He returned to *The Times* as automobile editor. Other newspaper picture critics who have had flings at Hollywood include Quinn Martin, New York *World,* and John C. Moffit of the Kansas City *Star.* Mr. Moffit is back on the *Star.*

No Fair Film Show

AGAIN THIS YEAR reports circulate that the motion picture industry will participate in one or both World's Fairs. The latest "plan," advanced in print, is that the film companies would take over a building at the New York Fair 1940, and preview a new picture every day. The building, according to the "plan," also would have an exhibit of material related to films and film making.

Despite reports of "plans" for this, last and pre-Fair years, industry opinion has remained strong against active participation in either of the Fairs, on the grounds, according to spokesmen for the organized industry in New York, that exhibitors do not like anything which might even resemble competition, and producers and distributors would have difficulty agreeing on priority and other questions.

The only official industry World's Fair plan this year is to place again the Hollywood-made "Land of Liberty" in the Federal Building at Flushing Meadows, and on Treasure Island in San Francisco where the Golden Gate Exposition also is reopening.

F. D. R. Not Acting

WHETHER by virtue of any desire to confine, nay, even continue Presidential histrionics to the White House, deponent sayeth not, but the fact remains that the White House would like it to be known, as of word given privately the other afternoon, that Mr. Franklin D. Roosevelt is not contemplating entering the motion picture business, as his son, James, did.

There are some who would have one believe that Mr. Roosevelt will or might appear in a series of say 10 or 12 short subjects, each in two reels, in takeoffs on his "fireside chats" of radio, all net accruing therefrom going to the President's foundation for infantile paralysis at Warm Springs. Seems like a case of the wish attempting to father action.

Box Office?

SINCE, as has been remarked before, the horse race fancy so extensively taps the pockets of the amusement buyers who are the motion picture's customers—so extensively making sucker money out of what might be box office dollars—it is of showman interest to observe currently that sports writers are today finding "the strain on the traditions of racing will be greater than ever." This has no reference to the Annenberg matter but to admission figures, it appears.

So it comes that after a Jockey Club meeting in New York percolates word that track admission prices are to be cut. Top was $8.80 for the clubhouse and $3.85 for the grandstand. The New York Racing Commission cut that eventually to $5.00 for men in the club house and $2.50 in the grandstand, and additionally a reduced fee for women admirers of the track champions.

Now it looks like there will be one price for men and women at $1.65 for the grandstand.

"The sport of kings" seems to be doing some mercenary calculating.

Meanwhile our movie world is talking higher top scales.

Amkino Quits

A HOST of persons, of all classes—and the censor boards of many places—might be interested in the following news brief: Amkino, for 13 years official Soviet film distributor in this country, has closed and shuttered its doors.

The company's "board of directors" is supposed to have made the decision a week ago, in New York, and Amkino spokesmen admitted as much this week. President Dimitri Vassiliev, a Russian, went back to Moscow last month. Treasurer Nicola Napoli, an American, doesn't know what his own plans are, but his secretary emphasized that he is not going to Russia. Amkino workers have left and the New York office closes soon.

Seems that Amkino's film business in the U. S. slowed when Russia embraced Germany, slowed some more when the Russians went into Poland, virtually stopped when Russia attacked Finland.

Amkino's "retreat" is described in the story on page 16.

British Labor Asks

THE RISING COST of living in England under war conditions—estimated at at least 15 per cent—has had its inevitable result in a growing demand in labor circles for wage increases. The National Association of Theatrical and Kine Employees, labor organization of the film industry, has launched a nationwide campaign for higher wage scales and is now engaged in bringing discreet pressure to bear upon branches of the Cinematograph Exhibitors Association to approve their demands. They call it a "war bonus."

The present state of mind of exhibitors is that such an increase at present is impossible because of the fixed economic conditions under which they operate. They add that in their opinion the amusement buying public would not pay increased admission prices.

Aubrey Flanagan writes from London on page 62.

FOR READY REFERENCE TO THE BUSY READER

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THIS WEEK IN PICTURES

By Metropolitan

"EMOTIONAL PURGE" is what motion pictures are, according to Dr. A. A. Brill, chairman of the National Board of Review, here with "Pinocchio" at the Board's annual luncheon. Rutgers Neilson of RKO looks on. (Page 58)

By Staff Photographer

HELP FOR FINLAND. Vincent Hart, director of the motion picture division of the Finnish Relief Fund; John Jay Hopkins, vice-chairman of the national fund; Buddy Fogelson, chairman of the sports division, and Paavo Nurmi and Taisto Maki. The Finnish track stars were featured in a short subject filmed at the Waldorf Astoria Hotel in New York by Emerson Yorke for distribution in theatres to aid the fund.

By Staff Photographer

SAM DEMBOW, JR., above, returning to Paramount after five years, told the press this week, "I feel perfectly at home—it's like getting into an old pair of slippers."

By Metropolitan

TRADE SHOWING. Charles Bryant, above right, general manager of the Walter Reade circuit, was one of 1,500 who attended an RKO exhibitor screening of "Abe Lincoln" in New York.

By Cosmo-Sileo

COCKTAIL PARTY, left. Madeleine Carroll with the Marquise Ignacio San Felice, Italian vice-consul in New York, at a Music Hall reception given by United Artists for Miss Carroll and Brian Aherne to honor their newest, "My Son, My Son."

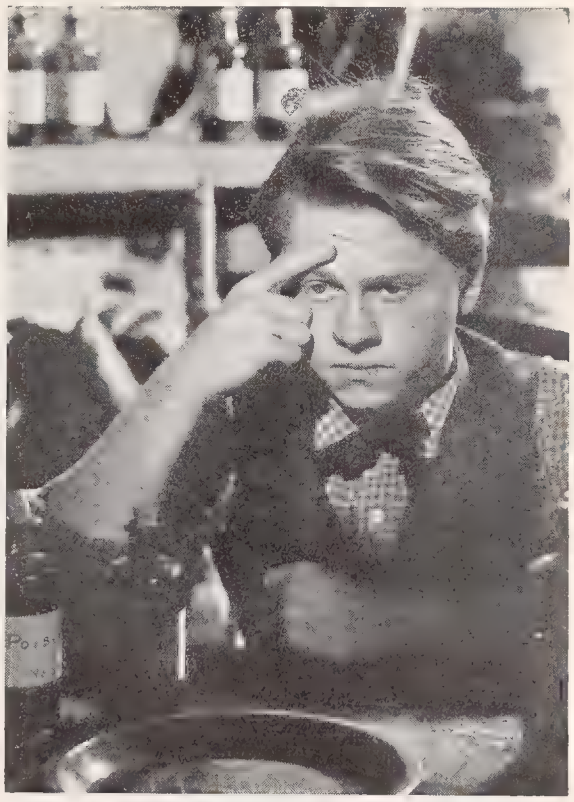
By Staff Photographer

BILLY BITZER, David Wark Griffith's cameraman, notably for "Birth of a Nation," at work re-editing old Griffith-Biograph material from the extensive collection at the Museum of Modern Art Film Library in New York.

C.D. & C.G.T. Jct. R.R.
BANGOR & AROOSTOOK

HISTORY is turned to the usages of exploitation. The train on which Thomas A. Edison worked as a "train butcher," including a restoration of baggage car which the young experimenter nearly destroyed by fire resulting from an inadvertent juncture of chemicals, will run from Detroit, where it is a feature of the Henry Ford museum, to Port Huron on Saturday for the premiere of MGM's "Young Tom Edison" in which Mickey Rooney, thinking at right as the director thinks Edison might have thought, plays the title role.

J. G. LONG, left, president of J. G. Long Theatres, is a member of the executive committee in charge of the National Variety Club convention to be held in Dallas in April.

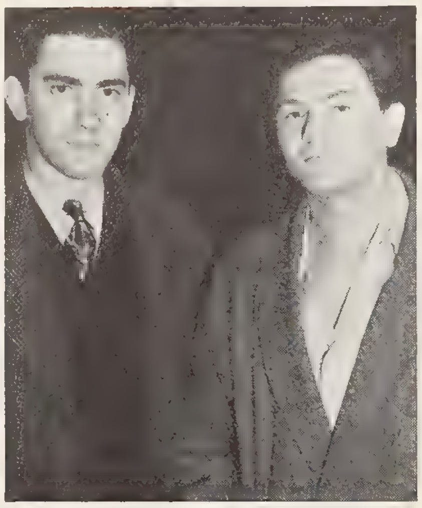


FIRST CITIZENS of their communities are Jack Wright, extreme left, city manager for the Mercy theatres in Walla Walla, Wash., and Ted R. Gamble, of Portland, Ore., manager of the J. J. Parker circuit, selected by their cities' Junior Chambers of Commerce.

BOB LIVINGSTON, left, of the Capitol, Lincoln, Neb., keeps his Tuesday night vigil at his radio to make sure he will not have to make good his guarantee to pay $1,000 to any member of his audience whose name is called on the Tums Pot o' Gold radio giveaway.

E. C. BEATTY, president and general manager of Butterfield Theatres, addresses a community banquet given by citizens of Traverse City, Mich., upon Mr. Beatty's announcement that his company would build a 1,000 seat theatre in the community this spring. At the table are Edmund C. Shields, vice-president; L. A. Gordon, treasurer, and Ollie Brooks, booking agent for the circuit.

HOLLYWOOD VISITORS



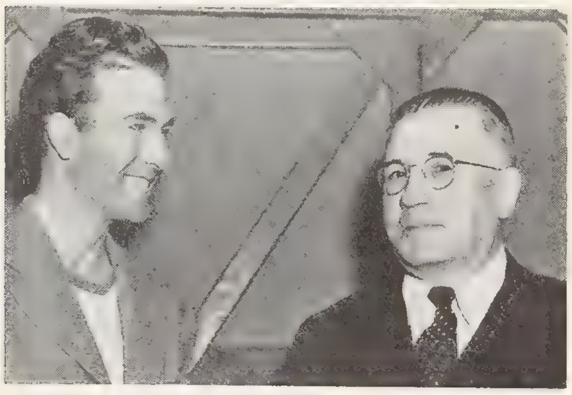
Mrs. E. J. Vincent, above left, of the Vogue Theatre, Indianapolis, Ind., chats with Ann Shirley, and Herbert Bodner, above right, Portland, Ore., exhibitor, meets John Garfield, on the "Saturday's Children" set at Warners.

C. H. Code, Nome, Alaska, exhibitor, and Mrs. Code, John Miljan and Mrs. Edith Pearcy, Mr. Code's niece, on the set of Paramount's "Woman from Hell." Mr. Code was in Hollywood to select 125 features which he must have delivered on September 27th when the final boat of the year reaches Nome just before ice isolates the city.

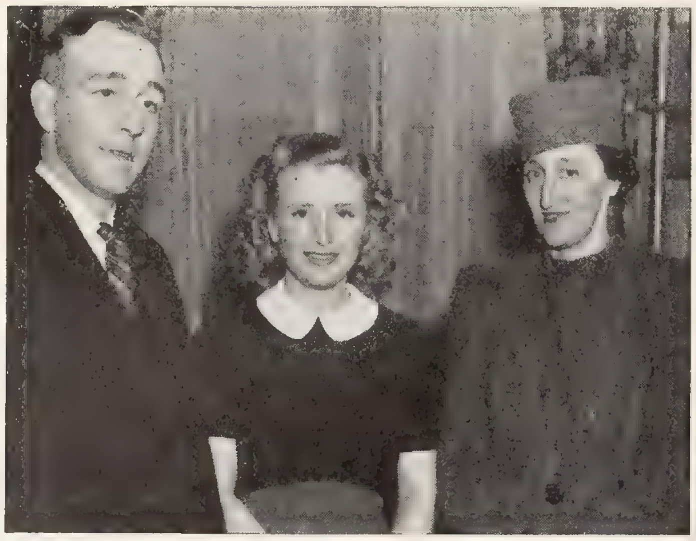
George Dethlefs, left with Margot Stevenson, on the "Three Cheers for the Irish" set at Warners.

M. H. Jacobs, above left, of the Saenger Theatres with Mrs. Jacobs and a party of friends visits the Paramount studios and Akim Tamiroff, center.

M. W. Mattecheck, below, of the McMinnville Amusement Co., McMinnville, Ore., visits Jeffrey Lynn at Warners.



A. T. Worthington, Bluffton, Ohio, exhibitor, visits William Lundigan on Warner lot at Burbank, Cal.



Mr. and Mrs. Don Glover of the Audian theatre, Pullman, Wash., meet Priscilla Lane on the "Three Cheers" set.

Nat Rothstein, left, of the Rothstein Theatre Enterprises, Winnipeg, Manitoba, visits William Lundigan.

Mrs. Henry Ahonen, right, of the Blackhills Amusement Co., Deadwood, S. D., and her friends visit Dennis Morgan at Warners.

RADIO'S 50 KINDS OF GIVEAWAYS COMPETING FOR THEATRES' PUBLIC

"Pot o' Gold", Bringing Storms of Protests from Owners, Is but One of Many Forms of Weekly Cash Awards on Air

Theatres today face the greatest competition ever experienced from radio giveaways, with cash awards given by commercial sponsors for listener attention reaching an all-time high and foremost is Horace Heidt's "Pot o' Gold" $1,000 weekly minimum giveaway, which has aroused such a storm of protest from the motion picture industry that exhibition has appealed to the United States Government for relief.

From Recipes to Thousands

Fifty current sponsored programs on networks, mostly of national scope, are offering premiums or giveaways to promote mail from listeners or merely to obtain a greater audience. These are on networks alone; there are hundreds of additional giveaways on local stations. Prizes range from free recipe books and inexpensive pins to cash awards running into the thousands of dollars.

The Independent Theatre Owners of Ohio, led by P. J. Wood, secretary, attempted to obtain enough pledges from theatre owners so that the Tums "Pot o' Gold" cash award can be equalled if the would-be winner is in the theatre when the results are telephoned. The Co-Operative Theatres of Michigan, through its public relations director, Thomas McGuire, filed a formal protest last week with the Federal Communications Commission at Washington. The matter also was brought up in Congress.

But the "Pot o' Gold" program is not the only radio show offerings awards, cash prizes and other giveaways to keep persons interested in the radio and away from the motion picture theatres. Thirty-three current NBC programs have some form of awards. CBS has 13 similar programs and Mutual four, with two additional large cash giveaway programs going on the air this month.

Fewer but Costlier

In a survey on June 2, 1934, Motion Picture Herald listed 88 premium programs on the NBC and CBS networks. Though the number of programs giving prizes has been cut almost one-half in the six year period, the premiums offered today are much more costly and embrace many more kinds of gifts. In 1934 cash money awards were very rare; at present they are becoming very common. While in 1934 only one gift trip was offered, many programs this season were giving trips as prizes.

In 1934 exhibitors were particularly interested in radio premium programs because the NRA theatre code regulated the offering of premiums by the exhibitors and no such regulation on the part of radio was considered unfair competition.

Six years ago, though the number of premiums was high, few were large compared with present awards. The total cash offers in 1934 amount to less than $25,000. This year one advertiser, Procter & Gamble, is giving away each week in connection with its radio programs ten 1940 Buicks, each with 1,000 gallons of gas and a $50 service fund. The big radio contest in 1934 was Ipana Toothpaste's quest for "the young woman in America with the greatest dental charm"—with a prize of a trip to Chicago and New York with one week in each city.

This year radio program prizes included large cash awards, fur coats, samples, encyclopedias, watches, pastry sets, records, autos, bracelets, recipe books, flower seeds, silk hose, etc. The big radio awards and the most common at present are payments for questions submitted for quizzes and prizes for the winners of the quiz contests.

NBC current premium programs, from the exhibitors' standpoint, is headed by the Tums "Pot o' Gold" show with Horace Heidt. Procter & Gamble is the NBC advertiser with the most premium shows each week—six programs daily, Monday through Friday.

Forty-two Columbia Network advertisers sponsored more than 125 different "inducements for audience mail" in 1939. Almost every type of premium was offered, including: makeup kits, pins, sewing kits, Chevrolets, photographs, copies of the Gettysburg Address, War Atlas, all expense trips to Hollywood, New York City and the World's Fair, recipe and cook books, samples of products advertised, tickets to broadcast, teaspoons, books of various kinds, aprons, shears, salt and pepper shakers, knives, flower seeds, weather forecasters, candles, puzzles, first aid kits, thermometers, maps, silk hose, radios, skirt marker and basting sets, Calendar of the Stars, can openers, dishes, games.

$100,000 in Cash Awards

Cash awards totaling well over $100,000 were offered in 1939 over CBS. Merchandise premiums had a value of many times this amount. In the year only one radio contest with a motion picture company tiein was held over CBS. This was the Jesse L. Lasky program which ran from January 8th through June. Application blanks and information were obtained from RKO or Lasky, and two of the winners received RKO contracts.

Only four of the 22 advertisers having premiums on broadcasts over CBS in 1934 are numbered among the present sponsors on that network offering giveaways. These companies are American Home Products, Corn Products Refining Co., General Foods Corp. and General Mills, Inc. In 1934 those companies offered samples, an Antarctic map with a picture of Admiral Byrd in colors and a gyro boomerang plane model. In 1939 those same network advertisers gave the following premiums: makeup kits, lover's knot and heart pins, sewing kits, crown and horseshoe pins, perfume, party books, flower seeds, recipes, cookbooks, weather forecasters, fruit and vegetable knife, candles, puzzles, spoons, trips to New York, Drip-O-Lator with package and filter paper, recipe folders and books.

In the following listings the hours are given in Eastern Standard Time unless otherwise noted.

$25,000 *IN CASH ON CHICAGO RADIO*

The weekly list of radio cash giveaway programs heard in Chicago amounts to over $25,000. Almost all the programs are broadcast all over the country. The following list of major cash giveaway programs for Chicago is typical of the premium competition the exhibitor faces each night of the week. (Where the cash prizes vary with each broadcast, an estimated figure is given.)

Monday: "Broadcast," Mutual, $500; "Dr. I. Q." with Lew Valentine, NBC, $200; "Author! Author!" Mutual, $30.

Tuesday: "Pot o' Gold," NBC, $1,000; "Battle of the Sexes," NBC, $30; "Information, Please," NBC, $30; plus $150 Encyclopedias.

Wednesday: Kay Kyser's "College of Musical Knowledge," NBC, $100; "Quick Silver" (silver dollars are given away), NBC, $75.

Friday: "Don't Forget," NBC $200; "Prof. Quiz," CBS, $150; "Quixie Doodles," with Col. Stoopnagle, MBS, $115.

Saturday: "Name Three," Mutual, $80; "Stop Me If You've Heard This One," with Milton Berle, NBC, $30; "What's My Name?" NBC, $30.

Sunday: "Spelling Bee," NBC, $30; "March of Games," CBS, $30; "Spelling Bee-Liner," CBS, $30.

Another new show started on NBC last Sunday, titled "Beat the Band," with Ted Weems, has a cash giveaway of an amount yet to be settled. Listeners send in questions which will be popped at band members. Questions accepted are worth $10; *double that if the bandsman, who tries, fails to answer correctly.*

On NBC Network

(As of January 1)

Albers Bros. Milling Co.
("No Greater Glory"—Pacific 8 Red stations—Mon., Wed. & Fri. 3:15-3:30 P.M.)

Contest—first prize $500 fur coat. Other prizes—ten $200 fur coats.

▽

American Tobacco Co.
("Kay Kyser's College of Musical Knowledge"—100 Red stations—Wednesday 10:00-11:00 P.M.)

Contest for the studio audience. First prize $35.00, second $20 and four prizes of $10 each.

▽

Brown & Williamson Tobacco Corp.
("Home Town"—17 Red stations—Sunday 10:30-11:00 P.M.)

An atlas for two empty cigaret packages.

("Uncle Walter's Dog House"—70 Red stations—Tuesday 11:30—12:00 P.M.)

Contest—first prize $50 and 11 prizes of a Kaywoodie Pipe and a one pound canister of Raleigh tobacco. Alibi contest—first prize $25, second Kaywoodie pipe and one pound of tobacco, third prize—one pound of tobacco.

▽

Canada Dry Ginger Ale, Inc.
("Information Please"—58 Blue stations—Tuesday 8:30-9:00 P.M. Rebroadcast at 10:00 and at 11:00 P.M.)

$5.00 for each question used and $10.00 additional and a set of the Encyclopedia Britannica if the question stumps the experts.

(Listing continued on following page)

FROM SILK STOCKINGS TO AUTOS

(Continued from preceding page)

Cummer Products Co.
("Paul Wing's Spelling Bee"—24 Red stations—Sunday 5:00-5:30 P.M.)
Studio prizes—1. Bulova watch; 2. Westfield watch. 3. $10.00 and 4. $5.00. (Program ended January 14th).
("Battle of the Sexes"—53 Red stations—9:00-9:30 P.M. and rebroadcast to the Pacific Coast stations at 12:30-1:00 P.M.)
Studio prizes: to the winning team—Bulova watches and Westfield watches to the losing team.

▽

Gallenkamp Stores Co.
("Professor Puzzlewit"—4 Red stations—Sunday 4:00-4:30 P.M.)
Contest awards—to the winner 2 pairs of shoes and nine prizes of one pair of shoes.

▽

Hecker Products Corp.
("Women's Magazine of the Air"—9 Red stations—Tues. & Thurs. 3:45-4:00 P.M.)
A pastry set. Requirements—a box top and 25 cents.

▽

The Andrew Jergens Company
("Hollywood Playhouse"—60 Red stations—Wednesday 8:00-8:30 P.M. and rebroadcast at 9:30.)
Samples for 10 cents.

▽

Lewis-Howe Co.
("Tums Pot of Gold"—81 Red stations—Tuesdays 8:30-9:00 P.M.)
$1,000 given to the person phoned if he is at home; $100 if the person is not home. Balance carried from week to week if the person called is not at his house.
("Quicksilver"—46 Blue stations—Wednesday 8:30-9:00 P.M. and 7 Blue Coast stations 11:30-12:00)
Contest—$5 for riddles. Two Willys Speedway cars for the funniest riddles. Cash prizes for the studio audience.

▽

Mars, Inc.
("Doctor I Q"—56 Red stations—Monday 9:00-9:30 P.M.)
$50 for sets of questions and $50 or more for description of personality. Cash prizes for the studio audience.

▽

Miles Laboratories, Inc.
("Alec Templeton Time"—81 Red stations—Monday 9:30-10:00 P.M.)
Phonograph record. Requirements—Alka Seltzer carton and ten cents.

▽

Ohio Oil Co.
("Melody Marathon"—11 Blue stations—Friday 10:30-11:00 P.M.)
$2.00 and $1.00 for musical questions.

▽

Procter & Gamble Co.
("The Story of Mary Marlin"—20 Blue stations"—Mon. through Fri. 10:30-10:45 A.M. and 65 Red stations and CBS at 3:00-3:15 P.M.)
("Life Can Be Beautiful"—9 Red & Blue stations—Mon. through Fri. 9:45-10:00 A.M.)
("Against the Storm"—45 Red stations—Mon.-Fri. 11:30-11:45 A.M.)
("The O'Neills"—18 Red stations—Mon. through Fri. 12:15-12:30 P.M.)
Contest—10 weekly prizes each consisting of a 1940 Buick and 1,000 gallons of Texaco Fire Chief gas. $50 credit for accessories and service. 100 prizes of $10 each.
("The Man I Married"—45 Red and CBS—Mon. through Fri. 10:00-10:15 A.M.)
("Ma Perkins"—65 Red and CBS—Mon. through Fri. 3:15-3:30 P.M.)
Seven daily prizes of $100 each; $1,000 weekly prize and $5,000 grand award.

THEATRE AUDIENCES IN ON "QUIZ"

An audience "quiz" program broadcast over both KOMO and KJR, red and blue network outlets of NBC in Seattle emanating weekly from the Orpheum theatre, began Monday night at 8:30 o'clock. The program, one-half hour in length, features "Mr. Wyde A. Wake" in a news events quiz, sponsored by Reliance Food Products of Seattle. Members of the audience can win as much as $50 in cash prizes.

▽

Quaker Oats Co.
("We, the Wives Quiz"—4 Red stations—Sunday 3:30-4:00 P.M.)
$10 for questions used and cash for studio audiences.
("Girl Alone"—38 Red stations—Mon.-Fri. 5:00-5:15 P.M.)
Bracelet. Requirements—box top and 15 cents.
("Stop Me If You've Heard This One"—58 Red stations—Saturday 8:30-9:00 P.M.)
$5 for each joke and $5 extra if it stumps the experts.

▽

Ralston Purina Company
("The Adventures of Tom Mix"—26 Blue stations—5:45-6:00 P.M.; 18 Blue stations—6:45-7:00P.M.; 7 Blue stations—8:15-8:30 P.M.—Mon.-Fri.)
Genuine gold ore samples.

▽

Richardson & Robbins
("The Revelers"—5 Red & Blue stations—Wed. & Fri. 7:30-7:45 P.M.)
A recipe book given free.

▽

Richfield Oil Corp.
("The Richfield Reporter"—5 Red stations—daily except Sat. 10:00-10:15 P.M.)
Flower seeds. Free at the service stations.

▽

Sloan, Dr. Earle S.
("Youth vs. Age"—105 Blue stations—Saturday 8:30-9:00 P.M.)
Contest—$5 for questions. $10 and $5 prizes for studio audiences.

▽

Sperry Flour Co.
("Dr. Kate"—5 Red stations—Mon. through Fri. 10:45-11:00 A.M.)
$25 for letters. Frosting recipe-book free.

▽

Standard Brands, Inc.
("The Chase & Sanborn Program"—61 Red and CBS—Sunday 8:00-8:30 P.M.)
A cardboard likeness of Mortimer Snerd. Requirements—a bag front and ten cents.

▽

Tillamook County Creamery Association
("Bennie Walker's Tillamook Kitchen"—6 Pacific stations—Thursday 10:00-10:15 (PST)
A recipe book free and a cook book for a cheese rind.

▽

The Wander Company
("Little Orphan Annie"—12 Red stations—Mon. through Fri. 5:45-6:00 P.M.)
Membership in Orphan Annie's 1940 secret society. Requirements—an Ovaltine seal.

R. L. Watkins Company
("Manhattan Merry-Go-Round"—33 Red stations—Sunday 9:00-9:30 P.M.)
Pin. Requirements—a carton and ten cents.
("Backstage Wife"—35 Red stations—Mon. through Fri. 4:00-4:15 P.M.)
Pin. Requirements—a carton and ten cents.

▽

Wesson Oil & Snowdrift Sales Co., Inc.
("Hawthorne House"—6 Red stations—Monday 9:30-10:00 P.M. (PST)
A recipe book free.

On CBS Network

(Week of January 2 to 9)

Brown & Williamson Tobacco Co.
("Paul Sullivan"—Sun. through Fri. 11-11:15 P.M.; Rebroadcast 12-12:15 and 1-1:15 A.M.)
Raleigh premium catalogue and war Atlas. Requirements—2 package fronts from Raleigh cigarets.

▽

California Fruit Growers Exchange
("Hedda Hopper"—Mon., Wed. & Fri. 6:15 6:30 P.M).
Recipe book. No requirements.

▽

Colgate Palmolive Peet Co.
("Ask-It-Basket"—Thur. 8-8:30 P.M.; Rebroadcast 11:30-12 M.)
A year's supply of Colgate's Dental Cream to everyone sending in a question used on the broadcast.

▽

Corn Products Refining Co.
("Society Girl"—Mon. through Fri. 3:15-3:30 P.M.)
Mazola recipe booklet.

▽

Cudahy Packing Co.
("Bachelor's Children"—Mon. through Fri. 9:45-10:00 A.M.)
Baby ring. Requirements—2 Old Dutch labels and 25 cents.

▽

Fels & Co.
("Hobby Lobby"—Sunday 5:00-5:30 P.M. Rebroadcast 11-11:30 P.M.)
A free trip to New York City to those selected to appear on the program and describe their hobbies.

▽

Ford Motor Co.
("Sunday Evening Hour"—Sunday 9-10 P.M.)
Copy of a talk by W. J. Cameron.

▽

General Foods Corp.
("We, the People"—Tuesday 9-9:30 P.M.)
A free trip to New York if selected to tell personal experience on the program.
("Joyce Jordan"—Mon. through Fri. 3-3:15 P.M.)
Recipe book. No requirements.

▽

General Mills, Inc.
("By Kathleen Norris"—Mon. through Fri. 5-5:15 P.M.)
Recipe folder for Wheaties.

▽

George A. Hormel Co.
("It Happened in Hollywood"—Mon. through Friday 5:30-5:45 P.M.)
Five pairs of silk hose every day. Requirements—name of favorite song and reason for choice in ten or fifteen words.

(Continued on opposite page)

BABY RINGS, TRIPS, PINS, DRINKS

Procter & Gamble Co.
("Professor Quiz"—Friday 7:30-8 P.M. Rebroadcast 9-9:30 P.M.)
List of five questions and answers. Six prizes of $25.00 plus bottle of Teel.

▽

Sealtest, Inc.
("Your Family and Mine"—Mon. through Fri. 2:30-2:45 P.M.)
Sealtest Food Advisor.

On Mutual Network

The Mutual Broadcasting System has the following weekly cash award programs scheduled:

▽

Illinois Meat Co.
("Play Broadcast—starting February 19th)
$500

▽

Curtiss Candy Co.
("Cash on Delivery"—starting February 14th)
$500

Three $100 U. S. baby bonds. One to the person submitting the question; another to the local dealer and the third to the one who answers the question correctly. Also $200 in cash to the studio audience.

▽

Mennen Co.
("Quixie Doodle Contest")
$115

▽

Revelation Tobacco
("Name Three")
Approximate $80

▽

Sustaining
("Author! Author!)
$30

▽

Sustaining
("Mystery History")
Gift books.

New Cash Show to Start in Chicago

With cash giveaways banned in Chicago theatres but permitted in broadcasts, theatremen are seeking other means of combatting the problem than merely protesting.

In Chicago, currently, only one night in the week, Thursday, is free from the cash award via radio, and this night is overloaded with big radio shows.

Jack Kirsch, head of Allied Theatres of Illinois, is one of the most active in denouncing the radio giveaway practice. Circuit leaders as well are endeavoring to find a means to fight back at radio prizes.

One line of action undertaken calls for reinstatement of cash awards and giveaways in the theatres.

The latest of the radio giveaway games to get underway will be from WGN in Chicago when MBS joins the gold giveaway parade with the new audience participation show, "Play Broadcast," which makes its bow at 8 P. M. Monday, February 19th. A first prize of $100 in cash, with supplemental awards of $400 in money each week, will make its prize distribution the second biggest on the air.

The new show will require listeners to identify notables, places or events from radio clues.

VOICE PERSONALITY WINNERS SELECTED

The American Institute of Voice Teachers announced this week that Loretta Young and Douglas Fairbanks, Jr. are the winners of the annual "voice personality" awards in a round-robin nationwide vote.

Irving Gielow, founder and president of the Institute, said that awards were made on the basis of five qualities: enunciation, clarity, tonal quality, range and sex appeal.

13th Plea to Pass "Ecstasy" Fails

The 13th unsuccessful attempt by Eureka Productions, New York, to override the denial of a license to exhibit "Ecstasy," so-called "sex film", in New York State ended in a court rejection in Albany last Saturday, when the court of appeals refused to hear a reargument or listen to an appeal from the adverse decision recently handed down a second time by the appellate division of the supreme court.

Thus the Czechoslovakian film which first directed attention to Hedy (Keisler) LaMarr still cannot be shown in the state, although distribution rights are understood to have cost Sam Cummins, distributor, some $25,000 four years ago.

The Highlights

While the best mathematicians in Albany court circles cannot agree on how many separate legal actions appellants have instituted, the following highlights are among those remembered:

(1) Submission of "Ecstasy" to Irwin Esmond, state motion picture division director for licensing and his original 1935 ban.

(2) Appeal to Dr. Frank Graves, Commissioner of Education, to override the Esmond refusal to license. Lost.

(3) Attempted injunctions against Gov. Lehman, Attorney General Bennett, etc., because of the denial. Unavailing.

(4) Various Federal court actions predicated on the fact that U. S. Custom officials had admitted "Ecstasy" into this country and that hence Federal jurisdiction obtained. Unavailing.

(5) Appeal to the Appellate Division, which screened the picture and heard arguments, then denied the motion. Lost.

(6) Motion to appeal from Appellate Division action, which was automatically successful since a minority opinion had been filed by justices dissenting from the majority opinion of the court.

(7) Appeal in the Court of Appeals which failed.

(8) Resubmission early in 1939 of a revised and toned-down version to Director Esmond which resulted in a new rejection of the license application.

(9) Appeal to the Board of Regents which meanwhile had taken over the work of considering such actions on films turned down by Esmond and resubmitted to them. Esmond again upheld.

(10) A second submission of "Ecstasy," a rescreening of the revised version and another motion rejection by the Appellate Division, this time unanimously.

(11) A motion for permission to reargue or appeal to the Court of Appeals, which was denied.

(12) Last week's motion before the Court of Appeals on the preceding appeal move.

No further appeals loomed this week on the "Ecstasy" horizon after four long years.

Theatre Man Held

Samuel Millard, St. Louis exhibitor of "Condemned," a film dealing with social disease, was arrested last week at the Lyric theatre for the second time on a charge of showing an obscene film. He was released on $1,000 bail.

Continued Burlesque Ban

The Providence Bureau of Police and Fire last Friday denied to Antonio A. Romano a permit to show burlesque at the Playhouse.

The bureau acted after Police Censor George W. Cowan and Samuel Gee, secretary, had reported that there had been no improvement in burlesque since the bureau originally banned it.

Start Amusement Page

The Wilkes-Barre, Pa., *Record* has instituted a daily amusement page which will include the theatre advertisements along with reviews of the current films at the Comerford circuit theatres. In addition cuts of the current pictures and other news about Hollywood along with the newspaper's New York and Hollywood columns appear daily on the page.

Celebrate Anniversary

The Metropolitan theatre in Iowa Falls, Ia., recently celebrated its 40th anniversary under the management of E. O. Ellsworth. The theatre was formally opened Dec. 17, 1899, with Tim Murphy, a popular comedian of that time, appearing in "The Carpet Bagger."

Mendelssohn Cleveland Manager

Ted Mendelssohn, Chicago salesman for Warner Brothers, has been named branch manager for the Cleveland office. Mr. Mendelssohn, formerly with MGM, took over his new duties January 8th.

Sparks Acquires House

The Sparks circuit in Florida has acquired the Scenic theatre in Lake Wales, Fla., from Mrs. N. W. Remond. The theatre will be remodelled and refurbished.

Metzger Joins Krueger

Joe Metzger has joined John Krueger as associate in the talent personal management business in Hollywood.

District Manager

Morton Van Praag, formerly New York sales manager for the National Screen Service, has been appointed Chicago district manager for that company.

RED RUSSIA LIQUIDATES ITS U. S. FILM COMPANY

But Treasurer's Secretary Says He's Not Going to Follow President to Moscow

Russia has suffered another loss in her "defensive war" against Finland. She has lost her American film market.

This week, after several months of battling American resentment, expressing itself in a virtual boycott against Russian films, over the Russo-German agreements and the Russian war against the Finns, Amkino, official outlet of Russian films in this country for the last 13 years, was dismissing its personnel, preparatory to closing its New York offices.

Not Going to Russia

"Yes, we are closing shop," the secretary of Nicola Napoli, treasurer and manager of the company, admitted Monday in New York. Mr. Napoli had no plans for the future, she said. She was sure he would not go to Russia.

"He is an American," she said.

Dimitri Vassilieff, president of the company, returned to Russia last month, after two years in New York. No word of public record has since been received from Mr. Vassilieff. Thurber Lewis, publicity manager, was "no longer with Amkino." Other Amkino workers left. Last Friday the board of directors voted to close down.

Amkino this week refused to disclose how films now in the company's vaults will be disposed of, and whether the American market will be entirely, or permanently, abandoned.

The difficulties of Amkino became acute shortly before the European War. With the Russian-German rapprochement, Russian films began to lose what supporters they had in this country.

November and New Films

Last November, in an interview, Mr. Napoli conceded "some change" was appearing in the attitude of its exhibitor clients, "most particularly in the subsequent runs." He asserted, however, that it was "too early" to predict anything. He expressed optimism over the reception of new Soviet films just arrived (by Norwegian boats), the first to come to America since the war's beginning.

The titles of these films were "Shors," "They Wanted Peace," "Tractorists," and "The Little Golden Key," the latter supposed to be a Russianized version of "Pinocchio."

Also expected, at the time, by Amkino, were the following films: "Minin and Pozharsky," "Stenka Razin," "Ferghana," "Teacher" and "Courage."

Amkino officials then had declared that business in South America would increase sufficiently to overbalance lost business in North America.

In its 13 years of operation, Amkino's importations frequently aroused discussion. It would import 15 to 20 features, and some short subjects. At least two a year would arouse controversy, among them "Professor Mamlock," "Beethoven Concerto," "Chapayev," "We Are from Kronstadt," "Potemkin," "Ten Days That Shook the World."

Amkino was not only a Russian film outlet. It was also purchaser of raw film stock, imported technical help into Russia, and attempted to book American films, if it wanted any or could get any. This phase of Amkino's business had been comparatively minor up to 1933-34. Then American recognition of Russia neared and the granting of credits, with that recognition. In November, 1933, H. M. Idashkin, then acting president of Amkino, waxed optimistic over business. Russia did not object to the tenor of American films, he said; it was merely the "exorbitant" prices asked for prints by American companies.

FOREIGN FILMS GROSS IN U. S. DOWN 25%

American grosses on foreign films are off from 25 to 30 per cent, due to a decreasing interest in this type of product, Motion Picture Daily *said Monday. It was said that distributors of foreign pictures hold that the European war has had the effect of making Americans more patriotic and that the "buy American" movement has spread to motion picture entertainment. Also the report said that there has been no consistently good foreign product in the last few months.*

About 175 theatres in the United States had been showing foreign films on a full-time or part-time basis. Several have already turned back to domestic product and others are expected to do the same as the lack of product from abroad becomes more serious. So far, according to distributors, there has been no lack of product, because the pictures being currently released were made about a year ago.

Another factor, according to foreign film distributors, is that most pictures from abroad are heavy dramas and the American public's taste is now for light entertainment. Theatres showing Russian pictures have been particularly hard hit since the invasion of Finland.

American companies had objected that their pictures, when exported to Russia were delayed at Moscow for technical study and then, after weeks or months of negotiating, shipping, and screening, were found "unsatisfactory" and returned to America.

The American firms also complained that, on the few occasions that the Russians liked an American film, they wanted it "outright," title as well as print.

Reflected Changes

Amkino has reflected the changes in the Russian film industry, and in turn the changes in the Russian Government. Amkino presidents have come and gone from these shores; some have visited Russia, and not returned.

The Russian film industry, which, through its exponents, promised so much in orders to American equipment manufacturers, and so much in technical developments to American experimenters, appears to have been thoroughly riddled by the upheaval in Russian politics, a progressive upheaval for more than ten years.

In 1935, Boris Z. Shumiatsky, then a Stalin favorite and "czar" of the Russian film industry, visited America. The old Motion Picture Club, in New York, and other agencies, feted him during his survey of "American conditions" and his granting of copious promises and opinions.

Mr. Shumiatsky, under whose regime the old favorite Russian directors had been demoted and production was to be rushed and bettered, returned to Russia with plans for a "Russian Hollywood" on the Crimean peninsula.

Then came rumors that he had become unpopular; Russian newspapers hinted that he was a saboteur. This was in January, 1938. Later that month, while the Hearst International News Service "feared" for Mr. Shumiatsky's life, Moscow newspapers began to refer to him as "the ex-head" of the Russian industry. Amkino, in New York, then admitted his removal, inefficiency being ascribed. The inefficiency was reported accentuated by Mr. Shumiatsky's handling of "Treasure Island." He was accused of introducing Irish politics into the picture, and in doing so, straying from the party line of the moment.

He has not been heard from, since.

In May of that year, Semyon S. Dukelsky was named head of the new "Soviet Cinema Committee," formed "by a decision of the Council of People's Commissars of the USSR."

Vladimir Verlinsky, heading Amkino during Mr. Shumiatsky's regime, was shifted to a Russian post; a Samson Kritsberg replaced him.

Mr. Dukelsky, praised in Russia as a "tough-minded young man," inaugurated a "new deal," brought back Serjei Eisenstein, to make "Alexander Nevsky," presumably economized, ousted the "saboteurs."

Dukelsky Is Supplanted

Mr. Eisenstein was awarded the Order of Lenin in February of last year, but Mr. Dukelsky was replaced, last July, by Ivan Grigorivich.

Last October, about one month after the European war's beginning, the Cameo Theatre, New York "premiere" Soviet film house, started showing other than Russian films. Shortage of films was given as a reason, but Matty Radin, operator, also asserted there was "no percentage" in playing bad Russian pictures, and admitted that, except for some "outstanding" films, his house had lost money on most Russian pictures.

Amkino, Mr. Radin said at the time, should be pleased at the Cameo policy. "If we play only the good product now, they will benefit," he said.

In September, Amkino was attacked in testimony before the Dies Congressional committee investigating un-Americanism. It was charged that Amkino collected $1,000,000 in this country, and that the funds were used to promote Communistic activities here in America.

At the time, Amkino purchased Universal's "One Hundred Men and a Girl" for Russia, and continued negotiations for Walt Disney's "Snow White," and Warner Brothers "Juarez" and "Confessions of a Nazi Spy." Charles Chaplin's "Modern Times" had been purchased in 1936.

Merrill Elected RKO Treasurer

The board of directors of Radio-Keith-Orpheum Corporation, the Delaware corporation which constitutes the parent holding company of the group of RKO corporations, met Friday to formally elect W. J. Merrill treasurer of the corporation. He had been elected a vice-president at the board's last meeting on January 10th.

Mr. Merrill for the last year has been connected with RKO as assistant to the president. Previously he held the posts of vice-president, comptroller and director of the Royal Baking Powder Company; vice-president and treasurer of the Great Island Holding Corporation and vice-president and comptroller of W. & J. Sloane.

U.S. OPENS QUESTIONING OF MAJORS; "NO STOPPING CASE NOW": ARNOLD

Harry Cohn First Executive Examined in Anti-Trust Case; Arnold's Budget Request Is Compromised

The United States Government on Monday started placing executives of the producer-distributor defendants in the "key" New York anti-trust case under fire of oral questioning before trial.

Harry Cohn, president of Columbia Pictures, in charge of production in Hollywood, was the first to appear, followed later in the week by other Columbia executives.

Pre-Trial Examinations

Thus did the Department of Justice start actual pre-trial examination of witnesses as it made this and other tangible movements to proceed with the case, the trial of which was ordered for May 1st by Federal Judge John G. Knox. Two weeks ago Judge Knox appointed Federal Judge Henry W. Goddard to sit as trial judge, in chambers in U. S. district court, at the U. S. Courthouse, Foley Square, New York, where the executives of the defendants started this week to undergo oral questioning by Robert L. Wright, special U. S. assistant district attorney, of the Department's anti-trust division.

Further evidence that the Department of Justice intends to proceed full steam ahead came from Washington Monday, when it became known that determination to carry on the film suit and suits in other fields was voiced by Thurman Arnold, assistant attorney general, when he came before the House Appropriations sub-committee for an enlarged budget. Mr. Arnold appeared last month, but the nature of the hearings is only now being made public, disclosing that the anti-trust division head had made a strong appeal for an increase of $400,000.

Says It Turns In Twice the Total

In asking the House sub-committee for an increased budget, and declaring his opposition to any reductions, Mr. Arnold stressed that the Justice Department turned into the United States Treasury twice the money, in fines and penalties, that it spent in law enforcement.

He referred to the motion picture prosecution as "one of the major cases which cannot be dropped, and which will carry over into the next fiscal year."

There will be, also, "12 to 15 new major cases," some of them centering on patents (and some possibly applying to the motion picture industry), he told the sub-committee.

There were other situations, too, he added, "situations to which the public is demanding that we give attention."

"However," he continued, "there is no use discussing those situations now. Apparently, the most I can do is to ask that I be allowed to complete some of the building-cases already begun."

Compromise on Cut

Regardless, and avowedly impelled by the need for economy, the House appropriation subcommittee on Tuesday held to $1,250,000 the fund for enforcement of the anti-trust laws during the coming fiscal year.

The committee denied Mr. Arnold's request for $1,600,000, which would have involved an increase of $400,000 over the budget estimate, but agreed with him that the proposed cut of $100,000 from the current appropriation of $1,309,000 was too severe, and compromised by restoring $41,000.

Mr. Arnold, also in House testimony, parenthetically revealed that there were many complaints "lodged by great groups of the public," that the department had to decline to investigate.

LABOR FIGHTS U. S. TRUST SUIT POLICY

Because they think the Department of Justice's indictments of labor leaders on anti-trust charges are steps towards a dictatorship and toward the destruction of the labor movement, the members of the executive council of the American Federation of Labor, in mid-winter session at Miami this week, pledged a "fight to the finish."

The council accused the Justice Department of having started a "deliberate, nation-wide drive to place the organized labor movement under the thumb of the Federal Government." The council, representing 4,000,000 skilled workers, also demanded that the Government "cease" discouraging and harassing business, and that it be "positive" in promoting industrial revival.

Goes into Detail

Last week, Mr. Arnold gave additional information, in an address to the Illinois Agricultural Association, at the Stevens hotel, in Chicago, thus:

"I am aware of the drive for balancing the budget. Therefore, I want explicitly to point out that the Anti-Trust Division is not an expense but a revenue to the Government. Let me illustrate the difference in expense between enforcement and non-enforcement. From 1929 to 1936 the Anti-Trust Division spent about $300,000 a year. That small organization, occupied with the 31 Acts which are related to the anti-trust problem, collected $73,000 in fines during that period.

Last year the Anti-Trust Division was given $1,300,000. Six months of that year have gone by and approximately half of that appropriation has been spent—about $700,000. We have already collected $2,400,000 in fines and we have a potential of $5,000,000 more. Of course, we are not running the Division to collect fines, but the differences between the two types of enforcement as a narrow budget balancing matter are strikingly illustrated by these figures. If you don't want anti-trust enforcement you can always get non-enforcement by paying lip service to the principals and cutting down appropriations, but your excuse can never be economy because the Anti-Trust Division pays revenue into the Treasury instead of taking it away."

U. S. Examines Cohn

The first company executive to be examined by the Government in the New York anti-trust prosecution, since United Artists officials appeared last spring in pre-trial examination, Harry Cohn, president of Columbia Pictures, at questioning on Monday in New York federal court, denied that Columbia was a major company; denied that it discriminated between affiliated and independent producers in loaning its players, denied that the company considered purchasing theatres; and was prevented by his attorneys from answering a Government question on whether it was advisable or necessary for a producer to own theatres.

The latter question, put to him by Mr.

(Continued on following page, column 1)

Harry Fried Action in Philadelphia Is Fourth Settled by Companies; Decision on Writ Appeal Delayed

The large producer-distributors seem to be making progress in cutting down the number of independent exhibitors' anti-trust suits outstanding. This week they effected a settlement of the Philadelphia Fried case, the fourth action to be disposed of in recent weeks.

In other trust actions in the field developments included postponement of decision on the companies' appeal from a temporary injunction granted Landis theatre, Vineland, N. J.; conclusion of arguments for a bill of particulars in the Crescent Amusement case in Nashville.

Settle Fried Suit

The anti-trust suit by Harry Fried, operator of the Suburban Theatre, Ardmore, the Seville Theatre, Bryn Mawr, and the Anthony Wayne Theatre, in Wayne, Pa., against the Warner theatre circuit and seven large distributors, in Philadelphia federal court, was settled last Thursday.

It was understood that Mr. Fried would receive additional product at one of his suburban houses, and adjusted clearance at the others.

The Suburban was to receive Paramount and Columbia first-run pictures. It already had Twentieth Century-Fox first-run product, and that company was not sued.

The clearance adjustment was said to provide that Mr. Fried's Suburban Theatre was to play pictures 21 days instead of 30, after the Stanley Warner Ardmore Theatre, in the same town. Similar adjustments were to benefit Mr. Fried's houses in Bryn Mawr and Wayne.

With the attorneys for both sides reluctant to talk last week, it was said the settlement was effected because of the majors' aversion to entering long and costly litigation.

Mr. Fried had threatened, last week, that if settlement was not reached by Monday, he would push the case through the courts. The case had been scheduled to begin on Monday in the United States district court in Philadelphia. It had charged monopoly.

Another case against the majors and the Warner circuit in the same territory, that of the Admiral theatre, Philadelphia, was postponed last week, after scheduled hearing. Irvin A. Winegrad, attorney for the theatre, denied reports of a settlement.

Reserve Landis Decision

The decision on the appeal before the United States District Court of Appeals on the preliminary injunction granted the Landis Theatre, of Vineland, N. J., against Warner Brothers circuit in Philadelphia and the major distributing companies was still reserved by the judges, when the court reconvened Monday in Philadelphia. Arguments on the appeal were heard January 19, at which time the injunction granted by Judge Kirkpatrick in the United States District Court was attacked as "unconstitutional" by Morris Wolf, counsel for Warner's, and former Attorney-General William A. Schnader, representing the large distributors.

Defense Scores in Nashville

The major company defendants, and the Crescent Amusement company circuit, may be granted part of their motion for a bill of par-

(Continued on following page, column 3)

COHN CLASHES WITH U.S. ATTORNEY

(*Continued from preceding page, column 2*)

Wright, is the main issue in the suit, and could not be answered by a witness, even an expert witness, Columbia lawyers declared.

Mr. Wright announced Monday he would move for a court order directing Mr. Cohn to answer the question.

Mr. Cohn had testified that Columbia not only never considered buying theatres, but that it had no financial interest in any.

In answering questions on the willingness of Columbia to loan players to all producers, the definition of an independent producer differed; also the necessity for considering a producer's affiliation.

Clashes with Wright

Mr. Cohn differed with Mr. Wright's contention that a producer who releases through a major was not an independent; and added that, anyway, his company did not investigate the releasing facilities of a producer to whom it loaned talent. Columbia, he said, was concerned with the ability of the producer to pay, the type of story in which the player would appear, and the billing which he would receive.

Mr. Cohn called Columbia an independent rather than a major during questioning about the company's growth and its facilities for making "Class A" pictures.

Tells Company History

He answered questions about his activities in the film industry since 1918; said he helped organize Columbia in 1924 with several others, that from 1924 to 1929 Columbia distributed its pictures through states rights exchanges, and that in 1929 it set up its own national distributing system, he said. But that did not make it a major, he insisted.

When Mr. Wright sought to make him admit that only majors could make "Class A" pictures, Mr. Cohn replied that "all companies make good pictures."

When Mr. Wright tried to have Mr. Cohn concede that Columbia became a major in 1929, with the setting up of its own exchanges, Mr. Cohn repeated that the company was an independent, and added that it had made "Class A" pictures before 1929.

The differences in definition which occurred during questioning extended to the definition of a "Class A" picture, Mr. Cohn maintaining, finally, that that type picture would be called such with some companies, and a "Class B" by another company.

The questioning took several hours.

Jack Cohn Friday

On Friday, Jack Cohn, Columbia vice-president, was to be examined.

Universal officials, who were to have testified next week, will testify in March, their attorneys having obtained the postponement, Mr. Wright announced.

Judge Bondy presided.

Settle Dispute Over Questions

Attorneys for the large companies and the Government, in the New York anti-trust prosecution, over the weekend reached a new agreement on the defendants' consolidated interrogatories. The defendants were to revise their consolidated list, to meet the objections the Government raised last Thursday. This was said to involve elimination of some, and modification of other, questions.

Completed, the list was to be submitted to the Justice Department, and the Department, if it accepted it, was to have until March 1st to prepare its answers.

Rejection of the altered consolidated interrogatories was to bring argument before Judge Henry W. Goddard, trial judge, this week.

United Artists, not participating in the consolidation of interrogatories, has been promised answers by the Government, to its separate list. However, the firm was to waive its right to a separate answer, if the consolidated list was accepted by the Government.

The Government moved last week to vacate the Columbia list of questions. Columbia, also, had not joined the consolidation. The Government's motion to vacate the Columbia questions was to be argued this week before Judge Goddard.

Columbia, this week, was scheduled to object to the Government's interrogatories and the other companies might join, it was said early this week. The Government's interrogatories, submitted some time ago, and then altered, are scheduled to be answered by next Thursday.

Last Thursday, it had appeared as if the dispute between the Government and major company attorneys on the latter's interrogatories, was an impasse. The Government had rejected the consolidated list, and had served notice on the majors that it would apply for an order striking out all interrogatories, except that of United Artists.

Attorneys for the majors professed surprise at the move, because, they said, the consolidated interrogatories were the result of long preparation and of conference with Government attorneys.

The Government on Thursday, in rejecting the defendant consolidated interrogatories, objected to them as immaterial, and irrelevant; because they asked for evidence which has been acquired after filing of the demand; because they called for opinion, not facts; and because they probed too deeply into names of witnesses, and for other facts. The Government also charged the questions were too long.

U. S. CHARGES AD FILM "UNFAIRNESS"

Unfair methods of competition in the distribution of advertising films and motion picture trailers were charged Monday by the Federal Trade Commission, Washington, in a complaint issued against the Northwest Film Ad Service, Inc., Portland, Ore., and Frank D. Atkins, president.

"For the purpose of inducing the purchase of their advertising films and trailers," the commission alleged "the respondents have made false and misleading statements and representations, among which are that they are producers as well as distributors of advertising films and trailers; that their business is nation-wide in its scope and that they maintain offices in numerous cities throughout the United States; that they have contacted manufacturers or distributors of various products sold by prospective purchasers of the films and that these manufacturers and distributors have agreed to cooperate in the film advertising of their respective products and pay a portion of the costs; that the respondents have negotiated contracts with local theatres to show their films and trailers, and that the advertising films supplied by them will be of the kind and quality designated by the purchaser."

Four Anti-Trust Actions Settled

(*Continued from preceding page, column 3*)

ticulars from the Government, Federal Judge Elmer D. Davies indicated in Nashville, on Monday, after hearing arguments of both sides, concluded last Saturday. The Government's suit charges violation of the Sherman anti-trust act.

Late last Friday afternoon, Louis Frohlich, attorney, of New York, representing Columbia, United Artists, and Universal, charged the Government with trying to bring the case into court as an interstate matter, "only it didn't have the evidence," he said.

George H. Armistead, Nashville attorney, attacked the Government's bill of complaint as "vague, confusing, and self-contradictory." He asked for clarification of the Government's bill, so that the defendants could prepare an adequate answer.

He insisted that certain Crescent Amusement company practices were not interstate violations, not subject to Federal jurisdiction, and therefore had "no part in the lawsuit."

The defense sought, specifically, a more detailed bill of complaint, a bill of particulars, and 40 days additional time in which to file answers.

Chicago Case Still Pending

In Chicago, the Government's suit against Balaban and Katz and the majors, charging violation of a 1932 consent degree, is still pending, while awaiting word from Master-In-Chancery Edgar Eldredge, before whom the case was heard. Master Eldredge is scheduled to study the testimony, and then to hear oral argument.

In the same city, hearing in Frank Ford's anti-trust suit against the same circuit and the majors awaits Federal Judge Wilkerson's return from a winter vacation. Mr. Ford operates the Stadium Theatre, in Evanston.

Testimony in the Morse and Rothenberg Boston anti-trust case having been virtually concluded, after almost two years of litigation, attorneys were preparing concluding arguments for presentation to Master Phillip Hendrick. Summations are to begin March 25th.

Injunction Denied

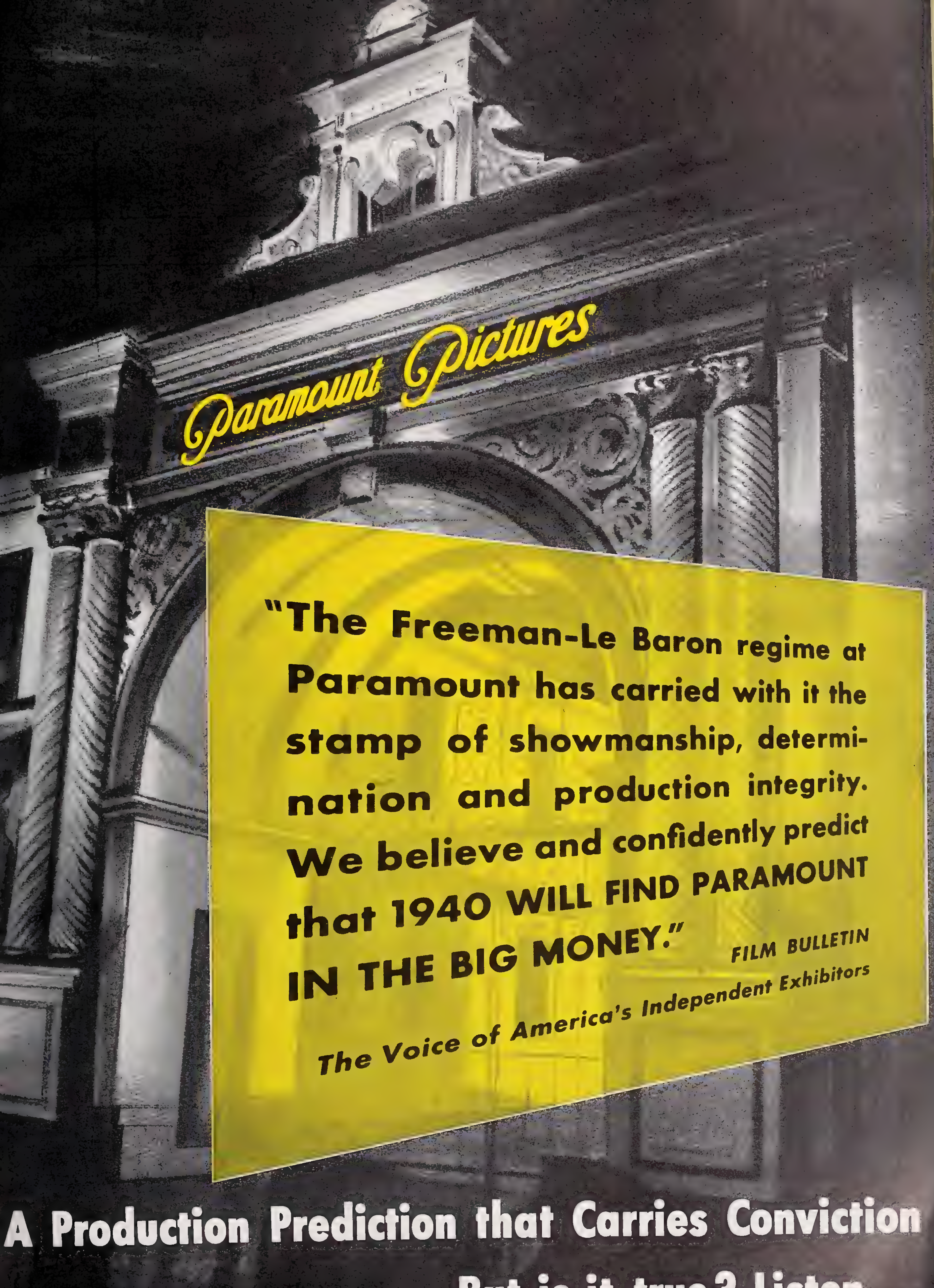
The 395 Amusement Corporation, operator of the Gloria theatre, Brooklyn, lost its motion for a temporary injunction against the Randforce circuit and several of the majors, in its anti-trust suit against them, in Brooklyn Federal Court, on Tuesday.

AMPA Changes

The Associated Motion Picture Advertisers, New York, met Thursday at Jack Dempsey's Restaurant, switching from Stouffer's Restaurant on Fifth Avenue. Paul Lazarus, Jr., president, explained that the lapse in meetings was due to delay in finding a meeting place with facilities required. The following were to be guests: Mary Howard, who plays in "Abe Lincoln in Illinois"; Terry Kilburn, of "Swiss Family Robinson"; Joan Edwards, singer, and Katherine Conrad, European actress.

Dietrich Gets Refund

The United States Treasury Department refunded to Marlene Dietrich $37,902 as the excess paid on her income tax during the fiscal year ending June 30 last.



"The Freeman-Le Baron regime at Paramount has carried with it the stamp of showmanship, determination and production integrity. We believe and confidently predict that 1940 WILL FIND PARAMOUNT IN THE BIG MONEY."

FILM BULLETIN

The Voice of America's Independent Exhibitors

A Production Prediction that Carries Conviction

But is it true? Listen....

THE PARAMOUNT PRODUCTION

4

Paramount Pictures

BIG HITS IN 40 DAYS!

RECORD FOR 1940

GERONIMO!

One of the New Year's biggest money makers!

REMEMBER THE NIGHT

A solid hit getting terrific press critic build-up!

THE LIGHT THAT FAILED

Just ended 5 week pre-release record run at New York Rivoli!

SIDEWALKS OF LONDON

Rated by West Coast preview critics potential top grosser!

FILM BULLETIN
For 1940
100%
CORRECT!

For details see next page ➜

FACTS...

from the CRITICS

"GERONIMO!"... "Lusty and actionful melodrama . . . geared to hit popular appeal!"—*Variety.* "A super-western, heroic in proportion and treatment, and containing more Indians on the warpath than any picture in ready memory!"—*M. P. Herald.* "Lavish and spectacular . . . here is a field day for the action addicts. A top money offering!"—*Boxoffice.* "Loaded with action and thrills. Fills the bill to perfection . . . one of the most stirring Indian fights ever!"—*Showmen's Trade Review.*

Barbara Stanwyck
Fred MacMurray
in
"REMEMBER THE NIGHT"
with Beulah Bondi
Elizabeth Patterson
Sterling Holloway
Directed by Mitchell Leisen

"REMEMBER THE NIGHT"... "Tops the season. A memorable film!"—*N. Y. Times.* "The surprise package of the new film year!"—*N. Y. Daily News.* "A sure-fire hit!"—*N. Y. Mirror.* "Boxoffice written all over it!"—*Hollywood Reporter.* "One of the best love stories screened in a long time!"—*Film Daily.* "A national smash hit!"—*Ed Sullivan.* "Should be on your 'must see' list . . . among the best comedy-dramas screened in many months!"—*L. A. Examiner.*

"THE LIGHT THAT FAILED"... "No picture ever to flaunt Paramount's banner has surpassed it, while few have even closely approached it in greatness. To take its place among the heavy profit grabbers of the year!"—*Daily Variety.* "Solid entertainment every inch of the way!"—*M. P. Herald.* "Superb entertainment for the masses!"—*Showmen's Trade Review.* "Letter perfect. Mr. Colman has rarely handled a role with greater authority or charm!"—*N. Y. Times.*

CHARLES LAUGHTON
VIVIEN LEIGH
in
"SIDEWALKS OF LONDON"
with REX HARRISON
A Pommer-Laughton "Mayflower" Production • A Paramount Release
Directed by Tim Whelan
Produced by ERICH POMMER

"SIDEWALKS OF LONDON"... "A hit picture . . . literally spiked with 'good audience stuff.' Audiences should take to this picture as ducks do to water!"—*Hollywood Reporter.* "Charles Laughton will easily clinch his hold on American theatre-goers through his shining performance. Vivien Leigh's artistry easily matches that of Laughton's!"—*Daily Variety.* "The best performance of Laughton's career, backed up by the fire of 'Scarlett' in Vivien Leigh's great characterization!"—*Al Kahn, U.P.*

PARAMOUNT'S FIRS

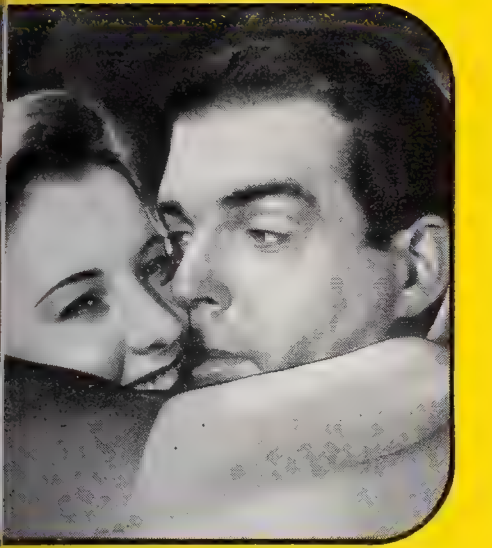
"GERONIMO!"

with Preston Foster • Ellen Drew • Andy Devine William Henry • Ralph Morgan • Gene Lockhart Marjorie Gateson • Kitty Kelly • Monte Blue

Directed by Paul H. Sloane

FIGURES

from the BOX OFFICE



"GERONIMO!". . . Paramount's big Indian picture, hits from 140% to 115% above current box office averages in Phoenix, Tucson, Little Rock, Worcester, Hartford, Denver, Cheyenne, Salt Lake City, San Francisco, Albuquerque and all points East and West.

"REMEMBER THE NIGHT". . . Tops for the season in Miami Beach, three smash weeks on Broadway, and runs way above average despite season's worst weather in Worcester, Hartford and Boston . . . that's the opening record for this comedy heart drama.

RONALD COLMAN

in RUDYARD KIPLING'S

"THE LIGHT THAT FAILED"

with

Walter Huston

Ida Lupino • Muriel Angelus • Dudley Digges

Produced and Directed by
WILLIAM A. WELLMAN

"THE LIGHT THAT FAILED". . . 5 record-breaking weeks on Broadway to start off with, and then big grosses in Brooklyn and Paterson . . . and now as this goes to press . . . word comes from Philadelphia that this big Paramount picture has taken Philadelphia by storm, doing the top business at the Aldine Theatre since last August.

"SIDEWALKS OF LONDON". . . This Pommer-Laughton "Mayflower" Production, released under the Paramount seal, has not played yet . . . but, speaking of figures . . . just figure for yourself what Charles Laughton and Vivien Leigh, the most publicized star of the year, mean on your marquee . . . and you can figure out your grosses right now . . . yes

AND SPEAKING OF FIGURES

T 4 FOR '40

Paramount Pictures

LOOK how Paramount Product SHAPES UP FOR SPRING...

"SEVENTEEN"

"ADVENTURE IN DIAMONDS"

"ROAD TO SINGAPORE"

"THE FARMER'S DAUGHTER"

"DR. CYCLOPS" (In Technicolor)

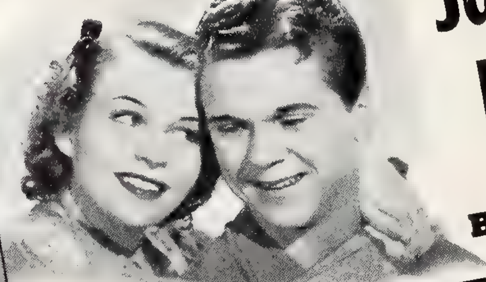
"FRENCH WITHOUT TEARS"

"THE BISCUIT EATER"

"THE WAY OF ALL FLESH"

"TYPHOON" (In Technicolor)

"BUCK BENNY RIDES AGAIN"



Jackie COOPER
Betty FIELD
in
BOOTH TARKINGTON'S*

"SEVENTEEN"

A great spring picture — young love, young laughter—starring the hit makers of "What a Life," with Otto Kruger, Betty Moran. Directed by Louis King.

*Based on the Story by Booth Tarkington and the Play by Stuart Walker, Hugh Stanislaus Stange and Stannard Mears.

"ROAD TO SINGAPORE"

with **BING CROSBY · DOROTHY LAMOUR · BOB HOPE**

Charles Coburn · Judith Barrett · Anthony Quinn · Jerry Colonna

Directed by VICTOR SCHERTZINGER

A thrilling new box office combination — Bing and Bob and Dorothy Lamour — in a picture crammed with comedy, full of hit songs and a bunch of terrific sock situations — set in a background of tropic splendor.

GEORGE BRENT
ISA MIRANDA in

"ADVENTURE IN DIAMONDS"

Thrilling adventure in the heart of the romantic diamond country of South Africa, with John Loder, Nigel Bruce, Elizabeth Patterson. Directed by George Fitzmaurice.

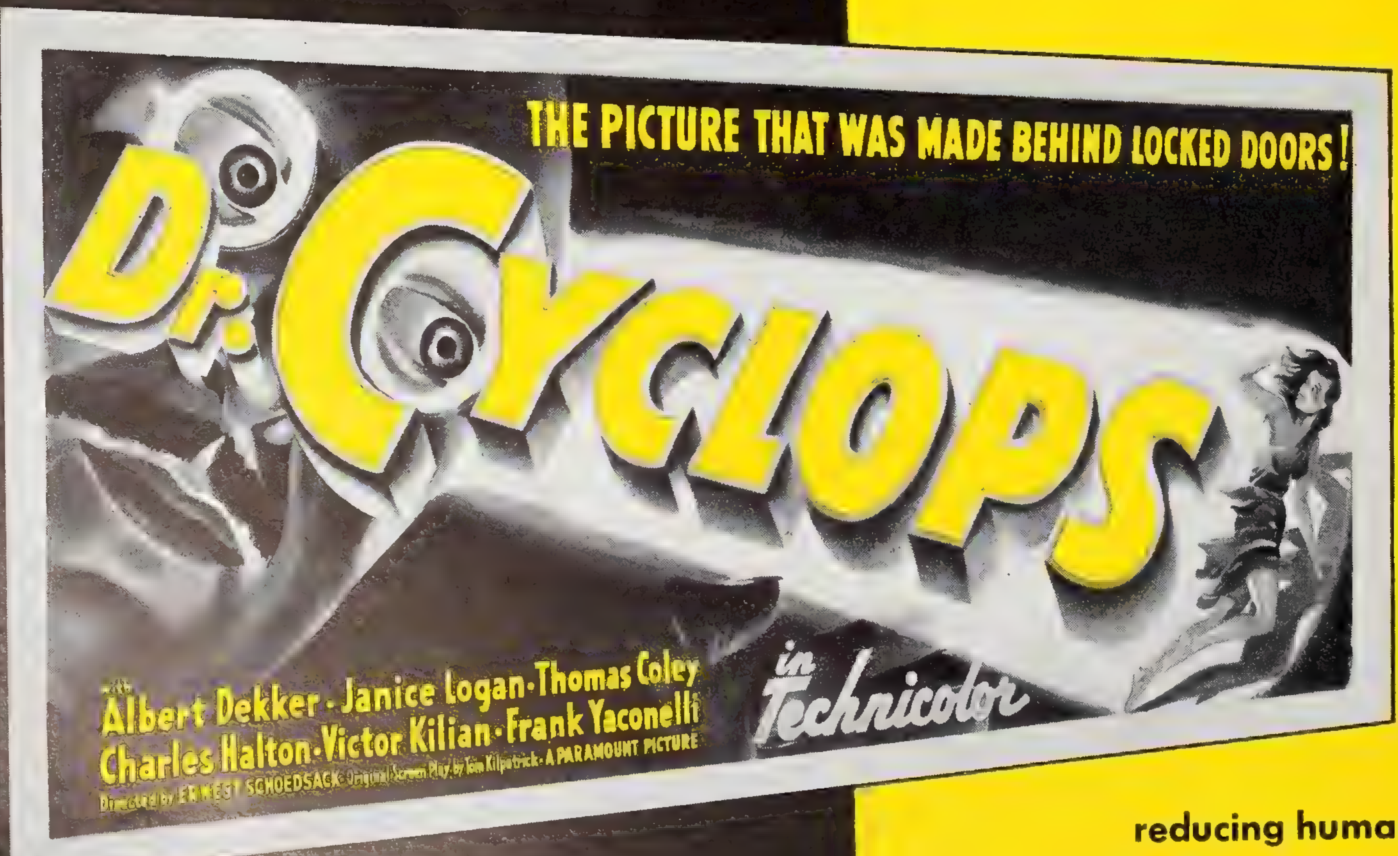
"THE FARMER'S DAUGHTER"

with **MARTHA RAYE • CHARLIE RUGGLES**

A terrific laugh combination with Martha in her best role to date — singing and swinging as only Martha can. Directed by James Hogan.

PARAMOUNT shoots the works to give you these

3 SPRING SMASHES


THE PICTURE THAT WAS MADE BEHIND LOCKED DOORS!
Dr. CYCLOPS
in Technicolor
with Albert Dekker · Janice Logan · Thomas Coley
Charles Halton · Victor Kilian · Frank Yaconelli
Directed by ERNEST SCHOEDSACK · Original Screen Play by Tom Kilpatrick · A PARAMOUNT PICTURE

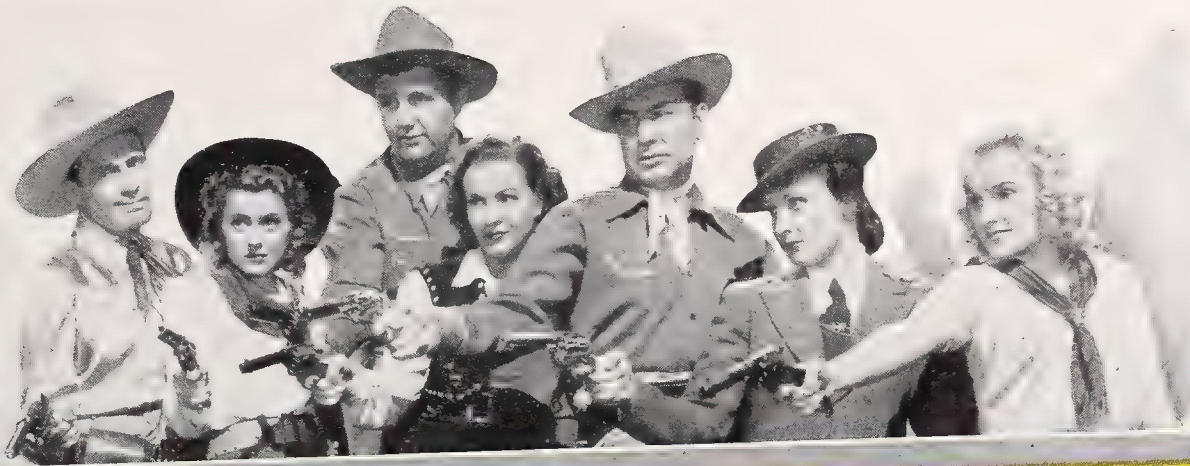
• The picture that we've been shooting behind closed doors . . . the picture all Hollywood has been begging us to let 'em in on . . . a diabolical man devil of a scientist succeeds in reducing humans, including a beautiful girl, to the size of dolls. Only Ernest Schoedsack, who directed "King Kong" under Merian C. Cooper, could bring such a picture to the screen.

Paramount Pictures

JACK BENNY in

"BUCK BENNY RIDES AGAIN"

Here it is . . . the picture you've been asking for . . . with the title you've been asking for . . . Radio's No. 1 guy with the top lads of his radio show . . . in the biggest Benny picture of them all, including "Man About Town" . . . with Ellen Drew, Andy Devine, Phil Harris, Rochester and Carmichael! Produced and Directed by Mark Sandrich.

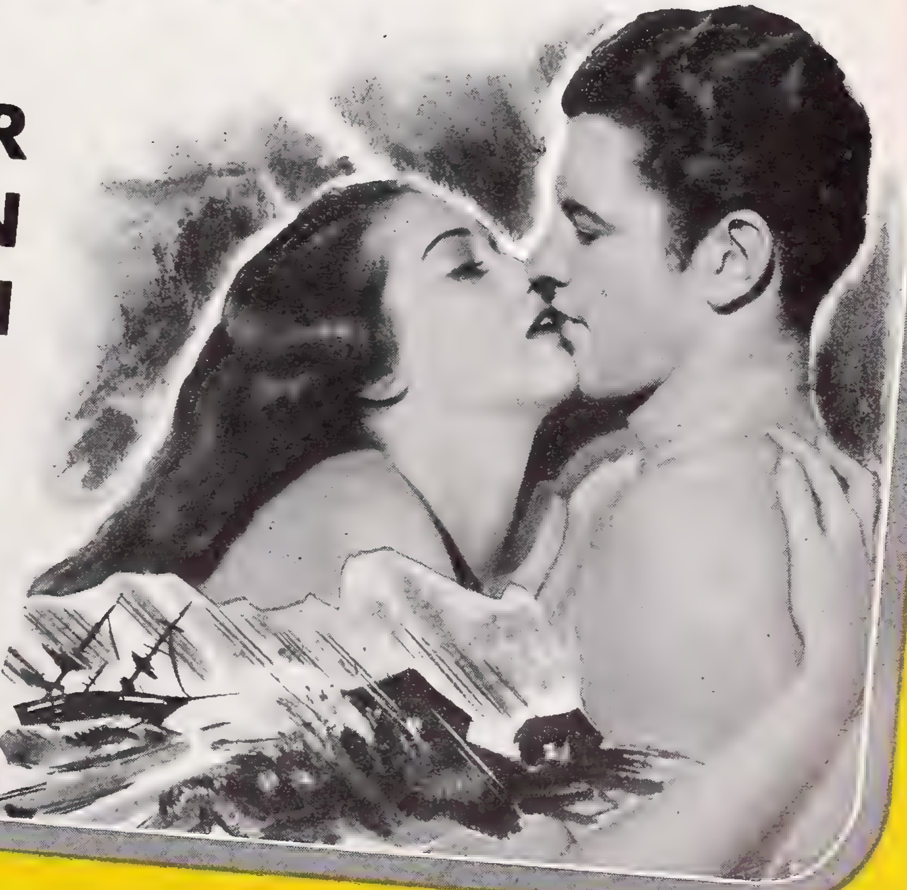


"TYPHOON" in Technicolor!

with

DOROTHY LAMOUR
ROBERT PRESTON
LYNNE OVERMAN
J. CARROL NAISH

This is a money-maker bound to top any jungle picture you can remember. A thrilling love story in a South Sea jungle paradise, and the most amazing fire scene, tidal wave and typhoon ever attempted. Directed by Louis King.



APRIL · 1940
IT'S A PARAMOUNT SPRING. . .
MAY
JUNE · 1940
IT'S A PARAMOUNT SUMMER. . .
JULY
AUGUST · 1940

"THE WAY OF ALL FLESH

A dynamic drama of human emotions, with Akim Tamiroff, Gladys George, William Henry, Muriel Angelus. Directed by Louis King.

"THE BISCUIT EATER"

A heart-stirring story of modern Dixie, with Billy Lee, Cordell Hickman, Helene Millard. Directed by Stuart Heisler.

Ray Milland and Ellen Drew

in

"FRENCH WITHOUT TEARS

Brilliant romantic comedy from the Broadway stage hit, by Terence Rattigan. Produced by Mario Zampi. Directed by Anthony Asquith

Douglas Fairbanks, Jr.
Madeleine Carroll

in

"SAFARI"

Roaring adventure in the African jungle with Tullio Carminati, Muriel Angelus, Lynne Overman, Billy Gilbert. Directed by Edward H. Griffith.

"THOSE WERE THE DAYS"

College life in the good old days, with William Holden, Bonita Granville, Ezra Stone (courtesy of George Abbott). Produced and Directed by Jay Theodore Reed.

Ray Milland • Patricia Morison • Akim Tamiroff

in

"UNTAMED"

(in Technicolor)

Flaming heart-drama of the frozen north . . . with William Frawley, Jane Darwell. Directed by George Archainbaud.

Claudette Colbert
Don Ameche

in

"THE NIGHT OF JAN. 16"

Mystery drama from the famous Broadway stage thriller with a grand supporting cast. Produced and directed by Mitchell Leisen.

"DOWN WENT McGINTY"

Smashing, action-packed drama of fighting men . . . with Brian Donlevy, Muriel Angelus, Akim Tamiroff. Written and directed by Preston Sturges.

Gary Cooper • Madeleine Carroll
Robert Preston in Cecil B. DeMille's

"NORTH WEST MOUNTED POLICE"

(in Technicolor)

A mighty De Mille epic of the famous North West Mounted . . . with Paulette Goddard, Akim Tamiroff, Lynne Overman, Lloyd Nolan. Produced and directed by Cecil B. De Mille.

TELECASTERS FLASH "DARK SECRETS" FROM LABORATORIES BEFORE FCC

Government Agents See RCA's New "Large-Screen" Television, in Color, Besides Films in Black-and-White

by SPECIAL CORRESPONDENT
in Philadelphia

There are no "dark secrets" any longer in the television laboratories—insofar as the Federal Communications Commission is concerned. Since the television manufacturers themselves are divided on the issue of "freezing" standards for the commercialization of the "infant" industry at the present time. FCC commissioners, to see privately for themselves the precise state of development of television, went out, last week on a first-hand inspection tour of the eastern television laboratories, making their last and most significant stop in Philadelphia on Monday.

At Opposite Poles

Philco Radio and Television Corporation, in Philadelphia, and RCA Manufacturing Company, across the river, at Camden, N. J., are at opposite poles on the question of standards, Philco engineers declare that a gross injustice would be done to the public "if present television standards are frozen," and the competitive viewpoint made for a most unusual demonstration on the part of both.

Making its first stop of the day at Camden, the most significant feature of the RCA show was a practical demonstration of television as a possible serious threat to the theatrical exhibition of motion pictures, although RCA engineers, virtually as one, vehemently disown the belief that television ever will take the place of the motion picture theatre. Nonetheless, what was disclosed to the Commissioners was reception of televised films on a four-and-a-half by six-foot "large" screen, projected from the telecaster by means of a new optical system, the workings of which will remain an RCA secret for the present. Going all the way, RCA's development of color television was disclosed at the same demonstration in reception of Technicolor films on the same large-screen by the same optical system. The colored pictures appeared in all its brilliant hues on the screen, and the black and white films as well were comparable to home sound films.

Alfred H. Morton, NBC vice-president, said Tuesday in New York that television offered no competition to motion pictures and that large screen television had been developed for motion picture theatres.

Tested on 6 x 9-Foot Screen

While the large-screen projection was confined to the four-and-a-half by six-foot screen, it is understood that RCA experiments have included projection on a six by nine-foot screen, comparable to that used in the smaller movie houses. Size of the screen eventually will be flexible enough to meet the demands of every sized theatre. However, RCA said there is no intention to advance this large-screen projection of television to supplant motion pictures.

Color television, a blending of the various colors transmitted on various wavelength channels, was hinted at as a possibility several weeks previous by E. W. Engstrom, director of research at the RCA Manufacturing Co.

RCA engineers also showed the Commissioners how they arrived at a 30 frames a second transmission of pictures of 441 scanned lines, the greater speed making for better definition of the picture and for better synchronization with the sound. This speed of transmission is compared against the speed of 24 frames per second of motion pictures.

UNIONS SETTLE TALENT DISPUTE

Contracts were signed last weekend in New York settling the talent jurisdictional dispute between the three branches of the Associated Actors and Artistes of America and negotiations with the networks on conditions are to start within 10 days.

Control for a temporary period of six months is vested in a five-man board. Actors Equity, Screen Actors Guild, American Federation of Radio Artists and Chorus Equity will designate one member each and these four will select a fifth. Addition of a Chorus Equity member was designed to equalize the balance of power between Equity, SAG and AFRA.

Members of any four-A union will be eligible to work in television. The committee is not permitted to set wage and hour standards without approval of the executive boards of the four branches, but, to prevent delay, all boards must approve or disapprove within one week after the committee makes its recommendations.

The six-month period may be extended later by agreement and it was agreed that all branches reserve their rights to assert claims for exclusive jurisdiction over television after the six months.

Making the field tour here were FCC Chairman James Lawrence Fly and Commissioners Paul A. Walker, Thad H. Brown and Frederick I. Thompson; along with Dr. L. P. Wheeler, chief of the Commission's technical information division; William H. Bauer, an FCC attorney; and George O. Gillingham, the Commission's publicity director.

For RCA Manufacturing were George K. Throckmorton, president of the company; Robert Shannon, executive vice-president, along with all the other vice-presidents in charge of the various RCA divisions: E. W. Engstrom, director of research; Thomas F. Joyce, in charge of advertising; O. B. Hanson, chief engineer of the National Broadcasting Company in New York; and all the television research engineers at both the Camden and Harrison, New Jersey, RCA laboratories.

In view of the fact that other television laboratories have demonstrated the transmission of pictures greater than the 441 line scanning, RCA engineers explained that they have experimented for years on television transmission up to 1,000 lines, within the limits of FCC bands, and determined to their own satisfaction that within that limit, a 441 scanned line picture gives the best detail and best definition while with a wider band, they get a "jerky" picture. Later in the day, at Philco, the FCC saw 605 line scanning and it is understood that the previous Saturday, at the Allen B. Dumont Laboratories in New York, the Commissioners were demonstrated 625 line scanning.

Call Lines Not Enough

Lines, a standard on which the television industry is divided, are not enough, say RCA engineers, "it's like saying if there are more tubes in a set, it's a better radio set." RCA engineers contend that "contrast, brightness, resolution and synchronization" of the picture are more important factors than the number of scanning lines in transmitting the picture.

The Commissioners were also told that RCA is prepared to present television transmission and reception as a commercially obtainable product in an already advanced stage of development, just as soon as the FCC takes the industry out of its experimental state. Stations have already been lined up and ready to prepare for operation to make for the development of a television network that would cover the entire Atlantic coast by means of relay transmitters. The Commissioners were shown the manufacture of transmitters and all necessary station equipment, as well as advanced models of receiving sets, and have even set up a service department for television stations.

See Transmission Tube

In addition to being shown RCA's own-made one kilowatt transmitter and signal generator, the Commissioners were taken into the laboratory to witness advanced developments of the iconoscope—the transmission tube—which gave promise of continuing improvements in the 441 line definition of pictures. Lack of time curtailed a proposed visit to the electronic laboratory where technicians under the direction of Dr. V. K. Zworykin, director of electronic research at RCA, were to demonstrate advanced developments in electron optics and by-products. Among the researchers, it is felt that ultra microscopes and telescopes using television's cathode tubes will eventually have more far-reaching implications than television iteself.

After spending the morning at RCA's plants and laboratories, the Commission's party spent the afternoon at the Philadelphia suburban homes of Philco engineers, where test television receiving tests are installed. Philco has withheld the marketing of its television receiving sets, feeling that "television is still in the research laboratory."

With William H. Grimditch, vice-president in charge of engineering, and David Grimes, chief engineer, conducting the demonstration, the showing concentrated on Philco's latest developments in television reception and receiving sets. And its significance was two-fold in that the receiving set offered a built-in aerial and that pictures were transmitted on a 605-line scan, approximating a perfect photograph, in the opinion of Philco engineers, and making obsolete every television receiving set on the market today.

Hum Annoyances Demonstrated

So far as the consumer is concerned, a built-in loop means the elimination of the expensive item of the building of an outside aerial as required for all sets out on the market today. But more important is the fact that with the built-in loop, a dial on the receiving set enabling the consumer to control the direction of the antennae, Philco engineers claim that diathermy interference—which makes for hum trouble—is eliminated and thus makes for better synchronization. By operating diathermy machines a mile distant from the homes of the engineers, a practical demonstration of hum annoyances was presented

(*Continued on following page*)

FILMS ON RELAY SHOWN OFFICIALS

(*Continued from preceding page*)

to the Commissioners with the trouble eliminated by the dial control of the built-in loop.

In eliminating the diathermy interference and keeping the frames lowered to a speed of 24 per second, the same as in motion pictures, Philco engineers say they have been able to increase the scanning of lines to 605, contrasting the 441 line scanning to the 60 screen gauge of newspaper pictures with the 80 screen in the slick paper magazines.

Flat-Faced Tube

Another feature of the Philco set demonstrated was the utilization of a flat-face tube as compared to the round-face tube on the receiving sets in use today, the flat surface eliminating distortion of the picture as one walks away from the set.

Insisting that definite knowledge is lacking even in the fundamental principles in television, Mr. Grimditch recently cited the blastings by Philco engineers and scientists of the popularly accepted theory that television transmission is limited to the horizon. As a result, he pointed out then, Philco's television station here, W3XE, and W2XAX of the Columbia Broadcasting System in New York are now sharing time as a result of interference caused by the collision of their television beams.

That argument was dramatically presented to the Commissioners in an actual demonstration of the collision of signals from CBS's television transmitter with that from Philco, the clash of signals making pictures from both studios run wildly into each other.

Black and white films and a live talent sketch, transmitting from the station at the Philco plant, illustrated the demonstration. Last month, at a Philco sales meeting in Florida, Mr. Grimditch said that "television is still in the research laboratory."

Opposes "Freezing" Standards

"Developments are being made in this infant science so rapidly that setting standards on the basis of present scientific knowledge would be doing the public injustice," he said. "Freezing the standards would be comparable to determining the gauge of a railroad track, buying rolling stock to conform to that gauge and then three months later finding that the agreed gauge was impractical and expensive. What then will be done with the rolling stock?

"Not enough facts are available at present on which to base any standards. Much research remains to be done before any effort is made to sell television sets. I know from personal knowledge of what is taking place in Philco's television science laboratories that revolutionary improvements in television will occur in 1940 which will bring television much closer to reality and perhaps out of the experimental stage."

After being a party to the practical arguments of both sides, the Commissioners returned to Washington, reserving comment on all that they had seen and heard during their five-day inspection tour.

Commissioners See Films on Relay

"Television history" was witnessed when the FCC commissioners visited General Electric's plant at Schenectady, N. Y., last Thursday, and saw on local receivers a television program which originated in the NBC studios in New York City. It had been relayed 130 miles and then re-telecast over General Electric's new television station, located in the Helderberg Mountains, 12 miles from Schenectady. The relayed program was a showing of wild animal motion pictures.

Although telecast programs have been received at the Helderberg relay station before in tests, this was the first time such programs were rebroadcast for the entertainment of persons in the area served by the local station. Both image and voice were reported to have been considered excellent by members of the Commission, equally as good as programs originating in the local studio.

So far as known, this is the first time a television program has actually been rebroadcast over any such distance and from a point 7,000 feet below the line of sight.

Among those in the General Electric group accompanying the commissioners on their inspection of G. E.'s television facilities were Dr. W. R. G. Baker, manager of radio and television; Chester H. Lang, manager of radio and advertising; Dr. E. F. W. Alexanderson, radio scientist; C. A. Priest, chief transmitter engineer, and W. J. Purcell, engineer of broadcasting Station WGY.

With this visit by the Commission, G. E. announced the completion of its new television relay station, located one and one-half miles from the main transmitter atop the Helderberg Mountains. By the use of the new relaying equipment, television broadcasts from New York City will become available to capital district residents within range of the company's Station W2XB.

RCA'S RELAY USES "FM" TRANSMISSION

The Radio Corporation's new system of radio relay for television employs the frequency-modulation method of transmission, it was learned in New York this week, after RCA's original announcemnet on the new system had failed to disclose the type of modulation adapted.

It was stressed, however, that the relay system can also work on amplitude modulation, although FM is more desirable. RCA engineers insist that the company holds many basic patents for FM transmission.

Returning from a weekend trip to Chicago where he addressed a joint meeting of the American Institute of Electrical Engineers and the Institute of Radio Engineers, Major Edwin H. Armstrong declared that interest in FM in the Middle West is high.

He pointed out that 12 FM stations now operate on a regular basis, that four additions are expected within the next few weeks and that 10 more have received FM licenses. Mr. Armstrong's own station in Alpine, N. J., now transmits CBS programs from 9 A.M. until 11 P.M., although the regular hours are scheduled to start at 4 P.M.

F. M. Broadcasters, Inc., organization of stations using FM, will hold a meeting in Washington on February 26, prior to the start of F.C.C. hearings on February 28. They will seek the allotment of 15 channels for FM stations instead of the present five with provision for future expansion. Increases of power from the present one kilowatt to 50 k.w. also will be sought. Full commercialization through the granting of regular instead of experimental licenses will be asked.

NBC Presents Data To FCC in New York

National Broadcasting presented its evidence Friday, in New York, to members of the Federal Communications Commission, that television is ready to be graduated from the experimental to the commercial stage. The Commissioners saw motion pictures being broadcast, a television rehearsal of part of the play "June Moon" and varied equipment in the RCA Building in Radio City, then inspected the company's portable equipment and the transmitter at the Empire State Building, which at present broadcasts 14 hours of television programs a week on an experimental basis.

Friday night, the Commissioners looked at city reception, both at the NBC offices and at private homes, as the night before they studied the reception at Poughkeepsie and Newburgh, N Y. Just before they left the RCA Building they saw televised for their special benefit a motion picture taken Thursday by General Electric Company of their visit to that company's new television relay station in the Helderbergs, near Schenectady.

The Commissioners, who held hearings in Washington last week on the question of permitting commercial broadcasting and of establishing fixed standards for television, on Saturday inspected the Cath-Ray Electronic Laboratories and the DuMont Laboratories in Passaic, N. J., and Monday went to the RCA plant in Camden, N. J., and Philco Radio and Television Corporation in Philadelphia. They are expected to announce their decision on permitting commercial broadcasts some time in the next few weeks, if it is favorable.

In welcoming the Commissioners to New York, David Sarnoff, president of RCA and chairman of the board of NBC, absolved the commission of any blame for delay in authorizing commercial television broadcasts. He said that any delay had been due, first, to the nature of the device and, second, to the fact that various elements in the industry has not been in agreement on proposed standards.

RCA, which is said to have spent $10,000,000 on television research and only last Tuesday announced the development of a system of radio relay transmission of television programs which would permit the establishment of a television network, is anxious to go ahead commercially, as is the General Electric Company. Columbia Broadcasting Company, however, and several radio manufacturers, among them Zenith and Philco, contend that television is not yet ready for the standardization that commercial broadcasting would bring.

Virtually all present television broadcasting, however, uses the temporary standards which NBC and GE want adopted for commercial broadcasting.

Captain W. H. Fawcett Dies in Los Angeles

Captain Wilfred Hamilton Fawcett, 55, magazine publisher, died Wednesday, in Cedars of Lebanon Hospital, Los Angeles. Captain Fawcett's residence was Minneapolis. He had gone to Hollywood, from New York, three weeks ago, and contracted a cold on the way. His magazine interests included the film-fan, romance, technical, and humorous fields.

"PINOCCHIO", "TOM EDISON" BOW IN; MGM DATES "WIND" IN 279TH CITY

Third Feature Cartoon on Screen, with Opening at Center Theatre in Radio City; Rooney at "Edison" Premiere

The motion picture's third feature cartoon reached the screen Wednesday night when Walt Disney's "Pinocchio" restored the Center theatre, at least temporarily, to its original purpose, a theatre for outstanding motion pictures. When Radio City was built with its two theatres, the Music Hall and the Center, the Hall was to be for stage presentations, the Center for first-run pictures. The Music Hall quickly was switched to its present policy and the Center struggled along with films moved over from the Music Hall, stage spectacles and most recently the Ballet Theatre. "Pinocchio" is the first motion picture in almost three years to play the Center theatre. (Reviewed in the February 3rd issue.)

A triple theatre premiere, for which Thomas A. Edison's boyhood town of Port Huron, Mich., turned out in force and in the costumes of the 1860's will mark the opening of "Young Tom Edison" Saturday.

Rivals Top Openings

The opening for "Pinocchio" rivaled the first theatre openings in Radio City. Official New York and industry executives were present to see for themselves if "Pinocchio" was a worthy successor to "Snow White and the Seven Dwarfs," and, as advance notices had it, even better than the first feature cartoon which broke all records two years ago. "Gulliver's Travels," Fleischer-Paramount cartoon feature, closed a four-weeks run at the New York Paramount on January 16th.

Practically every medium of publicity had been covered in the advance campaign for "Pinocchio" in the metropolitan area in addition to the overlapping national drive, which included articles and pictures in scores of magazines and "Pinocchio" displays and counters in several million stores.

The New York *Times* and *Herald Tribune* will carry a full page of roto pictures on "Pinocchio." On the opening day 20 newspapers of the Macy chain in Westchester gave a full page to "Pinocchio" and a four-page section will be used by several Long Island papers.

Art shows have been arranged in three New York galleries, including a special exhibit of three Walt Disney originals at the Brooklyn Museum. A comprehensive display showing a Disney film in the various steps of production is on view at the New York Museum of Science and Industry in Radio City. Two hundred original paintings from "Pinocchio" are displayed inside the Center theatre.

Flags, Stickers, Arrows

The Sixth Avenue Association has made arrangements for members to fly flags welcoming "Pinocchio" and many merchants are to carry directional window stickers pointing to the Center theatre. A five story head of Pinocchio is mounted at 49th and Broadway, carrying direction arrows pointing to the Center.

Mayor LaGuardia received a group of 25 "Pinocchio" characters on the steps of the City Hall Tuesday morning. The group was introduced by V. Clement Jenkins, president of the Sixth Avenue Association.

Several days before the opening mail and telephone inquiries reached a total of over 1,500, according to John Kenneth Hyatt, managing director of the Center theatre. Seat reservations have been received from many out of town cities, including Washington, Baltimore and Boston. Many of the sales are for blocks of tickets.

LARGE WORLD'S FAIR EXHIBITORS TO REPEAT

All the major industrial exhibitors who own their buildings at the New York World's Fair are almost certain to participate in the 1940 exposition, and more than 95 per cent of them already have signed contracts or announced that they will do so, Edward F. C. Parker, director of exhibits, said this week.

Preparations for other divisions of the Fair, however, have not reached such an advanced stage, a survey indicated. Only four states of the 23 represented at the 1939 Fair have signed agreements to continue their exhibits, and Ohio has formally withdrawn. Eight foreign nations have decided officially to continue participation, while seven have notified the Fair authorities that they will not take part this season.

More than 900 stores in the metropolitan area are featuring "Pinocchio" displays. Through a tie-in with Sheffield Farms Company, 800,000 "Pinocchio" bottle collars have been distributed in New York City, along with 1,500,000 leaflets. Almost every conceivable type of merchandise has been tied-in with the Disney production and dealers and merchants are cooperating fully.

Foreign Coverage

The "Pinocchio" opening Wednesday evening received one of the largest foreign coverages in motion picture history. Sixty-seven representatives of foreign publications, news syndicates and wire services, covering 38 countries with a total population of more than one billion attended. The notices by the foreign writers are expected to be read by over one million persons in 17 different languages. Also 275 secondary languages and regional dialects carried news on the opening of Disney's second feature.

All five of the song hits of the picture, as well as highlights of the action, have been recorded directly from the sound track for a special Victor album of three records. The six scenes that have been recorded are heard exactly as in the picture. Permission to make the records from the film is exclusive with RCA Victor.

The hit tunes, which already have received considerable attention over the radio, are "When You Wish upon a Star," "Little Wooden Head," "Give a Little Whistle," "Hi Diddle Dee Dee, An Actor's Life for Me" and "Three Cheers for Anything." The songs were composed by Ned Washington and Lee Harline.

"Pinocchio" will open in other spots shortly after the New York premiere. The West Coast premiere was held Thursday at the Pantages theatre and is playing day and date there and

(*Continued on following page, column* 1)

Loew Circuit Alone Will Return Rental of at Least $3,000,000 on "Gone with the Wind", Say Officials

Loew circuit officials estimate that the circuit alone will return a rental of between $3,000,000 and $3,500,000 to MGM on "Gone with the Wind." The picture has opened in 40 theatres in the circuit, which has a total of 125 theatres in the United States, including 71 in metropolitan New York.

The estimated rental is figured on a basis of 70 per cent of a box-office intake of between $4,200,000 and $5,000,000.

Neighborhood Openings Delayed

The opening of the picture in about 30 Loew neighborhood theatres in Greater New York, planned originally for this month, has been postponed to Easter, March 23, or a week later.

The first opening in the city after Broadway was held last Friday night at Loew's Metropolitan in Brooklyn. An advance ticket sale of $55,000 was reported then for evening performances and Sunday matinees.

MGM reports an advance sale of $1,500,000 at 69 theatres which will have opened the film in the week beginning last Friday. This is for evening and Sunday matinee performances and including a dozen two-a-day reserved engagements.

All large circuits, including Warner, RKO, National Theatres (Fox West Coast), Loew's and a majority of the Paramount units, have contracted for "Gone With the Wind."

No deal has been made with the Saenger circuit in the South, although extended negotiations were conducted. Another Paramount affiliate, Balaban & Katz, failed to make a deal for the film in Chicago but has indicated it will book "Gone With the Wind" for subsequent runs in that city. Great States Circuit, an affiliate of Balaban & Katz, as well as Paramount, has booked the film for Illinois and Indiana.

Deals also have been made with Wilby and Kincey, Interstate, Sparks circuit and other Paramount partners.

MGM has arranged a deal with Famous Players Canadian Corporation for "Wind" dates in the Dominion. The first opening is scheduled for Loew's Montreal on February 16th.

350 Prints Received

MGM has received the full order of 350 prints for domestic distribution and all will be in the branches by tomorrow. The prints, in color, cost $1,100 each. Specially constructed shipping cases are used to prevent damage in transit.

A special department has been set up at the home office to handle "Gone With the Wind" contracts and box-office statements and act as liaison on these matters with Selznick International. The department is headed by Douglas Peck, formerly New York office manager, who will work with the division sales managers and their assistants.

"Wind" continues to make records all over the country, according to the distributor, with every all-time house record broken in each of the two dozen new key spots where it opened one week ago. In some theatres the Selznick production grossed four to five times normal business.

In New York business at the Capitol and

(*Continued on following page, column* 2)

WIDE CAMPAIGN FOR 'YOUNG EDISON'

(*Continued from preceding page, column 2*)

at the Hillstreet theatre in Los Angeles. The Disney production opens at the Sheridan theatre in Miami Beach on February 22nd and then follows in the Paramount, Miami; and at the Cinema Casine, Miami Beach, and then in other houses of the Lynch-Publix circuit.

"Young Tom Edison" Opening

With Mickey Rooney, top money making star, in the title role, MGM's "Young Tom Edison' opens Saturday at three theatres in Port Huron, Michigan, the boyhood home of the great inventor. The company is now making another picture continuing the same theme, "Edison the Man," starring Spencer Tracy.

Mickey Rooney will be guest of honor at the opening and make personal appearances. He also is to take part in the specially chartered run of Henry Ford's "Edison train" from Detroit to Port Huron earlier in the day. Among those who will make the trip are Louis B. Mayer, Edsel Ford, Governor Luren Dickinson of Michigan, other governors and mayors and other civic and industrial figures.

Message from Edison's Son

The special train will be met by local citizens dressed in the costumes of the Fifties and Sixties. At a luncheon, a message will be received from Charles Edison, secretary of the Navy and son of the inventor, over the telegraphic apparatus used by Edison as a boy of fifteen. Secretary Edison will be attending a lunch of the Edison Pioneers at the Astor Hotel in New York.

Two showings of "Young Tom Edison" will start at 7:00 P. M. at the Family and Majestic theatres. A later performance is to begin at the Desmond theatre at 8:00 P. M. with Ted Fio Rito and his band providing a supplementary stage attraction. The evening's celebrations will end in a grand ball at which Mickey Rooney will be present.

Others who are to attend the premiere in Port Huron are Mrs. Minna M. Edison Hughes, widow of Thomas A. Edison; Premier Mitchell Hepburn of Ontario; Norman Taurog and John Considine, Jr., director and producer; Alfred O. Tate, representing the Edison Pioneers of New York; William F. Rodgers, MGM general sales manager; Edward M. Saunders, Western division manager; Howard Dietz, advertising and publicity director; Howard Strickling, studio publicity director; William R. Ferguson, exploitation manager, and Les Petersen of the studio.

Mayer Guest in Detroit

Louis B. Mayer, in charge of MGM production, will be guest of honor at a civic luncheon at The Book-Cadillac hotel in Detroit Friday in connection with the opening of "Young Tom Edison" in Port Huron. Mr. Mayer arrived Thursday when the "Edison Days" celebration began.

Film critics from Chicago, Detroit and other cities will be brought to Port Huron for the opening and other features of the celebration.

Barrett Kiesling is in Detroit and Port Huron arranging details for the premiere. He is assisted by Bill Bishop of the Chicago office and Warren Slee of the Detroit MGM branch.

Two Other RKO Openings

The opening of RKO's "Swiss Family Robinson" at the Music Hall on Thursday was to be attended by Dr. Alfredo Wyss, great-great nephew of Johann David Wyss, author of the famous adventure story. A reception was also scheduled for the Swiss leaders of New York.

The following accepted invitations to attend: Dr. Victor Nef, Swiss consul-general; Egbert de Graffenried, Swiss vice-consul; Albert Hoenener, president of the North American Swiss Alliance; F. X. Amrein, editor of *Amerikanische Schweizer Zeitung;* Fred Eidenbenz, editor of *Schweizer;* Fred Doseenbach, Eric Von der Gold, Professor E. Howald of St. John College; A. Gogniat, Werner Kern and Albert Daug.

UA SALESMEN SET PERFECT RECORDS

Four United Artists salesmen, having sold every one of their possible accounts for the new season, are now lending a hand to other salesmen in their respective exchanges who have accounts still unclosed, according to word received at the home office this week from Jack Goldhar, midwest division manager, and Ben Fish, far western division manager.

The salesmen with the perfect season's records are Edward Ashkins and Ray Wylie of the St. Louis exchange, Joseph Solomon, Salt Lake City, and Al Hoffman of the Denver exchange.

Terry Kilburn, featured in the cast, and Gene Towne, co-producer with Graham Baker, also attended.

"Abe Lincoln in Illinois" will have its Radio City Music Hall opening early in March.

Lauded on Floor of Congress

Praise was given the picture from the floor of Congress, when Lyle H. Boren, of Oklahoma, spoke in the House on January 29th on "Abe Lincoln in Illinois."

The Warner circuit in Philadelphia and RKO settled differences over the exhibition of "Lincoln" this week, when it was agreed that the picture would play at popular prices, rather than be roadshown by RKO.

Theatres Report Gross on 'Wind'

(*Continued from preceding page, column 3*)

Astor theatres again was over $100,000. The Philadelphia gross at the Boyd and Earle theatres was $76,000, while the Carthay and United Artists theatres in Los Angeles took in $50,000. For the first week in Chicago the film took in $16,000 at the Woods and $48,000 at the Oriental. The gross for the first complete week in Detroit was $23,000 at the Wilson and $36,000 at the United Artists.

Other theatre reports from first week situations, according to MGM, are as follows: Palace, Albany, $42,800; Century, Baltimore, $44,900; Great Lakes, Buffalo, $41,000; Stillman, Cleveland, $34,000; Orpheum, Denver, $36,000; Paramount, Des Moines, $23,000; Loew's, Indianapolis, $36,600; Loew's Midland, Kansas City, $41,500; State, Memphis, $34,000; Palace, Milwaukee, $35,000; College, New Haven, $23,000; State, New Orleans, $38,800; Midwest, Oklahoma City, $23,200; Paramount, Omaha, $23,700; Warner Pittsburgh, $32,300; Broadway, Portland, Ore., $26,600; State, Providence, $47,000; Loew's, Rochester, $41,400; Loew's, St. Louis, $47,900; Warfield, San Francisco, $37,500; 5th Avenue, Seattle, $32,000; Yonge Street, Toronto, $26,800; Palace, Washington, D. C., $38,100; Century, Baltimore $44,900.

With announcement over the weekend of 51 additional engagements, total bookings thus far scheduled for the film are 300 in 279 cities.

In 48 of the new situations the picture will be shown twice daily on a reserved seat basis.

The bookings are: February 8, California, Santa Barbara, Cal. (following an engagement at the Granada); February 11, Rialto, El Dorado, Ark.; February 15, Warner, Aberdeen, Wash.; February 16, Texas, San Angelo, Tex.; Ritz, Big Springs, Tex.; Roxy, Lock Haven, Pa.; Sherman, Stroudsburg, Pa.; February 23, State, Nanticoke, Pa.; Comerford, Carlisle, Pa.; Weller, Zanesville, O.; State, Nashua, N. H.; Park, Hanover, Pa.; February 24, Palace, Marion, O.; February 25, Ritz, Muskogee, Okla.; Ritz, Corpus Christie, Texas; February 26, Carolina, Wilmington, N. C.; Carolina, Greenville, S. C.; Carolina, Spartansburg, S. C.; Capitol, Danville, Va.; February 29, Nile, Bakersfield, Cal. (following an engagement at the Fox); Maryland, Cumberland, Md.;

March 1, Paramount, Freemont, O.; Midland, Newark, O.; Beckley, Beckley, O.; Colonial, Bluefield, Va.; March 2, Union, New Philadelphia, O.; Ohio, Marietta, O.; March 3, Ceramic, E. Liverpool, O.; March 4, Center, High Point, N. C.; Wilson, Wilson, N .C.; Center, Rocky Mount, N. C.; March 9, Palace, Ashtabula, O.; State, Findlay, O.; Columbia, Alliance, O.; March 10, Rialto, Hamilton, O.; Peoples, Roanoke Rapids, N. C.; Lyric, Lancaster, O.; Strand, Middletown, O.; March 11, State, Cambridge, O.; Pitt, Greenville, N. C.; Capitol, Salisbury, N. C.; Paramount, Goldsboro, N. C.; March 23, Ohio, Lorain, O.; Rivoli, Elyria, O.; Xenia, Xenia, O.; Murphy, Wilmington, O.; Logan, Logan, O.; State, Greenville, O.

In the following three situations, "Gone With the Wind" will be shown three times daily with only the evening performances reserved: February 18, Rivoli, La Crosse, Wis.; Feb. 20, Ute, Colorado Springs, Col.; February 26, Webb, Gastonia, N. C.

Although RKO in Cincinnati last week advertised that this would positively be the last week of "Gone With the Wind" at the Capitol, the picture will be continued indefinitely, due to a sudden increase in business.

Members of two Columbus chapters of the United Daughters of the Confederacy, University Club members and members of an Ohio State University fraternity attended the opening of "Wind" at the Loew's Broad in Columbus, Friday night, attired in costumes of the era depicted in the film. Mayor Floyd F. Green and others attended.

The Ritz theatre in downtown Pittsburgh has been converted to a first-run by Warner theatres for the duration of the "Gone With the Wind" run at the Warner theatre. The Ritz will play holdovers from the Loew's Penn and the Stanley theatres and pictures that would play first runs at the Warner. The Ritz seats 900 and recently was remodeled.

Manila Film Act Vetoed by Mayor

A resolution requiring Manila theatres to show at least one domestically-produced film a month which was passed by the city council has been vetoed by Mayor Eulogio Rodriquez.

The measure was modeled after the Mexican decree, which recently gave concern to both distributors and exhibitors there. Philippine studios are now turning out from 50 to 60 pictures of varying lengths annually.

The veto has lessened the pessimism in film circles in Manila although both importers and exhibitors have not fully recovered from the added burden placed upon them by enactment of tax laws in the last several months, including new admission taxes and levies on footage brought in from foreign countries. There is also a current ban on so-called gangster films.

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WHILE THE WHOLE NATION IS TALKING "THE GRAPES OF WRATH"...

. . . with the word of the all-time record-breaking New York run spreading the country over . . .

. . . with big-space news breaks hitting top-circulation newspapers and magazines to reach every man, woman and child in the land . . .

. . . with the greatest reviews ever written lauding "The Grapes of Wrath" as the greatest entertainment of all time . . .

. . . with the ace columnists and radio commen-

tators voicing their highest praise to their vast personal followings . . .

. . . with the Rivoli manager reporting "'The Grapes of Wrath' surpasses anything in my entire experience", and predicting a "ten weeks' to three months' run". . .

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20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Printed in U.S.A.

Seeks Deal for Japan with U.S.

A reciprocal trade agreement between American and Japanese film industries calling for exchange of talent and technicians, as well as distribution in the United States of Japanese made films, is the plan of Nipponese producers, according to Morten E. Feiler, Beverly Hills, Cal., attorney, who recently returned from a three months' stay in Japan. He plans to start negotiations with American film executives on the inter-industry proposal shortly, as a representative of Japanese producers.

Mr. Feiler said that under the plan he hopes to bring about an exchange of talent, the production of some American pictures in Japan and distribution of Japanese produced footage in the United States as parts of a program for the fostering of good will.

Despite the war with China, places of amusement are doing good business, Mr. Feiler observed.

In furtherance of his plan, Mr. Feiler averred, one Japanese producer authorized him to seek the services of an American director and technical crew, as well as two American stars, to make a picture in Japan, using Japanese facilities.

Japanese domestic production is split between two cities, the "modern" films being made in Tokyo studios and "classical" at Kioto, center of culture.

Stage Ticket Plan Offered in Suburb

Four plans to make Broadway theatre going easier for New York suburban stage audiences were to be presented to Bronxville, Westchester County, residents at a meeting before the weekend at the Bronxville Public School.

They are a subscription plan, a deposit of $5 which would permit telephone reservations with tickets to be picked up at curtain time, a $5 coupon book which would permit reservations up to 24 hours before the performance, or a plan for mail or telephone reservations with tickets to be picked up 48 hours before the performance.

Brock Pemberton, Elliott Nugent and Adie Williams will address the meeting, and the audience will be invited to present additional plans. The meeting is the first step in a series of moves by the American Theatre Council, Actors Equity and the League of New York Theatres to interest new audiences in the legitimate theatre. A preliminary budget of $2,500 has been set aside for this work.

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Quick action in the New York legislature at Albany resulted in advancement of the Mitchell theatre ticket selling and reselling bill to final order in the Assembly this week. It is due for debate and probable passage later in the week. The bill provides that no more than 75 cents can be charged above the printed admission price in the resale of theatre tickets.

SEE COMPLETE LOSS OF JAPANESE MARKET

The complete loss of the Japanese market to American films is seen by industry foreign trade authorities as a possible aftermath of the ending last Friday of the United States-Japanese trade treaty. It is believed a situation, not unlike that in Italy, may arise if anti-American sentiment increases as a result of the lapsing of the treaty.

Current regulations already are proving onerous to the American distributors and several have expressed doubts as to their ability to continue to operate under them for long if concessions were not forthcoming from Japan.

Pittsburgh Club Gets Benefit Share

The Pittsburgh Variety Club, Tent No. 1, earned $4,548.97 as its share of the opening night's proceeds for the "Ice Follies of 1940," which was held Christmas Day in The Gardens, an official accounting revealed this week.

Chief Barker C. J. Latta has announced the first annual Variety Club Movie Ball to be held in Pittsburgh April 7th. Commander Harry Kalmine of the Variety Legion Post has been appointed one of Pennsylvania's two members of the National District Guest Committee for the Legion.

At the installation of Harry Schreiber this week as chief barker of the Cincinnati Variety Club, the retiring chief barker, W. C. Pullin, presented the new head with a gold key to the club.

Plans are being formulated in St. Louis by the Variety Club for a benefit show at the Municipal Auditorium at the end of February to obtain funds for pneumonia serum for the city hospitals.

The Detroit Variety Club held its first Bingo party of the year Saturday in its club rooms with Charles W. Snyder, film censor, who is the new entertainment chairman, in charge.

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The following board of governors was chosen at the first election of the recently formed Cincinnati Cinema Club No. 1, composed of film and other salesmen serving the industry: Rudy Knoepfle, Pete Niland, John S. Allen, Mark Cummins, Nat Kaplan, Joe McKnight, L. J. Bugie, and Al Kolitz. Committees appointed consist of: Membership, Messrs. Cummins, McKnight, Bugie and Ross Williams; welfare, Messrs. Allen, Kolitz, Milton Guerian and C. W. Powers. Saul M. Greenberg, secretary of the Cincinnati Variety Club, was made an honorary member and will act as legal counsel. The board and officers will be installed at a dinner February 23rd.

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Bill Karrer has been elected president of the Motion Picture Associates of Philadelphia. Other officers are Epy Epstein, vice-president; Bill Bethell, secretary; Bill Humphries, treasurer, and Dave Korson, sergeant-at-arms. The

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The New Haven Metro Pep Club has elected the following officers for the year: Thomas Donaldson, honorary president; Milton Hyams, president; Mollie Smith, vice-president; Ann Caparossi, treasurer; Alice Lee, secretary, and George Weber, chairman of the entertainment committee.

Freeman Elected Producers' Head

Y. Frank Freeman, vice-president of Paramount in charge of studio operations, was elected president of the Association of Motion Picture Producers at the annual meeting in Hollywood Monday. He succeeds Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, who has been president for the past two years.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, addressed the meeting. The Neely Bill, studio labor and foreign situations were understood to have been highlights of Mr. Hays' remarks.

Other officers elected were E. J. Mannix, Metro-Goldwyn-Mayer, first vice-president; Cliff Work, Universal, second vice-president; and Fred W. Beetson, reelected executive vice-president. Mr. Mannix succeeds Jack L. Warner who asked to be relieved of duties because of studio work.

The board of directors, composed of Harry Warner, Samuel Goldwyn, Hal Roach, Walter Wanger, Mr. Mannix, Mr. Freman, Mr. Schenck, Mr. Work, J. R. McDonough and Jack Warner, remains unchanged with the exception of the addition of James Roosevelt.

After a visitor at his hidden Valley (Cal.) ranch, Mr. Hays will return to New York to preside at the annual MPPOA meeting March 13th.

Loew's 12 Week Net $1,393,456

Loew's, Inc., for the 12 weeks ended November 23rd last, reports a net profit of $1,393,456 as against $2,979,943 for the same period in 1938. The earnings are equivalent to $10.19 on the preferred and 71 cents on the average common stock. A year ago, the preferred paid $21.90, the common $1.74 for the 12 weeks.

In both years, $500,000 was set aside as reserve for contingencies. The statement follows:

	12 Weeks Ended Nov. 23, 1939	12 Weeks Ended Nov. 24 ,1938
Company's Share Operating Profit after Subsidiaries' Preferred Dividends	**$3,017,481**	**$4,938,934**
Depreciation and Taxes........	**1,124,025**	**1,458,991**
	$1,893,456	**$3,479,943**
Reserve for Contingencies....	**500,000**	**500,000**
Company's Share Net Profit..	**$1,393,456**	**$2,979,943**
Per Share—Preferred Stock	**$10.19**	**$21.80**
Per Share—Average Common Stock	**$.71**	**$1.74**

The earning statement is subject to year end audit, David Bernstein, vice-president and treasurer, announced.

Films Credited

A rise of 600,000 in the circulation of books in Chicago libraries is credited to films, in the annual report of Librarian Carl Rode. Motion pictures based on books brought a heavy demand for copies, and, in addition, libraries co-operated with film companies in display material.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Broadway Melody of 1940

(MGM)

Musical Treat

Hollywood waited a long time, too long, before turning out a musical such as this latest and by all standards best of the "Broadway Melody" series, a top caliber attraction of that rare type which is a boon to box offices, large and small.

The talents of the nimble footed Fred Astaire never have been seen to better advantage. Bobby Connelly's dances provide a range which is taken advantage of to the fullest by Eleanor Powell and her co-star. The supporting cast of George Murphy, Frank Morgan, Ian Hunter, Florence Rice and Lynne Carver add considerable to the vehicle's strength, with especial reference to the dancing of Mr. Murphy and the frenzied enthusiasms of Mr. Morgan, as a theatrical impresario.

Jack Cummings, producer, has drawn on his experience with such other films of the musical type as "Broadway Melody of 1938," "Born to Dance" and "Honolulu," and created settings and effects for the dances of his principals which are elaborate without ever becoming topheavy, while mounting the whole picture exceptionally handsomely. Norman Taurog, director, has kept the story flowing smoothly, never forgetting that here the action is expressed in taps and rhythm, as principal components.

From an original story by Jack McGowan and Dore Schary, a screen play has been worked out by Leon Gordon and George Oppenheimer which fits harmoniously into the dancing scheme of things without straining itself or audience credulity. A mixup provides opportunity for the dancer portrayed by Mr. Murphy to co-star in a Broadway show, whereas it had been the dancing and the dance routines of his partner, enacted by Astaire, which first had attracted notice. The mixup and the resultant romance are straightened out, but not before some of the most eye-filling and fast-moving of dance numbers have been enacted.

Highlights include a solo dance by Astaire, done in a mocking vein, the "Pierrot and Pierrette" number danced by him and Miss Powell, and their version of "Begin the Beguine" danced on a huge mirrored set. As was "Begin the Beguine," the other songs were composed by Cole Porter, and include "Please Don't Monkey with Broadway," "Between You and Me," "I've Got My Eyes on You" and "I Concentrate on You," all of which should prove contenders for the popularity already registered by the first named. All of the numbers are to be made subjects of a national exploitation campaign.

Far from being an episodic affair dragging between dance numbers, the picture contains numerous sequences of by-play and comedy which provide a constant tempo in keeping with the dances themselves, such as the excellence of the juggling portions enacted by young Trixie Firschke, or the recurring difficulties of Mr. Morgan in getting back the ermine coat lent to various feminine companions.

Herewith, then, a picture which is all entertainment and has every earmark of being all box office.

Previewed at Grauman's Chinese Theatre, Hollywood, where, as a whole and in individual sequences, it was received with enthusiasm and applause.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Jack Cummings. Directed by Norman Taurog. Screenplay by Leon Gordon and George Oppenheimer. Original story by Jack McGowan and Dore Schary. Lyrics and music by Cole Porter. Musical direction by Alfred Newman. Dances by Bobby Connelly. Photographed by Oliver Marsh and Joseph Ruttenberg. Film editor, Blanche Sewell. P. C. A. certificate No. 5866. Release date, Feb. 9, 1940. Running time, when seen in Hollywood, 100 minutes. General audience classification.

CAST

Johnny Brett	Fred Astaire
Clare Bennett	Eleanor Powell
King Shaw	George Murphy
Bob Casey	Frank Morgan
Bert C. Matthews	Ian Hunter
Amy Blake	Florence Rice
Emmy Lou Lee	Lynne Carver
Pearl	Ann Morriss
Juggler	Trixie Firschke
Masked Singer	Douglas McPhail

Little Old New York

(Twentieth Century-Fox)

Historical Highlight

Henry King, the director, Raymond Griffith, associate producer, and Harry Tugend, screen playwright, working from a story by John Balderston based on the play by Rida Johnson Young, and the entire cast of "Little Old New York," have created a motion picture which is a memorable addition to the type of large canvased films with which Darryl F. Zanuck has come to the aid of many an ailing box office.

Essentially the same story as the "Little Old New York" starring Marion Davies in 1923, also based on the Rida Johnson Young stage play, this portrayal of life in New York in 1807 emphasizes the final success of Robert Fulton's "Clermont," first steamboat to operate successfully, where the earlier film had emphasized the role of its star, masquerading as a boy to gain a fortune.

Alice Faye is seen as "Pat O'Day," keeper of a waterfront tavern to which comes young Robert Fulton, interpreted by Richard Greene, intent on building a hull for his new steam engine. A series of interruptions and reverses, caused by financial troubles, a rival boat builder and an embargo declared by President Jefferson, delay but do not prevent fulfillment of the enterprise.

In addition to Miss Faye, the cast has the names of Fred MacMurray, Richard Greene, who portrays Fulton, Brenda Joyce, Andy Devine and Henry Stephenson to further the telling of a story which constitutes highly merchandisable screen fare.

Previewed at Grauman's Chinese Theatre, Hollywood, where a lay and press audience indicated approval.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Darryl Zanuck in charge of production. Raymond Griffith, associate producer. Directed by Henry King. Screen play by Harry Tugend. Story by John Balderston. Based on the play by Rida Johnson Young. Director of photography, Leon Shamroy. Film editor, Barbara McLean. P. C. A. certificate number 5788. Release date, Feb. 9, 1940. Running time, when seen in Hollywood, 100 minutes. General audience classification.

CAST

Pat O'Day	Alice Faye
Charles Brownne	Fred MacMurray
Robert Fulton	Richard Greene
Harriet Livingston	Brenda Joyce
"Commodore"	Andy Devine
Robert R. Livingston	Henry Stephenson
Tavern Keeper	Fritz Feld
Regan	Ward Bond
Willie Stout	Clarence Hummel Wilson
Nicholas Roosevelt	Robert Middlemass
John Jacob Astor	Roger Imhof
Washington Irving	Theodore Von Eltz
Sea Captain	Arthur Aylesworth
Mrs. Brevoort	Virginia Brissac
Patrol Captain	Stanley Andrews
Noah	Ben Carter
Blackie	O. G. Hendrian
Helmsman	Harry Tyler
De Witt	Victor Kilian
Wolf	Paul Sutton
Singer	Tyler Brooke
Ticket Taker	Herbert Ashley
Hilda	Jody Gilbert
Horace	Herbert Heywood

Vigil in the Night

(RKO Radio)

Hospital Drama

This dramatization of an A. J. Cronin novel is identical in every important respect save story thread with the film made from the same author's "The Citadel." Like that widely acclaimed production, it is at bottom a sincere and purposeful exposition of deficiencies of the English hospital system. Like that picture it is a frank, unrelenting exploration of inadequate financing, venal mismanagement, perfidious behavior in the executive quarters and other causes resultant in unnecessary loss of life. It is a scorching protest, uttered in the dramatic form, grim from start to finish and often violently realistic. It makes its point powerfully.

The producer-director, George Stevens, striking a tragic note in the opening sequence, wherein a nurse's carelessness permits a child to die, has sustained that pitch throughout, directing his players with a sure hand, keeping his tragic story moving remorselessly forward. Fred Guiol, P. J. Wolfson and Rowland Leigh provided a straight-line screen play delivering inevitable dire consequence in the wake of lamentable cause with impressively deadly regularity. These men of films have taken Dr. Cronin's indictment of a system at its full face value and translated it with fidelity into the far fiercer language of the motion picture.

"Vigil in the Night" is splendidly produced and inescapably effective as a document. It is not in any way a pleasant picture, nor is it intended to be. Because of the seriousness of its objective, its candor and its subject matter, it comes directly under the heading of adult entertainment.

Carole Lombard gives a commanding portrayal of the austerely fervent nurse who shelters her sister and struggles on to exemplify the ideals of her profession. Brian Aherne is splendid as the courageous doctor fighting for improvement of hospitalization standards. Anne Shirley is excellent as the weak sister, Julien Mitchell as the miserly chairman of the hospital committee and Ethel Griffies as a dour but diligent matron of nurses.

Previewed at the Filmarte Theatre, Hollywood, to an audience entirely from press and professions, which accorded the film rapt attention.—WILLIAM R. WEAVER.

Produced and distributed by RKO-Radio. Pandro S. Berman in charge of production. Screen play, Fred Guiol, P. J. Wolfson, Rowland Leigh. From the novel by A. J. Cronin. Producer and director, George Stevens. Photographer, Robert de Grasse. Art director, Van Nest Polglase. Associate, L. P. Williams. Costumer, Walter Plunkett. Set decorator, Darrell Silvera. Sound recorder, Richard Van Hessen. Film

(*Continued on page* 58)

IMPORTANT

for every exhibitor who will play "THE GRAPES OF WRATH"

DARRYL F. ZANUCK, TWENTIETH CENTURY-FOX

AT THE FRIDAY MORNING SESSION OF THE SIXTEENTH ANNUAL MOTION PICTURE CONFERENCE OF THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES, IT WAS UNANIMOUSLY AND ENTHUSIASTICALLY VOTED THAT TWENTIETH CENTURY-FOX COMPANY BE ESPECIALLY CONGRATULATED AND COMMENDED FOR THEIR PRODUCTION OF "THE GRAPES OF WRATH". IT IS A GREAT FILM IN ALL THE WAYS THAT A FILM CAN BE GREAT, IN ITS CONCEPTION, WRITING, DIRECTION, ACTING, PHOTOGRAPHY. ALL ELEMENTS UNIFIED IN A MASTERLY WHOLE. MOST OF ALL IS THE PRODUCER TO BE PRAISED FOR HIS COURAGE IN MAKING A FILM SO OUT OF THE ORDINARY, AND FOR THE ARTISTIC SKILL AND INTEGRITY WHICH SO FORCEFULLY AND BEAUTIFULLY BRING AN AMERICAN SUBJECT OF SO MUCH SOCIAL IMPORTANCE TO THE SCREEN. THE NATIONAL BOARD OF REVIEW WILL DO EVERYTHING IN ITS POWER TO MAKE THE PUBLIC AWARE OF SO OUTSTANDING A FILM AND TO URGE BOXOFFICE SUPPORT OF IT.

NATIONAL BOARD OF REVIEW.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(Continued from page 36)

editor, Henry Berman. Assistant director, Syd Fogel. P. C. A. Certificate No. 5611. Running time, when seen in Hollywood, 96 minutes. Release date, February 9, 1940. Adult audience classification.

CAST

Anne Lee	Carole Lombard
Dr. Prescott	Brian Aherne
Lucy Lee	Anne Shirley
Matthew Bowley	Julien Mitchell
Dr. Caley	Robert Coote
Nora	Brenda Forbes
Glennie	Rita Page
Joe Shand	Peter Cushing
Matron East	Ethel Griffies
Mrs. Bowley	Doris Lloyd
Sister Gilson	Emily Fitzroy

My Little Chickadee

(Universal)

Comedy Western

This blandly frivolous blending of the completely congenial Mae West and W. C. Fields talents is an entertainment item of comedic consequence. Brandishing their carefully uncultured humor singly, dually, and sometimes in concert with tribes of Indians, throngs of townsfolk, the stars divide the footage and the laughs about evenly, jostle the proprieties playfully now and again, but refrain from violating them. The film stacks up as uniquely and unstintingly amusing stuff, hilarious in spots and roughly subtle in others, but always amusing.

The screen play in which they collaborated offers Miss West as a rakishly fascinating and wholly unpredictable belle of the Old West, run out of her home town because of a suspected escape from a masked bandit kidnaper and compelled to acquire a husband before she can settle down in another. It presents Fields as a glib, bibulous and raffish person of similarly undocumented past whom she pretends to marry but doesn't quite. Following loosely the outlines of several staple western plots, the story provided plentiful incidental situations for free exercise of the West and Field varieties of humor, a traditionally melodramatic ending leaving all the moral equations answered and the several characters reasonably well extenuated, including the bandit.

Like the previous pictures of both stars, this one is episodic and no more tightly routined than a West or Fields picture should be. Resort is had to slapstick, to anachronism, to all the useful, unorthodox but expeditious comedy devices in which these stars are expert. The producer, Lester Cowan, and the director, Edward F. Cline, have proceeded with altogether showmanly wisdom to turn out a film designed solely for the purpose of presenting their stars in the way the customers have learned to expect to have them presented. The result is a picture that lives up to its billing far more literally than most that come off the Hollywood production line.

Previewed at the Pantages theatre, Hollywood, to an audience that laughed at some sequences so loudly and long as to drown out whole sections of dialogue, toned down to a passive acceptance at times, and then rebounded, finishing on a note of general satisfaction.—W. R. W.

Produced and distributed by Universal. Producer, Lester Cowan. Director, Edward Cline. Original screen play, Mae West and W. C. Fields. Cameraman, Joseph Valentine. Music director, Charles Previn. Sound supervisor, Bernard B. Brown. Art director, Jack Otterson. Gowns, Vera West. Film editor, Ed Curtiss. Assistant director, Joe McDonough. Song "Willie of the Valley," music by Ben Oakland and lyrics by Milton Drake. P. C. A. Certificate No. 6029. Release date, February 9, 1940. Running time, 83 minutes. Adult audience classification.

CAST

Flower Belle Lee	Mae West
Cuthbert J. Twillie	W. C. Fields
Masked Bandit Jeff Badger	Joseph Calleia
Wayne Carter	Dick Foran
Amos Budge	Donald Meek
Musicians	Gene Austin and Candy and Coco
Ermingarde Foster	Anne Nagel
Mrs. Gideon	Margaret Hamilton
Aunt Lou	Ruth Donnelly
Cousin Zeb	Fuzzy Knight
Hotel Clerk	Harlan Briggs
Milton	George Moran
Uncle John	Willard Robertson

Charlie Chan in Panama

(Twentieth Century-Fox)

Spy Melodrama

This latest episode in the adventures of "Charlie Chan" is done in the best tradition of the Sol M. Wurtzel style, a maximum of entertainment with a minimum of extraneous matter. "Charlie Chan in Panama" presents the famed Earl Derr Biggers character first in a disguise as a vender of hats in Panama, intent upon finding the saboteurs attempting to blow up the locks of the Canal while the United States fleet is passing through, and then as himself, in the role of the adage-quoting detective.

Sidney Toler again plays "Chan," with Sen Yung as his son, "Len Yung," supplying most of the comedy. Others in the cast are Jean Rogers, Lionel Atwill, Mary Nash, Kane Richmond, Chris-Pin Martin, Lionel Royce, Helen Ericson, Jack La Rue, Edwin Stanley, Don Douglas, Frank Puglia, Addison Richards and Edward Keane.

The original screenplay, which emphasizes suspense, was written by John Larkin and Lester Ziffren. Norman Foster did a capable job of direction.

"Chan," his disguise ruined by an outburst of his son, tracks down the saboteurs, and by the ruse of getting all suspects together in the power plant which is to be bombed, forces the master criminal to reveal himself.

Previewed at the Fox Uptown Theatre, Los Angeles, to a heterogeneous audience which gave every indication of enjoying the offering thoroughly.—V. K.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Norman Foster. Original screenplay by John Larkin and Lester Ziffren. Based on the character "Charlie Chan" created by Earl Derr Biggers. Photographed by Virgil Miller. Art Direction, Richard Day and Chester Gore. Edited by Fred Allen. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 5892. Running time, when seen in Los Angeles, 66 minutes. Release date, March 8, 1940. General audience classification.

CAST

Charlie Chan	Sidney Toler
Kathi Lenesch	Jean Rogers
Cliveden Compton	Lion Atwill
Miss Jennie Finch	Mary Nash
Jimmy Chan	Sen Yung
Richard Cabot	Kane Richmond
Sergeant Montero	Chris-Pin Martin
Dr. Rudolph Grosser	Lionel Royce
Stewardess	Helen Ericson
Manolo	Jack La Rue
Governor Webster	Edwin Stanley
Captain Lewis	Don Douglas
Achmed Halide	Frank Puglia
Godley	Addison Richards
Dr. Fredericks	Edward Keane

Dr. Ehrlich's Magic Bullet

(Warner)

Biography

This is a fine filmic biography of Dr. Paul Ehrlich, discoverer of 606, the specific for treatment of syphilis. It is from the directorial hand of William Dieterle, acclaimed for his presentation of the generically kindred "Pasteur" and "Zola," and resembles these films more than any others in production method and manner. It presents Edward G. Robinson in the title character, an assignment discharged with distinction, and a long roster of picked players in powerful support.

The life of Dr. Ehrlich was an eventful one, rich in human values, sternly dramatic. The screen play by John Huston, Heinz Herald and Norman Burnside deals fully with the final 35 years of it, 1880 to 1915, providing a rounded and documented portrait of the scientist in the course of his earlier triumphs and travails as well as in his ultimate success in quest of a cure for syphilis and his subsequent defense of it.

Produced in the Hal Wallis tradition, with Wolfgang Rheinhold as associate producer, the picture is authentic in its handling of the many clinical subjects concerned, markedly painstaking in the interests of scientific accuracy, professionally candid in dialogue references to syphilis, tuberculosis and other diseases pertained to by the story. Laboratory and hospital practices, often misrepresented on the screen, are depicted here with manifest fidelity to source information obtained by careful research.

The subject is, of course, grim, for neither syphilis nor the other two diseases principally dealt with, tuberculosis and diphtheria, are pleasing topics. "Dr. Ehrlich's Magic Bullet" is not to be contemplated, therefore, as amusement—an error into which the title, unexplained, might lead the uninformed or the young—but rather entertainment in the serious, studious sense of the term as applied to earnest, important biographies and similar factual works.

Previewed at Warners' Hollywood theatre, in Hollywood, to an appreciative audience.—W. R. W.

Produced and distributed by Warner Brothers. Hal B. Wallis, executive producer. Wolfgang Rheinhold, associate producer. William Dieterle, director. Screen play by John Huston, Heinz Herald and Norman Burnside, from an idea by Norman Burnside. Photographed by James Wong Howe. Edited by Warren Low. P. C. A. certificate No. 5813. Release date, undetermined. Running time, 100 minutes. Adult audience classifications.

CAST

Dr. Paul Ehrlich	Edward G. Robinson
Mrs. Ehrlich	Ruth Gordon
Dr. Emil Von Behring	Otto Kruger
Minister Althoff	Donald Crisp
Franziska Speyer	Maria Ouspenskaya
Professor Hartmann	Montagu Love
Dr. Hans Wolfert	Sig Rumann
Mittlemeyer	Donald Meek
Dr. Lentz	Henry O'Neill
Dr. Robert Koch	Albert Basserman
Dr. Morgenroth	Edward Norris
Judge	Harry Davenport
Dr. Brockdorf	Louis Calhern
Dr. Kunze	Louis Jean Heydt
Sensenbrenner	Charles Halton
Becker	Irvin Bacon
Dr. Kraus	Theodor Von Eltz
Miss Marquardt	Hermine Sterler
Speidler	Douglas Wood

Sidewalks of London

(Paramount)

Early "Scarlett O'Hara"

Some Paramount crystal gazer must have had an uncanny insight message to keep this British production of almost two years vintage on ice until the appearance of "Gone with the Wind." The inconsequential London drama of a pair of sidewalk entertainers has become first page screen exploitation news because of the real life Cinderella story of its leading woman, Vivien Leigh, known so widely now for her "Scarlett O'Hara."

"Sidewalks of London" originally was labeled "St. Martin's Lane" and it was under this title that Aubrey Flanagan, in his review from London in MOTION PICTURE HERALD issue of July 9, 1938, noted that the feminine lead playing opposite Charles Laughton was "a young lady who looks and behaves attractively but whose Cockney characterization will not deceive the Cockney."

The plot is rather slight, a bit drawn out and on the side of improbability. The acting is the thing in this case, with a natural tendency to try to discern indications then of Miss Leigh's talents for playing her famous Civil War belle. In the role of "Libby," street gamin, she manifests early traces of "Scarlett" in the flash of an eye, a flip of her head. The characters, too, have a bit of parallel in that "Libby" is more intent on fame than on morality. Befriended by "Charles" and given a part in his sidewalk entertainment act, she makes the most of her opportunity, becomes the toast of Piccadilly, and forgets her "Limy" benefactor, until the last reel.

Seen at a preview performance for an invited audience in New York.—JOSEPH F. COUGHLIN.

A Mayflower Picture. Pommer-Laughton production. Distributed in the United States by Paramount Pictures. Produced by Erich Pommer. Director, Tim Whelan. From a story by Clemence Dane. Cameraman, Jules Kruger. Production manager, Roland Gillett. Music, Arthur Johnston. Film editors, Hugh Stewart and Robert Hamer. Settings, Tom Morahan. P. C. A. Certificate No. 022207. Release date, February

(Continued on page 40)

THE BLUE BIRD

. . . spotlighted for you in strategic road-shows . . . wins national acclaim!

EAST

Hollywood Theatre, New York

"Opulent and eye-filling . . . to beguile those of all ages lucky enough to see it!"

—Kate Cameron, N. Y. Daily News

MIDWEST

Adams Theatre, Detroit

"The screen at its best! Spectacular treatment! Elemental charm."

—James S. Pooler, Detroit Free Press

FAR WEST

St. Francis Theatre, San Francisco

"People are going to find it charming . . . and the children will love it."

—John Hobart, San Francisco Chronicle

And to millions of all sections, Jimmie Fidler broadcast over CBS:

"For the same reason you went to see 'Snow White' you must go to see 'The Blue Bird'."

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

16, 1940. Running time, 86 minutes. Adult audience classification.

CAST

Charles	Charles Laughton
Libby	Vivien Leigh
Harley	Rex Harrison
Constantine	Larry Adler
Gentry	Tyrone Guthrie
Arthur	Gus McNaughton
Strang	Bart Cormack
Mr. Such	Edward Lexy
Mrs. Such	Marie O'Neil
Magistrate	Basil Gill
Old Maud	Claire Greet
Hackett	David Burns
Blackface	Cyril Smith
Temperley	Ronald Ward
Duchesi	Romilly Lunge
Selina	Helen Haye
Della	Phyliss Stanley

Louise

(Mayer-Burstyn)

French Opera

Grace Moore and Deems Taylor are the American names that figure in the French production from the opera "Louise." Miss Moore is the singing star, and Mr. Taylor, the eminent commentator on matters musical explains in a foreword that "'Louise' is not 'grand opera' dealing with the ways of upholstered kings and queens," but "the simple story of the simple people of yesterday, today and tomorrow, now retold in terms of their favorite medium, the screen." Its larger appeal will be to persons familiar with opera.

The best known arias of the opera are presented in a play adapted by Gustave Charpentier, with the orchestra and chorus of the Grands Concerts Symphoniques.

Seen at the premiere showing in the cozy Little Carnegie Playhouse in New York City, where a dressy first night audience applauded the credit listings. Miss Moore had sung the title role at the Metropolitan Opera House in New York the night before.—JOSEPH F. COUGHLIN.

Produced under the supervision of Gustave Charpentier at the Saint-Maurice Studios by Societe Parisienne de Production de Films. Distributed in the United States by Arthur Mayer and Joseph Burstyn. Adaptation from the French opera by Gustave Charpentier. Settings by Mahe and Wakhevitch. Musical direction by Louis Beydts. Orchestra conducted by Eugene Bigot. Foreword and English titles by Deems Taylor. Director, Abel Gance. Orchestra and chorus of the Grands Concerts Symphoniques. P. C. A. Certificate No. 02750. Release date, February 2, 1940. Running time, 80 minutes. Adult audience classification.

CAST

Louise	Grace Moore
Julien	Georges Thill
Father	Andre Pernet
Mother	Suzanne Després
Lucienne	Ginette Leclerc
Gaston	Le Vigan
Forelady	Pauline Carton
Alphonsine	Jacqueline Gautier
The Singer	Rivers Cadet
Philosopher	Beauchamp

The Lone Wolf Strikes

(Columbia)

Melodrama

The best known fictional character of the late Louis Joseph Vance, "The Lone Wolf," is once again in circulation. The gentlemanly crook, who is as hardy a perennial as the screen has known since the first of the films dealing in his exploits appeared in 1917, has been revived from a self-inflicted retirement as an amateur ichthyologist—fish fancier. A string of purloined pearls causes the "Lone Wolf" to ride again, and before the proceedings are over a couple of murders are committed.

Warren William portrays the smooth "Michael Lanyard" or "Lone Wolf," a role he has essayed before. Eric Blore plays his valet and right hand man. Joan Perry is the girl and the opposition includes Alan Baxter, Astrid Allwyn, Montagu Love and Robert Wilcox. Sidney Salkow directed from a screen play by Harry Segall and Albert Duffy.

The plot is not complex and the story moves along at a fairly even and rapid pace. For a mystery there is probably too little suspense and too much comedy, but that is a trend of the day.

"Lanyard" is fidgeting about his private aquarium when "Stanley Young" arrives to enlist the "Lone Wolf's" aid in recapturing a string of pearls and discovering who murdered "Philip Jordan," owner of the pearls and friend of "Young." "Lanyard" is hampered in his quest by the misguided help of "Delia," daughter of "Jordan" but gets the pearls and turns them over to "Young." "Young" is murdered and the pearls are stolen again and the chase continues. The fight ends on a New York ferry boat with the "Lone Wolf" in control.

Reviewed at the Globe theatre, New York. An afternoon audience, chiefly men, seemed to be enjoying the goings-on and chuckled at the comedy involving the valet.—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Producer, Fred Kohlmar. Directed by Sidney Salkow. Screen play by Harry Segall and Albert Duffy. Based upon a work by Louis Joseph Vance. Photography by Henry Freulich. Editor, Al Clark. Art director, Lionel Banks. Gowns by Kalloch. Musical director, M. W. Stolloff. P. C. A. certificate No. 5925. Running time, 67 minutes. Release date, January 26, 1940. General audience classification.

CAST

Michael Lanyard	Warren William
Delia Jordan	Joan Perry
Jamison	Eric Blore
Jim Ryder	Alan Baxter
Binnie Weldon	Astrid Allwyn
Emil Gorlick	Montagu Love
Ralph Bolton	Robert Wilcox
Conroy	Don Beddoe
Dickens	Fred A. Kelsey
Stanley Young	Addison Richards
Philip Jordan	Roy Gordon
Alberts	Harland Tucker
Dorgan	Peter Lynn

Community Sing No. 5

(Columbia)

Gypsy Songs

The fifth of the "Community Sing" series brings to the screen, with titles, a group of old gypsy airs sung by Donald Grayson and a troupe of balalaika singers. "Two Guitars," "The Gay Merchant," "Dark Eyes" and "The Volga Boatman" are presented, winding up with "Abul Abulbul Amir."—Running time, 10 minutes.

Old Natchez

(FitzPatrick-MGM)

Southern Nostalgia

The globe-trotting James A. FitzPatrick has turned to America for his most recent travelogues. The Old South is kept alive in Natchez, Miss., where once a year the Garden Club holds a brilliant pageant. It is this pageant that the FitzPatrick cameras have recorded in color, living tableau of persons garbed in the crinolines, pantalettes and whatnots of the pre-Civil War days, happily engaged in re-living what has passed into history.—Running time, nine minutes.

Africa Squeaks

(Vitaphone)

A Looney "Looney Tune"

This time porcine Porky is a leader of a safari into the darkest regions of the Black Continent. Particularly productive of funny bone tickling in the spoofing of the Stanley search for Dr. Livingstone. There are additional sights of the strange behavior of animals and natives. In fact, the whole fun and frivolity piece is good.—Running time, seven minutes.

Following the Hounds

(20th Century-Fox)

20th Century Fox Hunt

Excellent color photography by Jack Painter makes this subject one of the best of the season. Following days of patient waiting for good weather conditions Mr. Painter took his camera and made a thorough study of the training of horses used in fox hunting, from the first steps in overcoming obstacles in the field until the horse is ready for his test at a real hunt. Background and scenery and the graceful riding combine to make an outstanding subject.—Running time, 10 minutes.

Teddy the Rough Rider

(Vitaphone)

Or Roosevelt the First

Slices from the robust political career of President Roosevelt, the First, are compiled into a dramatic and patriotically inspiring chapter for Vitaphone's series of great men and moments of American history. Teddy and his "big stick" are first met in the year 1895, in the office of Commissioner of Police for New York City. Then in rapid succession he is pictured as assistant secretary of the navy, leader of the Rough Riders, governor of New York and vice-president of the United States. The climax comes with Roosevelt's succession to the office of the Presidency upon the assassination of President McKinley. Sidney Blackmer, who had played Roosevelt in 1937 in "This Is My Affair," again tackles the picturesque personage of rough riding Teddy.—Running time, 19 minutes.

Vacation Diary

(RKO Pathe)

A Trip to Bermuda

"Vacation Diary" combines the documentary and travelogue styles of camera reporting in recording the day to day experience of two office girls on a winter vacation trip to Bermuda. Starting with that day in the office when the two girls pore over travel brochures the camera follows them in their packing, the boat trip, the arrival in Hamilton, their meeting with two young men on the beach, bicycling excursions, dancing and a sailboat ride by moonlight. It is an interesting subject highlighted by excellent camera work. The girls are Elizabeth Rice and Patricia Murray. Frederic Ullman, Jr., produced and Frank Donovan supervised the subject.—Running time, nine minutes.

Fashion Forecasts, No. 6

(20th Century-Fox)

Feminine Fashions

The sixth of Vyvyan Donner's "Fashion Forecasts" brings a timely and zestful pictorial of the latest in feminine styles at the more swanky resorts. Sports and lounging apparel as well as styles for evening are modeled, and by beauties. Humorous off-screen commentary by Ilka Chase and color photography by Jack Painter make this an appealing subject, especially for women. —Running time, 10 minutes.

The Heckler

(Columbia)

Charley Chase Comedy

Bespeckled Charley Chase here plays an amateur heckler at sporting events. When two professional gamblers see how his tactics decide the results of a baseball game they take Charley into their employ. That night at the hotel the baseball team doses Charley with ice and the dreaded sore throat results. Charley suffers a worse fate at the hands of the gamblers.—Running time, 17½ minutes.

The Threads of a Nation

(Columbia)

Cotton

Columbia has made a thorough study of the uses of cotton, and how it is manufactured, in "The Threads of a Nation." Starting with Eli Whitney's invention of the cotton gin, the producers trace the various stages the cotton passes through to become cloth. Narrated by Basil Ruysdael, the subject is interesting and educational.—Running time, 10½ minutes.

MORE LABOR, THEATRE GROUPS HIT NEELY BILL; TWO VOICE APPROVAL

Cooperative Buyers in Michigan and Oregon Independents Attack Measure; Ohio Churchmen, Dr. Wilbur For It

The fight over the Neely anti-block booking (S. 280) rode merrily along this week, with both sides looking to the outside and inside of motion pictures for support.

Lining up this week with opponents of the bill were the Screen Writers Guild, first Hollywood talent group to come out with a stand in this Congressional session's contest; two more exhibitor groups, Cooperative Theatres, an independent buying circuit in Michigan, and independent owners in Oregon; labor groups in New York and New Jersey; Philadelphia's Motion Picture Forum.

Arraying themselves with proponents were Ohio churchmen and Dr. Ray Lyman Wilbur, California educator, who, as president of the Motion Picture Research Council, reiterated the stand of one of the strongest "outside" groups to lend support to Allied States Association for passage of the measure.

Screen Writers Voting on Bill

The Screen Writers Guild took action this week to oppose the Neely Bill, following a debate before it by George J. Shaefer, president of RKO, and Abram F. Myers, general counsel and chairman of the board of Allied States Association. A special committee unanimously adopted a resolution urging members to oppose the Neely Bill.

The directors of the Guild, on Monday, authorized the mailing of questionnaires to all members. Three questions were asked: "Do you oppose the Neely Bill because of censorship?"; "If you oppose the Neely Bill, do you think we should take a stand against monopoly practice?"; "Shall the Screen Writers Guild take any stand at all?"

In the debate held last Monday Mr. Schaefer pointed out the threat of government regulation contained in the bill and declared that the bill constitutes an attempt to impose an impossible and uncertain price regulation upon distribution. He held that every worthwile picture is shown in 10,000 to 11,000 theatres and challenged those in favor of the bill to show that exhibitors had taken advantage of the 10 per cent cancellation clause to discard pictures they considered of questionable moral content.

Mr. Myers said that the three elements of the bill are the settlement of a clearcut issue of right and wrong, an enlarged opportunity for creative talent and a bowing to the inevitable decentralization movement already underway in the industry.

Committee Named

The Screen Writers Guild appointed the following committee to consider the Neely bill: Ralph Block, chairman; John Howard Lawson, Sidney Buchanan, Dore Schary and Wolfe Kaufman. Three of the members of the special committee are also members of the executive board, and the resolution condemning the Neely bill was considered certain sure of adoption.

In the resolution it was pointed out that though there are many evils in the industry, including block-booking and monopoly, the Neely bill does not offer the proper remedies.

The Screen Publicists Guild, the Society of Motion Picture Film Editors and other organizations indicate that they would take action similar to that of the Screen Writers Guild in connection with the bill.

Michigan Exhibitors Against Bill

The members of the Co-Operative Theatres of Michigan, buying and booking organization representing 100 independent exhibitors, have gone on record opposing the Neely bill. Action was taken by the board of directors and a statement explaining the association's position was made public last week. The Co-operative Theatres of Michigan listed four points on which the stand against the Neely bill was made, in a statement issued by Thomas McGuire, public relations director.

The first point was that the independent would be left worse off than today. "Two, Cooperative Board members, after theoretically applying provisions of the bill to individual setups, felt they had nothing to gain, on the contrary, they felt their investments would be in jeopardy if the act passed. Three, result of enactment would be three to four years delay of action, as the act would not become effective till Spring or Summer next year. . . . Many independents could not survive these years of uncertainty, especially those competing with

(*Continued on following page*)

Pacific Coast, Connecticut, Ohio Theatre Owners Call Meetings

Trade problems and practices, one of the most important of which is block booking and its relation to the Neely Bill now in Congress, are on the agenda of meetings called by the Pacific Coast Conference of Independent Theatre Owners, Allied Theatres of Connecticut, Independent Theatre Owners of Ohio.

▽

Trustees of the Pacific Coast Conference of Independent Theatre Owners were scheduled to meet February 6th and 7th at the Ambassador Hotel in Los Angeles to formulate plans for the first annual convention to be held this Spring. Those scheduled to attend included: L. O. Lukan, William Ripley, Robert White, A. West Johnson, Rotus Harvey, Ben Levin, Hugh Bruen, Jack Y. Berman and Robert Poole, executive secretary.

▽

Allied Theatres of Connecticut will meet Tuesday, February 13th, at the Hotel Garde in New Haven for a special luncheon-meeting which will continue the important industry discussions began last week, and in addition, will inaugurate a new operating setup for the reorganized and augmented unit. Various committees will be appointed and policies will be determined. A. M. Schuman will preside and Frank Lydon, regional vice-president, and other Boston visitors will speak. The recent campaign, headed by E. Thornton Kelly, trebled the membership.

▽

The Connecticut MPTO has called a luncheon-meeting for February 20th at Ceriani's in New Haven. Arthur H. Lockwood will preside. Herman Levy, executive secretary, will deliver a report on the problem of the federal regulation against placing theatre circulars in post office boxes. Exhibitors in the outlying districts are particularly affected by this regulation.

▽

George H. Wilkerson, Jr., has been elected treasurer of the Connecticut MPTO, succeeding his father, George H. Wilkerson, recently deceased. The new officer operates the Wilkinson, at Wallingford.

▽

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has announced that the annual convention will be held in Columbus on February 28th and 29th. The convention was postponed from the regular meeting date in November. Directors were scheduled to meet Tuesday to discuss arrangements. Also a final decision was to be reached on the proposed campaign to combat the "Pot o' Gold" radio giveaway.

Mr. Wood urged exhibitors to determine the amount of net profits on pictures of various companies played in 1939, and forward the result to him on unsigned postcards, which information will be relayed to other exhibitors. In the organization's current service bulletin Mr. Wood outlined the daily percentages of expense to be used in calculating the net figures. He said, "I have found that a vast majority of theatre owners do not really know the final profit and loss on the 'lines' they handled and it seems to me that the time has arrived for all theatre owners to analyze their intake and outgo to know exactly where they stand with respect to their product buying."

CHARGES PROPAGANDA BY INDUSTRY

(Continued from preceding page)

affiliated theatres, which would be enjoying good business, unmolested by the Neely act."

The fourth point against the Neely bill was that one of the greatest evils today is overseating and good pictures would always go to the big theatres. The difficulty presented by a promoter announcing a big new theatre next door to an existing theatre was pointed out. It was said that the theatre man would either have to buy out the promoter or the theatre after it was built or he would lose top product.

Bill Opposed in Oregon

The Oregon theatre owners of the Pacific Coast Conference of Independent Theatre Owners went on record in a resolution as unalterably opposed to the Neely bill. The 80 theatre owners and operators from key spots in Oregon and from centers in Washington along the Columbia River expressed the opinion that the enactment of the bill would mean further Governmental regimentation of their industry. They held that if there are any abuses in the film business, they should be corrected by those within the industry, rather than by individuals or groups on the outside who know nothing about the business.

More Against the Measure

The Central Trades and Labor Council of Rochester and the New Jersey Federation of Labor have joined the ranks of the many other labor groups which already have gone on record officially in opposition to the measure.

The action in Rochester was taken at the instigation of the local Theatrical Protective Union. The Council adopted a resolution opposing the bill and asking Congressmen to vote against it. The resolution said the bill "would solve none of the problems of the industry" but would "do great damage to a major American industry."

Louis P. Marciante, president of the New Jersey Federation of Labor, and Newark City Commissioner Murphy have written the New Jersey congressional delegation that "if the bill is enacted it will have a possible devastating effect on the popular American movie industry."

Film Forum Against Bill

The Motion Picture Forum of Philadelphia, a public better-films group, at its last meeting adopted a resolution opposing the passage of the Neely bill.

Pastors Attack Block Booking

The Ohio Pastors' convention, in session at Memorial Hall, Columbus, approved a resolution condemning block booking and blind selling of motion pictures. Pastors also were urged to embrace every opportunity to denounce bank night as "a definite feeder of the gambling mania."

The motion picture committee praised the work of Joseph I. Breen, Production Code administrator, but reported that a study of conditions in the industry revealed that "the preponderance of pictures portray mixed or inverted ethics, over-exciting scenes, the condoning of sex irregularities and glorification of the criminal."

Research Council Continues Fight

The Motion Picture Research Council, one of the most active proponents of the Neely bill, continued to push its fight this week when Dr. Ray Lyman Wilbur, president of the Council and also head of Stanford University, charged that the industry was using the very same methods of propaganda it attacked in the picture "Mr. Smith Goes to Washington." Dr. Wilbur addressed the annual meeting of the Council held in San Francisco. He said that the methods used by the motion picture industry in opposing the Neely block booking bill were "more than irresponsible."

The speaker asked "whether we should leave in the hands of those who stoop to such attacks, the education of our citizens through the medium of motion pictures." Dr. Wilbur also said, "the trade papers report that a campaign is under way for industry employees to secure letters opposing the Neely bill from the tradesmen they patronize, without presenting copies of the bill for study. Paid spokesmen of the industry have spoken before women's clubs and other groups, calling organizations sponsoring the bill 'sore spots on democracy'."

One of the foremost endeavors in the campaign conducted by the Motion Picture Producers and Distributors of America against the Neely bill is to inform everyone within and without the industry of the actual provisions of the bill. Speakers have presented an explanation of the actual bill in order that individuals and organizations may know what the Neely bill really means before they take a stand on the question.

RUN "CLEARANCE SALE" ON FILMS

A "clearance sale of films" was featured recently by the Jensen-VonHerberg circuit's Liberty Theatre, in Seattle, the matinee prices being 10 and 15 cents, instead of 25, and evening prices 25 instead of 40 cents.

The "sale" was announced in newspaper advertisements, explaining that the theatre had several program pictures, not previously run because of extended playing time on big pictures. The advertisements said the program "is not the greatest show in town, but offers big entertainment value for the money."

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed by the National Legion of Decency in its listing for the current week, seven were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classication follow:

Class A-1, Unobjectionable for General Patronage: "British Intelligence," "El Gairlan" (Spanish), "Marines Fly High," "Northwest Passage," "Overture to Glory," "Swiss Family Robinson," "Village Barn Dance." Class A-2, Unobjectionable for Adults: "Buried Alive," "The Grapes of Wrath," "The Lone Wolf Strikes," "Wolf of New York." Class B, Objectionable in Part: "Torture Ship."

Alliance in Deal

Alliance Films Corporation has closed a franchise deal with H. J. Peskay, of the Majestic Distributing Corporation, for release, in the California area, of 12 Alliance features and several shorts.

Musicians and Warner Impasse In Philadelphia

Efforts of the Philadelphia musicians' union, Local No. 77, AFM, to effect a settlement with Warner Brothers' circuit in Philadelphia again reached a standstill after a meeting last Friday, between the union's executive board and circuit officials. Both sides, having given in on many points of dispute, say that a settlement, however, is "very close." Meanwhile, the musicians started a third month of picketing at the downtown Earle and Fox theatres and at five Warner neighborhood houses.

Instead of hiring musicians at theatres when and where needed, as Warners originally hoped to do on the basis of U. S. Attorney Thurman Arnold's recent investigation of anti-trust union activities, it is understood that the circuit again is agreeable to set aside a minimum budget figure for the year's music, regardless of how expended during the year. However, the sum suggested doesn't allow for a pit orchestra at the Fox or Earle in addition to the five neighborhood houses and the union is determined that an orchestra be employed at both downtown houses, regardless of the fact that vaudeville is shown at only one of the theatres.

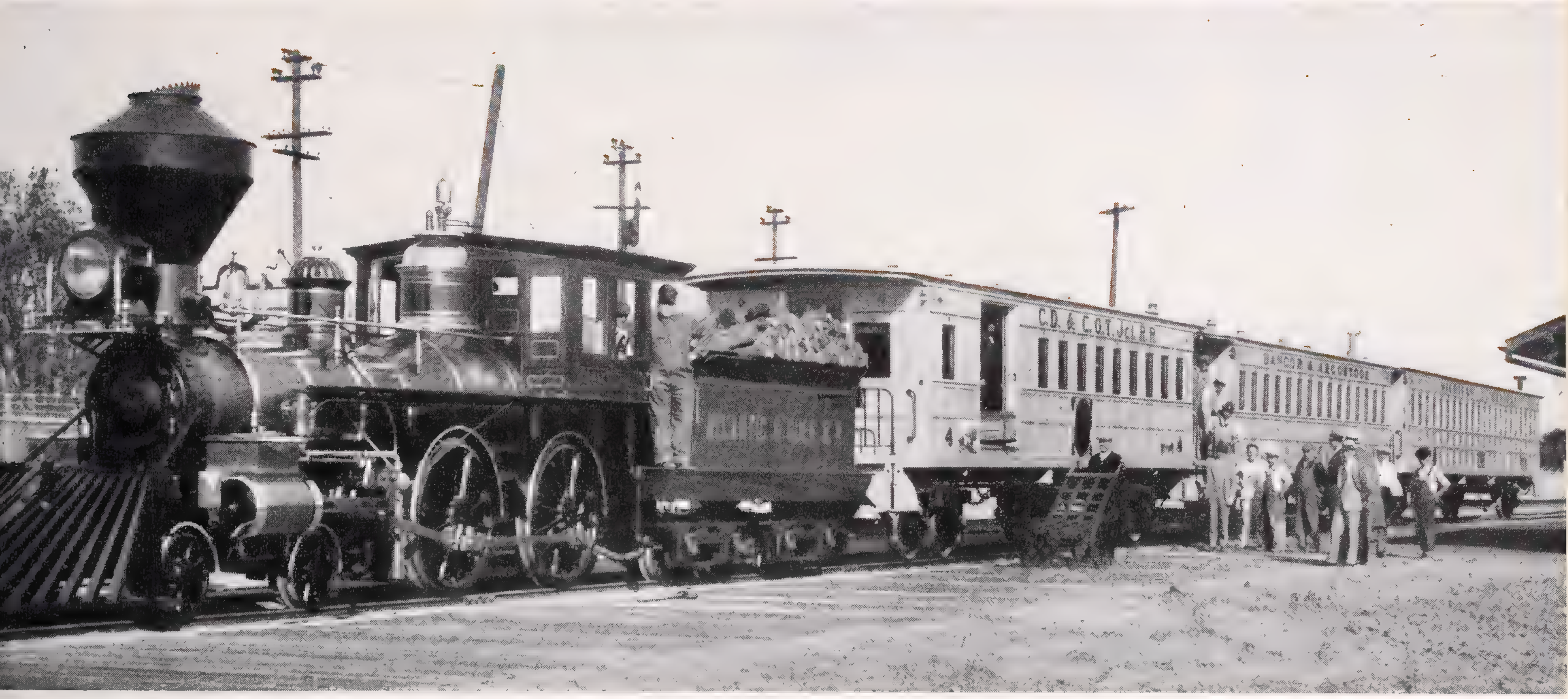
The Earle, which played vaudeville before the impasse, is intended to become a first-run house for Class "A" and special pictures. And if the strike is settled, the stage shows would play at the Fox, which previously used an orchestra only for an overture. "Gone With the Wind" is currently finishing its third week at the Earle, scheduled to remain for three more, and "Grapes of Wrath" has been booked in to follow, which precludes any plans to return vaudeville to the Earle for some time. The Earle seats 4,000 as compared to the Fox's 3,000.

Further, picture business in the downtown area has held up well in the past weeks. And with "Gone With the Wind" playing to capacity at both the Earle and Boyd, total grosses have been hitting new highs. Picketing has not made any impression at the box-office, a local ordinance limiting pickets to one at each theatre.

The local union, determined to come out on top, has been soliciting the aid of the American Federation of Musicians to carry the strike to Warner houses in other parts of the country and even to the Warner studios in California. There is little likelihood, that the Federation will make a national issue of this local impasse, Joseph N. Weber, AFM president, having gone on record that the strike was strictly a local matter. However, the Federation last week did promise financial aid to the local union and already $7,500 has been given out of the national theatre defense fund to take care of local strike benefits.

The union is also picketing the independently-operated Carman theatre, the bone of contention there being that the house wanted to re-employ the pit orchestra for 40 weeks during the year, planning on a straight film policy for the summer months, whereas the union is holding fast to a 52-week play-or-pay contract. There is a general feeling among the union's membership, however, that an arbitrative number of weeks will be reached with the Carman management.

ALL ABOARD!



THE FAMOUS TRAIN ON WHICH THOMAS A. EDISON AS A BOY WORKED AS A "TRAIN BUTCHER" FOR THE GRAND TRUNK WESTERN RAILROAD . . . Including a restoration of the baggage car young Edison nearly burned down as a result of one of his youthful experiments, the train once again will traverse the route between Detroit and Port Huron on Saturday, February 10, when "Young Tom Edison," first of two Metro-Goldwyn-Mayer pictures dramatizing the life of the celebrated inventor, will have its preview in Port Huron, where Edison passed his childhood. The train is now owned by Henry Ford.

Mickey Rooney, who portrays Edison as a boy in "Young Tom Edison," will make the trip in his film character and will act as "train butcher" for Edsel Ford, Governor Luren D. Dickinson of Michigan and many other dignitaries of the political and business world who will also be aboard the train. On their arrival in Port Huron, they will participate in a mammoth Edison Day celebration. Men and women of the city will wear costumes of the 1850 period as part of the celebration. Continuing the story of the great inventor, Spencer Tracy will be seen as "Edison the Man" in the M-G-M picture of that title now in production at the Culver City studios.

METRO-GOLDWYN-MAYER is engaged in filming the life of Thomas A. Edison. The project has fallen naturally into two divisions and accordingly two important productions are on their way. The first dealing with the youth of the great inventor, entitled "YOUNG TOM EDISON", a complete narrative in itself which shows episodes in the life of a boy which led directly to the final flourishing powers of "EDISON THE MAN", which is the title of the second film.

"YOUNG TOM EDISON" is portrayed by Mickey Rooney. He gives a serious and careful characterization of the struggles of a great American during his early days in Port Huron. Directed by Norman Taurog, "YOUNG TOM EDISON" is an exciting and authentic story of a great mind in its formative stages groping in the dark before the dawn of modern progress.

It is a story typical of American opportunity, perhaps not concerned with widening the territorial frontiers of the Continent, but definitely indicative of steps that have been made in broadening the horizon of our daily life. There is something of Horatio Alger in it; something of Mark Twain, something of Tarkington, and above all, something essentially American.

We see a family as it lived its life during the time when the Union itself was a question mark and when the era of witchcraft and superstition had not yet been completely discredited. "YOUNG TOM EDISON" is simply a great story and it is a great story simply told. We suggest that you see "YOUNG TOM EDISON", as portrayed by Mickey Rooney and later on we urge you to watch for "EDISON THE MAN" as carried forward by that unquestionable artist, Spencer Tracy, under the direction of Clarence Brown.

The first (scheduled for March release)!

Mickey
Rooney

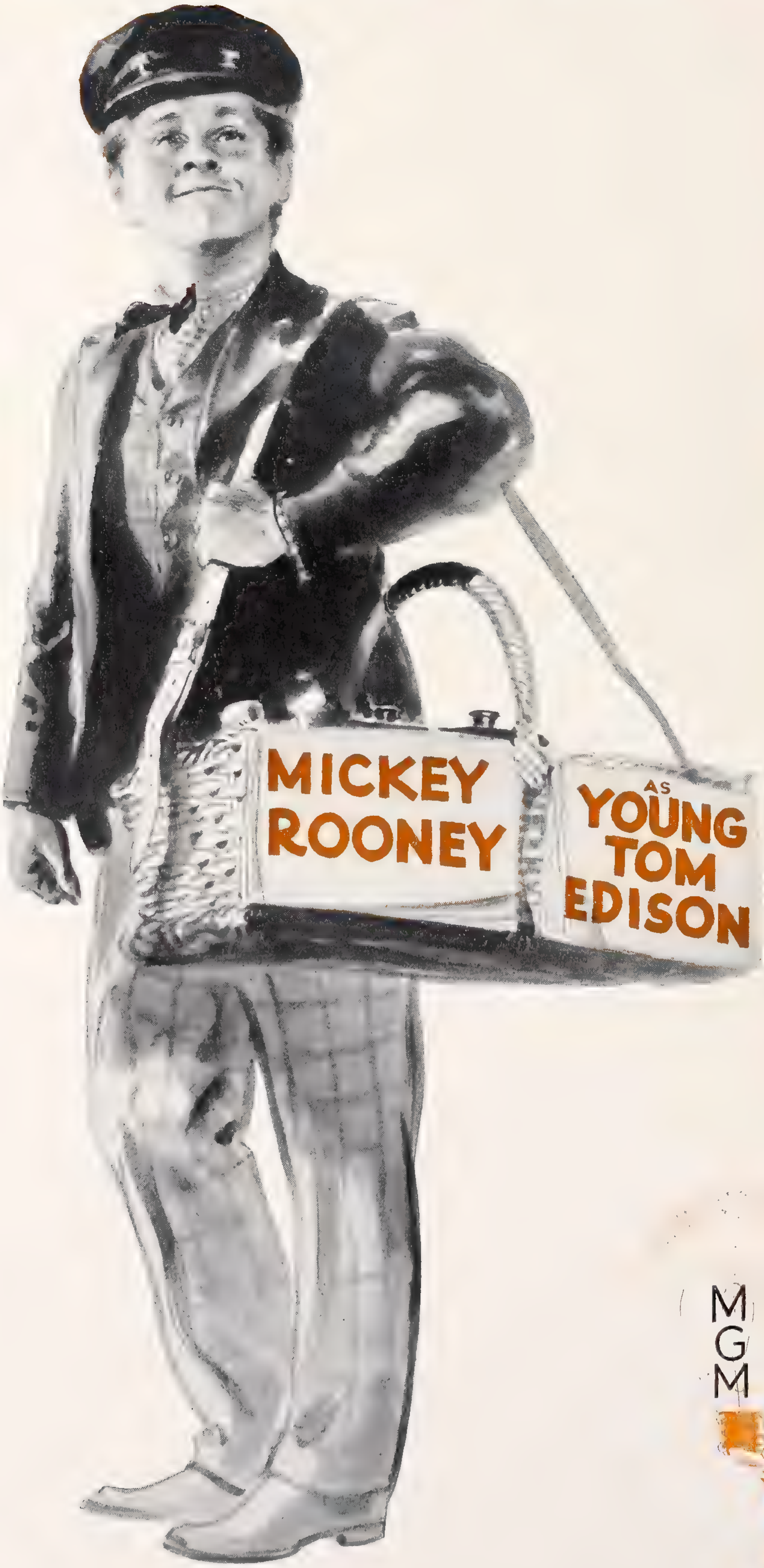
AS *Young*
Tom Edison

with *Fay* **BAINTER**
George **BANCROFT**
Virginia **WEIDLER**
Eugene **PALLETTE**

Original screen play by Bradbury Foote, Dore Schary and Hugo Butler
Directed by **NORMAN TAUROG**
Produced by John W. Considine, Jr.· Associate Producer: Orville O. Dull

A **Metro-*Goldwyn*-Mayer**
PICTURE

BIGGER THAN "BOYS TOWN"!


MICKEY
ROONEY
AS
YOUNG
TOM
EDISON

MGM

"Let Ther
Be Light'

THE HOLLYWOOD SCENE

Fame Sans Film

Orson Welles, prodigal and prodigy, whose record of entertainment includes such diverse offerings as a stage version of "Macbeth" with a Negro cast and "War of the World" broadcast which startled a great number of Americans into believing in an invasion from Mars in October, 1938, is rapidly assuming the proportions of a Hollywood legend.

Mr. Welles, it will be remembered, finally agreed to investigate at first hand the art of the film, for a return reported to be worth $150,000 per picture made, and a percentage. He was to produce, direct and write, in addition to acting.

The young man (age 24) has continued an object of journalistic interest since appearing on the Hollywood horizon with a beard of imposing proportions and a group of his own actors from the Mercury theatre, which he had started in New York. The beard, lush even last August, was for his role in the first all-Welles picture, from Conrad's "Heart of Darkness." Work on this project has now been postponed, and it is to be supplanted on the schedule by "The Smiler with a Knife," set to start about the middle of the month. Additionally, RKO Radio, which also will release the other films, has contracted with Mr. Welles for the delivery of a third picture this year, in a deal closed last week.

The latest episode in the growing list of Wellesian legend concerns the Andrea Importers, of Beverly Hills, interior decorators. Slightly extending the scope of their activities, the firm recently sent Mr. Welles a black crocheted chenille snood, for his famous beard, with, at the bottom of the appurtenance usually used to hold in unruly feminine hair at the back of a hat, a fringe with mothball containers.

Mr. Welles has found art in Hollywood.

At Ciro's

Gene Towne and Graham Baker, whose madcap approach to the writing of screen plays has earned for them a certain local name in addition to the farther-reaching renown of their box office touch, as evinced in the stories of "Stand-In," "Ali Baba Goes to Town" and "The Joy of Living," celebrated the completion of their first work as producers last week with a party at the new Ciro's, on Hollywood's Sunset Boulevard.

Mr. Towne and the be-spectacled Mr. Baker were much, and smilingly, in evidence. George Schaefer, RKO Radio president, and Harry Edington, studio chief, also attended—the Towne-Baker Play's-the-Thing-Productions releases through that organization. Even more evident was Ciro's itself, a study in shades of green, cerise and silver.

The Towne and Baker forces then proceeded to tighten their hold on the week's activities by holding the press preview of their "Swiss Family Robinson" the next afternoon.

PRODUCTION HOLDS LEVEL AT SIX FILMS

Hollywood finished six pictures this week, as it had the week before, and put another six in work, compared to the eight started last week. There were 27 shooting and 16 being prepared, the same as in the prior period, and 62 were being edited, four under the number of the earlier week.

Universal finished two, "The House of Seven Gables" and "Enemy Agent". Columbia wound up "Too Many Husbands", Metro-Goldwyn-Mayer "The Ghost Comes Home", Monogram "The Cheyenne Kid" and Warner Brothers "Three Cheers for the Irish".

Started were "Pride and Prejudice", MGM; "The Romantic Mr. Hinklin", RKO Radio; "Forgotten Girls", Republic; "Charlie Chan's Cruise", Twentieth Century-Fox; "Ma! He's Making Eyes at Me", Universal, and "The Sea Hawk", Warners.

Six films were shooting at Twentieth Century-Fox, a greater number than had been before the cameras there in one week in a year. Columbia had one, MGM five, Paramount one, Principal Productions one, RKO two, Republic one, and Universal and Warners two apiece.

Four short subjects were completed, MGM and Warners each accounting for two. An equal number was started, two by Warners and one each by Columbia and MGM. The two last-named each had one shooting.

Six were being prepared, two by Columbia and MGM, and one by RKO and Warners. Thirteen were being edited: four by Columbia, three by MGM, and six by Warners.

Name News

Y. Frank Freeman has returned to the Paramount studios after two weeks of conferences at the home office.

▽

Ralph Dietrich and Walter Morosco, production assistants to Darryl F. Zanuck, have been made associate producers at Twentieth Century-Fox.

▽

John Monk, Jr., and Fred Finklehoffe have had their writing contracts extended by Metro-Goldwyn-Mayer.

▽

Aeneas Mackenzie has been assigned by Warner Brothers to write the screen play of "Captain Horatio Hornblower".

Gregg Tolan, head cinematographer of Samuel Goldwyn, Inc., is on a six weeks vacation in Mexico and Guatemala.

▽

Irving Asher returned to his desk at Metro-Goldwyn-Mayer after a minor operation at the Cedars of Lebanon Hospital.

▽

Don Hartman, after conferences in New York with Clifford Goldsmith, returned to his Paramount writing post.

▽

George Schaefer is back at the RKO Radio studio after a quick trip to New York by plane.

▽

Felix Jackson had his writing contract extended by Universal.

▽

Victor Fleming returned from a location survey trip to Florida preparatory to the filming of "The Yearling" at MGM.

▽

Lucien Hubbard joined Twentieth Century-Fox as an associate producer.

▽

Robert Buckner has been assigned to work on the screen play of "The Spirit of Knute Rockne" by Warner Brothers.

▽

Carroll Dunning, head of the Dunningcolor Corporation, left on a business trip to New York.

▽

Arthur Tuckerman, arrived from New York to begin work on the screen play of "Tahiti" for Samuel Goldwyn, Inc.

▽

Hugh Harman returned to his desk at Metro-Goldwyn-Mayer after a two weeks vacation in Minnesota.

▽

Earl Baldwin, is working on the screen play of "Brother Orchid" for Warner Brothers.

▽

Judith Anderson was signed to a long term contract by Metro-Goldwyn-Mayer.

▽

William James Fadiman, Metro-Goldwyn-Mayer eastern story editor, arrived at the studio for story conferences.

▽

Joel McCrea has been assigned to the male lead in "Personal History" by Walter Wanger Productions.

▽

Cyril Hume had his writing contract extended by Metro-Goldwyn-Mayer.

▽

Irving Cummings's directorial contract has been extended by Twentieth Century-Fox.

▽

Robert Thoeren was signed to a writing contract at Metro-Goldwyn-Mayer.

All-Negro Films

Jed Buell this week announced the incorporation of Dixie National Pictures, Inc., with Ted T. O'Day, Atlanta exchange man, as president; and Jack Coyle and the Reverend James K. Friedrich as board members. Mr. Buell is vice-president and executive producer. The company will produce and distribute, starting with the production of a series of eight all-Negro films.

CANADA FILMS, RADIO, PRESS ARE WAR WEAPONS; TORONTO CLEARANCE UP

Many Pictures to Follow "Call to a Nation"; Brockington Aids Dominion Board During Absence of Grierson

by R. J. LEARY
in Montreal

Motion pictures, radio and newspapers are all to be transformed from vehicles of entertainment and information to weapons of war by the Canadian Government, according to announcement from Ottawa.

These three most important methods of communication will be used more extensively and in closer coordination to inform the Canadian people of their war efforts, the tasks which lie before them and the need for a lasting peace at the end of the war. So says W. D. Euler, Minister of Trade and Commerce.

Prime Minister Mackenzie King appears to be solidly behind the move and is said to believe that benefits will come from making more effective use of the film, the radio and the press as instruments of public relation—or propaganda.

Many War Films Planned

The National Film Board, under the impetus given by John Grierson, government film commissioner, already has been responsible for creative work of importance. The film, "Call to a Nation," is an example of a concrete contribution to the war cause. This war short played in 700 theatres across the Dominion last weekend and is given some credit for the fact that the Government's first war loan of $200,000,000 was oversubscribed by 25 per cent, in two days, with orders for bonds still coming in.

Many other pictures which will keep the people informed of Canada's part in the war are being completed. Pictures recording troop movements, training, etc., are also being compiled across the country and with Canadian Army units overseas.

This work, which is considered highly important by the Canadian Government, will not be allowed to lag in the absence of Mr. Grierson, who, as a government film commissioner, has left for Australia to spend three months showing the people of that Dominion how to produce lively and interesting "documentary" films. This is the same chore he has done for Canada.

In the absence of Mr. Grierson, Colonel John Cooper, president of the Motion Picture Distributors and Exhibitors Association of Canada, will be acting commissioner, announcement being made by Mr. Euler, who heads the National Film Board.

Brockington Special Advisor

It is also learned from the same source that Leonard Brockington, former head of the Canadian Broadcasting Corporation and now the country's official war recorder and in effect director of public relations, will serve as special advisor to the National Film Board, during the Grierson jaunt to Australia. Mr. Brockington will be concerned chiefly with creative work now being done under the Film Board's auspices and direction.

Prime Minister King is reported to be pleased about the whole affair. He has, Mr. Euler reports, warmly acceded to Mr. Brockington's association with this work for the National Film Board.

WARN EXHIBITORS ON CENSUS TAKERS

A warning to exhibitors to beware of impersonators of federal census takers has been issued by the Independent Theatre Owners of Ohio. Members have been advised to ask for credentials and to turn impostors over to the police.

Mr. Brockington is directly responsible to the Prime Minister in his work and is expected to make full use of all facilities for telling the people what Canadians are doing to help win the war—and what support they are getting from citizens of alien birth.

The work of compiling Canada's "History of the Second World War" is proceeding apace. Motion pictures and radio are being utilized to the fullest possible extent, in addition to the printed word and "still" photographs.

Reports from Ottawa disclose that Ernest Wilson, who took part in the Canadian cavalry's charge of Mereuil Wood, in 1918, is now attached to the Dominion Government Motion Picture Bureau. He recently accompanied the troops of the First Canadian Contingent to England and shot 2,500 feet of film, which will be "preserved for posterity". Thousands of words descriptive of the movement have been recorded by the Canadian Broadcasting Corporation.

March of Time, Other Films Producing

Another important war picture is in production and soon will parade dramatic episodes depicting Canada's war efforts upon the screen before 40,000,000 British subjects in 11,000 theatres throughout the world. This film, which will be entitled "Canada at War," is being made by the producers of The March of Time. Enough film is being exposed to require five full hours of running time, but in the cutting room it will be reduced to 25-minute showing time. It is hoped that it will pile up into a massive general effect all the drama and energy and planning that lie behind this nation's war effort.

The National Film Board has organized the production of a "national film" under the title, "The Undefended Frontier," dealing with the neighborly peace between the United States and Canada. The board also plans the production of short subjects for school children, and a group for adult educational purposes.

A regular series of films will be brought out, portraying the life of Canadian soldiers in England and France during the war. The board also will send films to military theatres in the overseas war zones.

The National Film Board is not concerning itself entirely with the war, however, although that part of its work is receiving most public attention at the moment. The Board, which was inaugurated a year ago, describes its purpose to be "the eyes of Canada; to see Canada and see it whole—its people and its purpose." The Board has set itself the task of helping Canada to see itself and realize itself by giving everyone in Canada the vision of Canadian life which only the film can bring.

The Board is now reaching out with a production program which includes films for children and for national education generally; films on the peoples, frontiers and economic fronts of Canada and as a strong part of Public Information.

Since its founding a year ago, the Film Board has been surveying the country to find what it needs most from a motion picture standpoint. The Board now thinks it knows the requirements and is ready to supply documentary films of national importance and international interest.

A preview of the French war film, "France Is Ready," was given at Montreal's His Majesty's theatre, Tuesday, for M. Aufossy, French Consul, and Mr. Jicks, British Trade Commissioner.

Produced with the approval of French military authorities, the picture was made to show the French fighting machine in full action, with all France the stage. French airplanes meeting the enemy, banking, diving, looping at more than 300 miles an hour, and spraying the skies with lead, are part of the action. The only submarine in the world said to have a watertight hangar for seaplanes and the "world's greatest tanks," weighing 70 tons and manned by a crew of 12, are also included.

The picture will be shown to the Montreal public beginning Friday.

Clearance Reform Group Studies Revision Plans

A conference is scheduled for Toronto on Friday by the Clearance Reform Committee, representing the circuits, independent exhibitors and exchanges, to consider proposals for revision of the clearance-and-protection code throughout the Dominion. Chairman of the committee is Colonel John A. Cooper, president of the Motion Picture Distributors of Canada.

The independents, through N. A. Taylor, vice-president of the Independent Theatres Association of Ontario, have asked for regional conciliation boards in the six key cities in the Dominion and an appeal board in Toronto to pass on decisions. The suggestion has been made that the personnel of a board comprise two independent exhibitors, one film exchange representative and a member from the theatre circuits.

N. L. Nathanson, president of Famous Players Canadian Corporation, has expressed opposition to a plan for regional committees but favors one general board to deal with all trade problems involving circuits and independents.

No New Taxes

The Dominion Cabinet has decided against the inauguration of a federal amusement tax as a war time measure to be applied to tickets for all forms of entertainment throughout Canada, it is understood.

The new levy was slated for consideration at the session of Parliament which opened at Ottawa, January 25, but the idea has been dropped because it would duplicate the amusement taxes imposed by Provincial Governments.

Theatre Building Off

The number of new theatre construction contracts for the whole of Canada in 1939 showed a decline of 24 per cent as compared with the previous year, the reduction being attributed to the European tension during the first eight months of the year and the actual declaration of war in September. The 1939 total was 82 theatres, having a valuation of $1,418,500 as compared with 103 new theatres in 1938, with a value of $1,867,100, the reduction in money involved being 26 per cent.

IN THE CUTTING ROOM

The Westerner

(Goldwyn-UA)

Homesteaders and Cattlemen

Samuel Goldwyn's "The Westerner" is the film with which he has been attempting to break away from his United Artists releasing deal; latest reports, however, have it included in the UA schedule. More important to theatre men than the problem of who sells them this film are those facts about it which in turn will help them sell it to their public.

The fact that "Wuthering Heights" won the New York Critics' Award for the best picture of 1939 accentuated the exploitation values of the names of Mr. Goldwyn and William Wyler, who directed that film and this. Then, too, there is the star, Gary Cooper, whose latest vehicle, "The Real Glory," was predicated on action as is "The Westerner."

Here is a story about the feud between the cattlemen, original settlers of the land, and the homesteaders seeking to till that land which lies west of the Pecos river in Texas. Walter Brennan plays the Vinegarroon judge whose interpretation of justice hinges upon his whims. Most outstanding of those whims is his reverence for Lily Langtry, here portrayed by Lilian Bond. Other castings include Fred Stone, Doris Davenport, Forrest Tucker, Paul Hurst and Chill Wills.

Based on an original story by Stuart Lake, the screen play was written by Jo Swerling and Niven Busch. Swerling collaborated on "The Real Glory," Busch on "Battle of City Hall."

Release date: To be determined.

Rhythm of the Rio Grande

(Monogram)

Tex Ritter

Tex Ritter, seventh in the poll of the 10 leading money-making Western stars taken yearly by QUIGLEY PUBLICATIONS, is here cast, with his familiar partner, Frank Mitchell, as a righter of wrongs sustained by ranchers whose places are being destroyed to force them to sell their land.

Produced by Edward Finney, the picture was directed by Al Herman, as was "Down the Wyoming Trail." The original story and screen play was the work of George Martin, Robert Emmett and Roger Merton.

The cast includes Martin Garralaga, M. Rodriguez, Juan Duval, Tristram Coffin, Warner Richmond and Suzan Dale.

Release date: To be determined.

Down Went McGinty

(Paramount)

Political Corruption

Marking Brian Donlevy's first leading role, "Down Went McGinty" casts him in the title role of a grafting Governor who flees to Latin America when his crimes and the public catch up with him. The political boss is portrayed by Akim Tamiroff. The cast includes Muriel Angelus, William Demarest and Allyn Joslyn.

Written and directed by Preston Sturges, in his first directorial effort, the picture was produced by Paul Jones, who also performed similarly on "Untamed."

Release date: Aug. 9, 1940 (Tentative).

IN NEWSREELS

MOVIETONE NEWS, No. 42, Vol. 22.—President's birthday celebrated by dances throughout nation.... Mrs. Roosevelt cuts cake at White House....President thanks "volunteer army" in fight against infantile paralysis....Earthquake disaster in remote Asia Minor....Scenes of the war in Finland.... Norwegian contingent departs for Finnish front.... Chamberlain in war declaration....British stop neutral ships for contraband inspection....English girl pilots in wartime duty....General Gamelin decorates Generals Ironside and Gort....French bring up heavy guns....Texas quadruplets have birthday....Skiing....Aquaplaning.

MOVIETONE NEWS—No. 43, Vol. 22.—Fire sweeps city of Shizuoka in Japan....Turkish President directs relief work in earthquake disaster....Scenes at the Finnish front....300 Finnish residents of U. S. sail for homeland....Mardi Gras in New Orleans.... Farley says Democratic convention to be in Chicago ....Nurmi and Maki arrive in U. S. for Finnish drive....Justice McReynolds has birthday....Senator Taft goes fishing....Sports.

NEWS OF THE DAY—No. 240, Vol. 11.—Earthquake disaster in Turkey....Chamberlain answers Nazi threats in kind....Churchill in visit to France.... General Gamelin decorates Ironside and Gort.... Huge howitzers roar on western front....India contingent lands in France for war duty....The war in Finland....America dances on President's birthday to aid stricken....Quadruplets have birthday party ....Aquaplaning....Ice scooters off Long Island.

NEWS OF THE DAY—No. 241, Vol. 11.—Fire sweeps Japanese port....Scenes of war in Finland....Mardi Gras in New Orleans....Democrats pick Chicago.... Prize winning news photos of year....Nurmi, Maki arrive here....Sports.

PARAMOUNT NEWS—No. 45. — French outpost troops active at front....Hore-Belisha storm abates ....Chamberlain in war speech....Charity balls honor President's birthday....President's mother is honor guest at Manhattan fete....Hollywood stars at Washington entertained by Mrs. Roosevelt....President thanks the nation for infantile paralysis support....Two sets of twins and their babies....Sports.

PARAMOUNT NEWS—No. 46.—Nurmi and Maki arrive for tour to aid Finland....Fenske defeats Cunningham in mile race....Walter Johnson announces candidacy for Congress....Senator Taft launches Presidential drive....Democrats pick Chicago for convention....Water shortage threatened in New York....Fire sweeps city of Shizuoka, Japan....Press Photographers Association hold annual exhibit.... Mardi Gras in New Orleans.

RKO PATHE NEWS—No. 57, Vol. 11.—25,000 birthday parties throughout nation for President's birthday.... Indian troops in France use Missouri mules.... Spring fashions....British generals decorated at front....Pine pulp makes newsprint debut....Bing Crosby golf won by Ed Oliver....Howitzers blast away on western front.

RKO PATHE NEWS—No. 58, Vol. 11.—150 Finns sail from New York for native land....Senator Taft goes fishing in Florida....Interned Nazi crew at Immigration Station off San Francisco....John Barrymore back on Broadway....Fenske defeats Cunningham at Millrose track meet, other races.

UNIVERSAL NEWSREEL—No. 846, Vol. 12.—Nazis bomb British ships....French speed plane output.... President's birthday observed throughout nation.... President's mother attends New York affair.... Record ice jam in Ohio River....Beach wear fashions....Fire mascot buried with pomp....Boxing ....Aquaplaning.

UNIVERSAL NEWSREEL—No. 847, Vol. 12.—Democrats pick Chicago for convention....Nurmi and Maki arrive for U. S. tour....Water shortage menaces New York....Chief Justice Hughes and Justice McReynolds celebrate....Groundhog fails to show up....Mardi Gras in New Orleans....Senator Taft goes golfing....Dewey on tour....Sports.

Black Friday

(Universal)

Karloff and Lugosi

Co-starred here are those two first-line members of the school of horror, Boris Karloff and Bela Lugosi. Karloff appears as a surgeon whose experiment in brain surgery leads him to his own death, Lugosi as a gang leader. Neither resorts to the type of makeup with which their previous roles usually have been associated.

Seen with them are Stanley Ridges, Anne Nagel, who appears in "My Little Chickadee"; Anne Gwynne, Virginia Brissac and Edmund MacDonald.

An original story, the screen play was written by Sam Robins and directed by Arthur Lubin, whose most recent work was "The Big Guy." Burt Kelly, currently producing "The House of Seven Gables," is associate producer.

Release date: To be determined.

The Woman from Hell

(Paramount)

Woman Gangster

Blanche Yurka, famous these many years for her stage work, here makes her second film appearance, as a tough and renegade woman outlaw who trains three of her four sons to follow in her footsteps, in the manner of the late "Ma Barker," whose exploits several years ago were the subject of much attention. As "Ma Webster," she ends up riddled by federal bullets, after one of her sons has renounced her activities and become an attorney.

The cast includes Ralph Bellamy, William Henry, Jean Cagney, Hedda Hopper, also known as a columnist, and J. Carrol Naish. Directed by James Hogan, who also handled the assignment on "The Farmer's Daughter," the picture had Edward Lowe as associate producer.

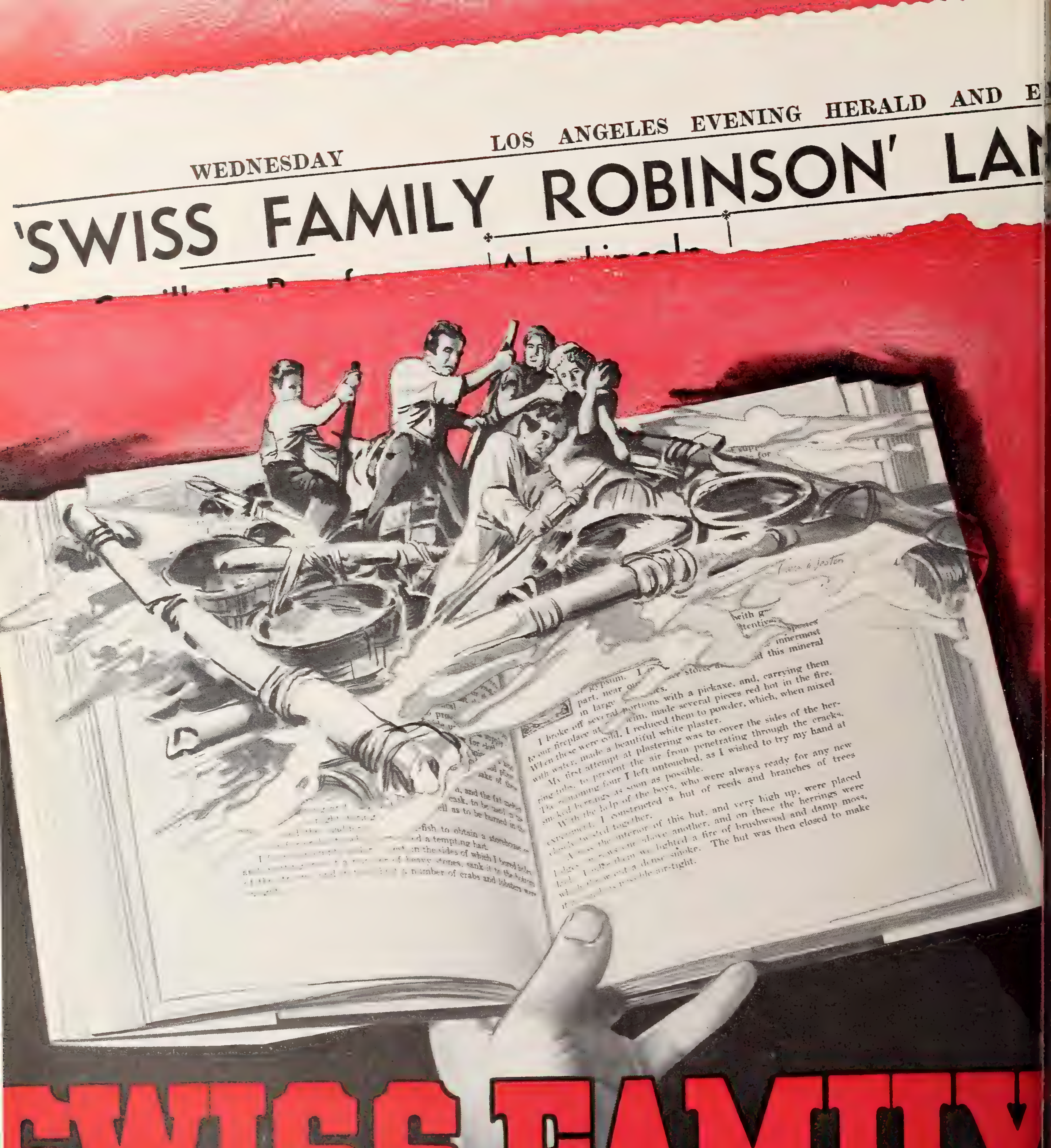
Release date: June 28, 1940 (Tentative).

Judell Company Creditors Plan Assets Conservation

Creditors of Ben Judell's Producers Pictures Corporation met late last week in Hollywood to plan the conservation of the company's assets. Robert Benjamin, attorney representing Pathe Laboratories, Inc., which holds first lien on seven productions which Mr. Judell made, called the creditors together and told them that Pathe would not foreclose, but would do all in its power to liquidate the films in an effort to pay off all indebtedness of the corporation.

Appointed to the creditors' committee were Gus Barth, Agfa official in Hollywood; A. J. Gursey, International Studio Equipment Company, and Adolph Fleischman, Cinema Props Company. The total indebtedness of the corporation is $125,000.

Harry Rathner, eastern representative of Mr. Judell, is in Hollywood studying possibilities of revamping the corporation in order to continue production.


WEDNESDAY
LOS ANGELES EVENING HERALD AND E
'SWISS FAMILY ROBINSON' LAN
I broke off several portions with a pickaxe, and, carrying them
to our fireplace at
When these were cold, I reduced them to powder, which, when mixed
with water, made a beautiful white plaster.
My first attempt at plastering was to cover the sides of the her-
ring tubs, to prevent the air from penetrating through the cracks.
The remaining four I left untouched, as I wished to try my hand at
smoked herrings as soon as possible.
With the help of the boys, who were always ready for any new
experiment, I constructed a hut of reeds and branches of trees
closely twisted together.
Across the interior of this hut, and very high up, were placed
ledges, one above another, and on these the herrings were
laid. Under them we lighted a fire of brushwood and damp moss,
which threw out a dense smoke. The hut was then closed to make
it as nearly as possible air-tight.

SWISS FAMILY ROBINSON

ENE TOWNE
resents

A THE PLAY'S THE THING Production

RKO RADIO PICTURES

S: JANUARY 31, 1940 WEDNESDAY *** B—7

S IN SMASH HIT CLASS

"RKO can well puff out its chest along with those two new producers, Gene Towne and Graham Baker, for a production that definitely lands in the smash hit class. It's swell adventure."

—Jimmy Starr, Los Angeles Herald & Express

"Hollywood's parade of great motion pictures continues. Joining such recent smash hits as 'Gone With The Wind,' 'Abe Lincoln in Illinois,' 'Grapes of Wrath' and 'The Fighting 69th' is 'Swiss Family Robinson'. . . a motion picture that every member of the family should see."

—E. J., Los Angeles Examiner

"'Swiss Family Robinson' augurs well for Towne and Baker's 'The Play's The Thing' idea."

—Philip K. Scheuer, Los Angeles Times

"Pleasing entertainment for old and young alike." *—Harry Mines, Los Angeles Daily News*

Yes sir.. THE NEW PICTURE OPENING AT RADIO CITY MUSIC HALL THIS WEEK, IS . . .

—"A solid piece of wide-appeal merchandise . . . The story is one of the two or three most completely escapist stories ever written."

— M. P. Herald

—"The kind of film the whole family can enjoy . . . ACTION AND EXCITEMENT . . . Has deep appeal for all those with a desire to 'get away from it all.'"

— M. P. Daily

—"An outstanding piece of entertainment."

— Variety Daily

—"An appealing picture, and should click strongly . . . DIFFERENT. A genuine accomplishment."

— Film Daily

—"Definitely among RKO Radio's BIG PICTURES of the year."

— Box Office

—"Real entertainment . . . moving, human drama . . . stirring action and thrilling spectacle . . . HAS ALL THE EARMARKS OF A SOCK HIT AT THE BOX OFFICE."

— Hollywood Reporter

with

THOMAS MITCHELL · EDNA BEST · FREDDI

BARTHOLOMEW · TERRY KILBUR

TIM HOLT · BABY BOBBY QUILLA

Directed by EDWARD LUDWIG Produced by GENE TOWNE and GRAHAM BAKER Screen Play by Walter Ferris, Gene Towne and Graham Ba

FOUR BOARDS REPORT FILM CENSORINGS

Nineteen Films Rejected by Chicago Group; Fewer Are Turned Down in Detroit

The official motion picture censor boards of Chicago, Pennsylvania, Detroit and Ohio this week made public the state of their activities in making elimination in and absolute prohibitions of pictures—Chicago and Detroit reporting for a full year, Pennsylvania, for six months, and Ohio for a single month, January.

Chicago Rejects 19 Films

Nineteen pictures were rejected by the Chicago Censor Board in 1939. The censor group, a part of the Crime Prevention bureau of the Chicago Police department, reviews all films shown in the city. During the past year the board viewed 7,190,000 feet of film from which 390 cuts were made.

In the year, 1,626 film subjects, including features, short subjects and newsreels, were viewed by the censors. Out of this number of films 44 were given "pink tickets" or adult permits which prohibited their being shown to juveniles. Each print distributed here by both major and independent exchanges has to have a permit from the city. The total number of prints issued in 1939 was 15,950.

In the last ten years the Chicago censor board, which comes under the supervision of the Commissioner of Police James P. Allman, has viewed 86,306,000 feet of film, made 13,900 cuts, classified 375 pictures as "adult entertainment only" and rejected 243 pictures.

The latest picture to be "barred" by the censor group was "Hitler, Beast of Berlin," which more recently has been named "Goose Step." Efforts are being made to get the picture through under this title.

Attempts in the past year to have the censor group abolished have been made by the Civil Liberties League. This organization was particularly aroused when "Prof. Mamlock," a foreign film, was barred by the censor board, later to be passed by Commissioner Allman, and when the Hitler picture was banned.

The Chicago censor body, headed by Lt. Harry Costello, is composed of four women and one man. When the regular group fails to agree on a picture Lt. Costello is called in.

Detroit Rejections Decline

Only two films were rejected last year and 3,442 feet of film cut against five pictures rejected and 8,915 cut last in 1938, according to the annual report of Sergeant Charles W. Snyder, Detroit censor.

A total of 5,698,000 feet was reviewed last year against 5,733,000 in 1938. The number of features rose from 495 to 521 and the number of shorts from 762 to 863. The number of foreign films passed dropped from 177 in 1938 to 98 in 1939 which represented a drop from 1,363,000 feet to 1,153,000 feet.

Chinese and French films increased to a marked degree. Finnish pictures appeared for the first time and other changes were caused by the war. Russian films lost favor and the Cinema theatre refused to show them. Spanish and Mexican pictures lost an outlet when the Latin theatre closed. Polish, German, Hungarian, Swedish, Greek and Slovak films decreased in number. Special benefit performances had a great effect on the number and kinds of foreign pictures shown in Detroit during 1939.

The Pennsylvania Board of Motion Picture Censors approved without change 215 or 79.3 per cent of the 271 feature pictures reviewed during the last six months, according to Mrs. Edna R. Carroll, chairman. Cuts were ordered in 52 films or 19.2 per cent and four or 1.5 per cent were entirely banned.

Mrs. Carroll left for Hollywood this week to visit the picture studios "to see what makes it tick." At a meeting of the Philadelphia Federation of Women's Clubs earlier in the week, she told the civic group that she was convinced of the need for movie censorship. She said that censorship should be based on good taste, and "what is good taste in Pennsylvania is good taste anywhere."

However, she gave assurance that a new spirit of liberal tolerance pervades the State Censor Board and that "the scissors aren't and won't be wielded by a Mrs. Grundy." She said, common sense and the provisions of the state law are the guides for herself and the other two members of the board, John Clyde Fisher, of Sharon, and Mrs. Lucy Love, of Johnstown.

"Censorship scissors shouldn't be wielded by a Mrs. Grundy, who is easily shocked, doesn't keep up with the times, is narrow-minded or has an ax to grind," she asserted. "The Act says we can approve what is moral and decent and disapprove what is sacrilegious, indecent, obscene or that which tends to corrupt morals. We take the attitude that Pennsylvanians are grown-ups who enjoy fast, snappy, modern wise-cracking dialogue. But when scenes and dialogues are in bad taste, we cut them out."

Mrs. Carroll said at the dinner that the producers were paying her expenses on the trip to the Coast. Miss Florence Averill, of the local MGM exchange, is accompanying Mrs. Carroll on her trip.

"The Mulatto," much-discussed play, will be barred in Camden, N. J., either as a legitimate production or as a motion picture, Mayor George E. Brunner informed all local theatre owners and operators this week. The mayor said he had been advised that the play, which was banned over-the-river in Philadelphia, was being prepared for exploitation in this city. Several ministers and citizens, he added, also had protested prospective showing of the play here.

"This play, I am told, offends decency and depends on vulgarity to attract theatregoers," Mayor Brunner said. "If an attempt is made to present the play on any Camden stage or in motion pictures, I will immediately close the show."

Ohio Orders 51 Cuts

The Ohio censors reviewed a total of 644 reels during the five-week period of January, from which 51 eliminations were ordered. Six reels were rejected for the week ending January 12, and seven for the week ending January 19. In December, 1939, there were 602 reels and 39 eliminations. Figures for January, 1939, were 621 reels and 51 eliminations.

Los Angeles Plan Protested

The Municipal League, composed of leading Los Angeles citizens, had read Tuesday in a session of the city council a letter expressing the League's opposition to a proposed ordinance empowering the police commissioner to censor motion pictures and stage shows.

Atlanta Censor Chairman

Troy Stone, a member of the Carnegie Library board, has been named chairman of the Atlanta Board of Film Review. He succeeds Sherwood Astin, who has been appointed chairman of the board of the Carnegie Library.

UFA INDEPENDENT OF FOREIGN MARTS

The Ufa Film Company is no longer dependent on foreign markets, its General Director Klitzsch points out in Ufa's annual report, according to word received from Berlin by the German Railroads Information Office in New York. Formerly 40 per cent of the production costs were absorbed by purchasers in other countries, much of this coming from the United States.

The number of patrons at Ufa theatres in Germany increased to 47 million in the past year, according to the report, as against 27 million in 1933 and 40 million in 1938. The year's production included 36 features, among them six foreign language films, also 15 sound short subjects. 28 German and 32 foreign language educational films, 156 weekly reviews and 125 industrial pictures.

Film Executives Named to Drives

Four charity and other forms of relief drives this week added motion picture names to sponsoring committees.

Frank Walker, head of the Comerford Circuit, has been appointed treasurer of the Archbishop's Committee of the Laity for 1940 in the Catholic Charities Drive in New York.

George J. Schaefer, president of RKO Radio, and John J. O'Connor, head of RKO Theatres, have been named as chairman and vice-chairman of the Motion Picture Committee.

Jack Connelly, former general manager of Pathe News, has been appointed in charge of publicity of the motion picture division of Herbert Hoover's Finnish relief campaign. Leslie Thompson is chairman and Vincent Hart director.

Mr. Hoover has addressed a letter to 6,000 independent theatre owners in this country, naming February 17th and 18th as the dates for collections to be made in theatres. All of the major circuits have agreed to cooperate with Mr. Hoover and word has been received at the New York headquarters from more than 4,000 independent theatre owners, accepting his invitation to take part in the drive, it is said.

Morris Wolf, counsel for the Warner Brothers circuit in Philadelphia, has been appointed a member of the advisory committee of the United Charities Campaign in Philadelphia.

The following figures in the entertainment world are among the 44 signers of an Open Letter to the American Public urging support for the Rescue Ship Campaign for Spanish Refugees inaugurated by the Spanish Refugee Relief Campaign: Helen Hayes, Philip Merivale, Paul Robeson, Paul Muni, and Louis Bromfield, author of "The Rains Came" and other stories.

Bachman with Warners

Harry Bachman, formerly Monogram's branch manager in Washington, has succeeded Roger Mahan as salesman in the Warner exchange in Philadelphia. Mr. Mahan recently was promoted to New Haven branch manager.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

WHEN that grand old man of the stage, Mr. James T. Powers, first went to the footlights, he went as James T. McGovern, in a team with another young "Mick," named Fagan, as "The Acrobatic Micks," in a knockabout act. For their entrance, Jimmy was to knock off his partner's hat with a ponderous blackthorn stick, and hit him in the face with a newspaper, just to get things going. Jimmy pranced on to the stage, out of joy with facing an audience for the first time, but instead of following the scheduled affront, he knocked off Fagan's hat with the newspaper, and smashed him happily in the face with the blackthorn. The partner, strangely, went out cold, and was carried prostrate off the stage. It was then that Jimmy made a classic gesture, as now recalled in his autobiography, "Twinkle Little Star" (Putnam, $3.50). . . .

"Believing I had killed Fagan, I walked down to the footlights with tears in my eyes, and said . . . 'Please excuse me, I think I have killed my partner. Thanking you for the kind applause which you would have given us had you seen our whole act, I remain yours truly, James T. McGovern, formerly of the vaudeville act, Fagan and McGovern.'"

▽

Irwin A. Coffey, publisher of the Greenfield (Cal.) *News*, a weekly, ran a somewhat different advertising testimonial, as follows:

> **"ADS BRING QUICK RESULTS**
>
> **"The publisher last week inserted a 'lost' advertisement for two keys. Going home three hours later he recovered them in another pair of trousers—showing the effectiveness of advertising."**

▽

For its new "Hunchback of Notre Dame," now playing, RKO had its Paris office make a true sound track of the bells of the famous Notre Dame Cathedral over there. When it arrived at the Hollywood studio, the producers didn't like it—"not realistic enough," they said—and so they went out and recorded the tolling of bells in a little church on the east side of Los Angeles, using that in the picture instead.

▽

The newsreels might look into the story of a friend of Meyer (New York Times) Berger, who ambles around town copying and photographing odd and comical signs, including subway pillar and washroom inscriptions, which are usually neither odd nor comical, but vulgar. Anyway, Meyer Berger's friend dug up, for his latest, a sign in a shop window in 114th Street, New York.

The store window was decorated with assorted jars topped by vari-colored stoppers, advertised as "Ritualistic Supplies," and including general products for godly favors and "Spirit-Commanding." Listed were "Numbers Candles and Incenses," "Perfumes, Oils and Aromatic Salts and Planetary Perfumes," "Astral Herbs," "Lucky Charms," "Magic Inks," "Mystic Quills," "Magnetic Stones"—inducements, no doubt, for members of Harlem's Negro numbers playing fraternity.

▽

Mount Holly, New Jersey, now uses color in movie films of prisoners for its local rogues' gallery. Yellow predominates.

HE'S NO CLOCK WATCHER . . . BUT

W. S. Samuel of the Rex theatre at Arp in Texas is no waster of time on unimportant matters. Each of his Rex theatre programs' front covers carries a callers' time sheet, as follows:

	HRS.	MIN.	SEC.
Friendly Calls..........	0	2	0
Friendly Calls When Busy.	0	1	0
Life Insurance Agents....	0	0	2
Book Agents	0	0	4
Friends With Great Scheme	0	0	5
Friends Who Ask Us to Lunch	0	60	30
Friends with a "SURE WINNER"	0	0	1
Friends Who Want Credit	0	0	2
Friends Who Want Us to Go Fishing..........	8	10	2
Friends Who Want to Borrow $5.00.........	0	0	2
Friends Who Want to Borrow $10.00........	0	0	1
Friends Who Want to Borrow $100.00.......	NOT IN		
Anybody With a Good Thing	0	0	0
Anybody Selling Oil Stock	Call the Dog		
Those Wanting to Pay Old Bills	60	60	60
The BOSS	Always		
Friends Who Want to Buy a Drink.........	All Night		

Producers of motion picture short subjects who are looking for something really batty for filming might turn to some of the subjects appearing on Dave Elman's "Hobby Lobby" NBC network broadcasts, such as Milton Campbell of San Antonio, who cultivates bats, and James Bannon, Fulton, N. Y., who specializes in making toys and gadgets to exercise bulls; Claudia DeLys, New York, who studies wedding customs, and Mrs. J. B. Clopton, Huntsville, Ala., whose hobby is painting pictures on cobwebs. Then there's Henry F. Schmul, who takes pictures of "superlatives"; Donald Warren of Columbia City, Ind., who collects screwdrivers; Alfred L. Plant, who regulates the size of the hole in doughnuts, et al.

▽

Thirty persons of Pasadena, California, headed by Mr. and Mrs. Richard C. Irving, announced, the other day, that they were leaving this country to colonize the isolated East Caicos Island in the West Indies as a cooperative group, making their future homes on the place, choosing, of their own volition, a new way of living. Upon learning of their planned exodus, someone of RKO Radio, in Hollywood, at the eleventh hour, thought that it might be nice, publicity-wise, of course, to show them his company's new "Swiss Family Robinson." The 30 must have relished the film's sights of the Robinsons shipwrecked and marooned on an island that looked like the East Caicos, scrapping for food, worrying over their rescue, etc., etc.

TWO names appearing in the public prints in recent weeks, entirely unrelated today, were linked mighty closely in motion pictures of a quarter-century back—Theda Bara, languorous siren of early sirens who enchanted male moviegoers with her heavy-lidded glances as she writhed from one picture to another, for the delight of Mr. William Fox; and, Frank Powell, who directed Theda Bara in her first "vamp" role, likewise for William Fox. Miss Bara appeared the other week in a Ken Murray radio skit over CBS, giving "Seven Ways to Be a Vamp." Mr. Powell was a-visiting New York from his recent business of banking in the midwest.

Mr. Powell was directing as early as 1910, when he did "His New Lid," for old Biograph Pictures, in which the late Thomas Ince, who later rose to lofty heights in production, made his one and only appearance as an actor—the film disclosing that Ince was not of the architecture of which stars of the screen are made.

'Twas Powell who gave Theodosia Goodman, later billed as Theda Bara, her first opportunity, turning out "A Fool There Was," for Fox, 25 years ago. This production became a big box office hit in no time. Theda Bara was made famous overnight. Then began the building of the great Bara myth, as described so vividly later in Terry Ramsaye's "A Million and One Nights." Plotters and compounders of iniquitous publicity fictions appeared in the persons of Johnny Goldfrap and Al Selig, broad press agents and ex-newspaper men. Selig was until recently a press agent, turned film distributor for a feature on the French Maginot Line.

By mid-1915, the Theda Bara (Goodman) found by Frank Powell, began to acquire a most atmospheric past. Conscienceless typewriters plied the motion picture and other columns of the press with the announcement that Theda Bara was the daughter of a French artist and an Arabian mistress, born on the sands of the Sahara. They said that "Bara" was indeed a mere cypher, being Arab spelled backwards. That proved the rest of the story. They said that "Theda" was just a rearrangement of the letters of "death." In reality, Theda was a contraction of the real name, Theodosia, and the Bara was derived from a relative's name of Barranger.

This "deadly" Arab girl was made to appear as a crystal gazing seeress of profoundly occult powers, wicked as fresh red paint and poisonous as dried spiders. The stronger the copy grew the more it was printed. Little boys read it and swallowed their gum with excitement.

She posed with skulls and crossbones, glass balls, and all the trademarks of Oriental desert mysticism. She received reporters and newspaper critics in darkened parlors draped with black and red, in the tone of her sweeping gown. She was white, languid and painfully polite. The air was heavy with tuberoses and incenses. Mr. Powell's Theodosia Goodman soon made Mr. Fox's money-box heavy with gold and silver.

▽

Cashiers did their bit in Lincoln, Neb., at the J. H. Cooper theatres to create the southern atmosphere to make the town "Gone With the Wind" conscious. Although the midwest was in the grip of 20 degrees below zero weather, callers at the Nebraska or Stuart theatre boxoffices heard the girls chortle: "Sho' nuff, 'Gone With the Wind' comes to Lincoln Friday moaning."

✓ CHECK
Audience
Critical

and you'll know

"'HIS GIRL
GREATEST C
HAS RELEA
AWFUL

✓ **CHECK** *with* **I. M. RAPPAPORT,** *Baltimore*

✓ **CHECK** *with* **E. M. LOEW,** *Hartford*

✓ **CHECK** *with* **CHARLES HAYMAN,** *Buffalo*

✓ **CHECK** *with* **SIDNEY MEYER,** *Miami*

✓ **CHECK** *with* **TED SCHLANGER,** *Philadelphia*

✓ **CHECK** *with* **J. J. VON HERBERG,** *Seattle*

BOX-OFFICE...

Enthusiasm...

Acclaim...

why we're saying:

FRIDAY' IS THE MEDY COLUMBIA D SINCE 'THE TRUTH'!"

37 KEY SPOT HOLDOVERS

...and many more to come!

✓ **CHECK** *with* **RODNEY PANTAGES**, *Los Angeles*

✓ **CHECK** *with* **MILTON ARTHUR**, *San Francisco*

✓ **CHECK** *with* **HARRY ARTHUR**, *St. Louis*

✓ **CHECK** *with* **BILL MURRAY**, *Atlanta*

COLUMBIA PICTURES

CARY GRANT
ROSALIND RUSSELL
in HOWARD HAWKS'
His Girl Friday
with **RALPH BELLAMY**
GENE LOCKHART • Helen Mack
Based on a play by BEN HECHT and CHARLES MacARTHUR
Screen play by CHARLES LEDERER · Directed by
HOWARD HAWKS · A COLUMBIA PICTURE

U. S. CRITICS NOMINATE 10 FILMS, 60 PLAYERS; ACADEMY NOMINATIONS

First Poll of Newspaper Film Critics of America Follows Nominations by 50 Reviewers on Committee

Ten pictures and 60 players have been nominated for the first poll of the Newspaper Film Critics of America, formed last September. The critics are asked to vote on the list submitted by special committee of 50 critics. The poll is being directed by Merle Potter, film editor of the Minneapolis *Times-Tribune*.

The idea of a national film critics' association was formed last July. The many junkets of critics to world premieres all over the country was credited with being the cause of the movement for a national group. Through the courtesy of several of the motion picture companies the film critics from all over the country were brought together and out of the meetings came a move for a national unit.

All Reviewers Eligible

The organization was formed under the name "Newspaper Film Critics of America" at the end of August and temporary officers were selected. All the motion picture editors and reviewers, nearly 1,000 in the nation, were declared eligible for membership. In addition to a convention the chief activity of the association is to make awards for the "best" pictures and players. It was for this annual poll that the nominations were made this week.

(MOTION PICTURE HERALD annually polls exhibitors to select the ten biggest money making stars. The list of the 1939 Box Office Champions was publishel in the issue of Dec. 23, 1939.)

The U. S. Film Critics encountered little difficulty until they tried to include the New York critics and appoint one of them to the temporary board of governors. The first district of the national association, New York and New Jersey, has gone without representation in the national body because the metropolitan critics decided not to join the U. S. critic's association. The 18 members of the New York Film Critics decided not to become affiliated with the new national organization because they wished to continue their own motion picture awards and did not wish to lose their position by joining the other 900 odd critics in the nation.

With Complications

On January 7th at a ceremony in the Rainbow Room, Rockefeller Center Mayor Fiorello LaGuardia presented the New York Film Critics awards. The affair was not without complications for some days before the ceremony the National Broadcasting Company had refused permission to the Mayor to speak. The order was later changed. During the broadcast the Mayor forgot to mention the winning foreign-film, "Harvest" and that occasioned more apologies and counter-apologies.

The New York Critics selected Samuel Goldwyn's "Wuthering Heights" as the best picture of the year. Awards also went to James Stewart for the best male performance; Vivien Leigh, best female performance and John Ford, best direction.

The Newspaper Film Critics of America nominations were made in seven different classifications: best picture, best performance by actor, actress; best masculine and feminine supporting player and best young actor and actress. The last two classifications are to determine what players, in the opinion of the crtics, are likely to make the most progress in 1940.

The nominations in each group are as follows:

Pictures—"Dark Victory," "Goodbye, Mr. Chips," "Love Affair," "Mr. Smith Goes to Washington," "Ninotchka," "Pygmalion," "Stagecoach," "The Women," "Wizard of Oz," "Wuthering Heights."

Performance by actor—John Barrymore in "Great Man Votes," Robert Donat in "Goodbye, Mr. Chips," Henry Fonda in "Young Mr. Lincoln," Leslie Howard in "Pygmalion," Charles Laughton in "The Beach Comber," Paul Muni in "Juarez," Laurence Olivier in "Wuthering Heights," Mickey Rooney in "Babes in Arms," James Stewart in "Mr. Smith Goes to Washington," Spencer Tracy in "Stanley and Livingstone."

Performance by actress—Ingrid Bergman in "Intermezzo," Bette Davis in "Dark Victory," Marlene Dietrich in "Destry Rides Again," Irene Dunne in "Love Affair," Greta Garbo in "Ninotchka," Wendy Hiller in "Pygmalion," Anna Neagle in "Nurse Edith Cavell," Merle Oberon in "Wuthering Heights," Rosalind Russell in "The Women," Norma Shearer in "Idiots Delight."

Masculine supporting player—Brian Aherne in "Juarez," Richard Barthelmess in "Only Angels Have Wings," Walter Brennan in "Stanley and Livingstone," Brian Donlevy in "Beau Geste," John Garfield in "Juarez," Cedric Hardwicke in "Hunchback of Notre Dame," Wilfred Lawson in "Pygmalion," Gene Lockhart in "Blackmail," Thomas Mitchell in "Stagecoach," Akim Tamiroff in "Disputed Passage."

Feminine supporting player—Alice Brady in "Young Mr. Lincoln," Jane Bryan in "We Are Not Alone," Billie Burke in "The Wizard of Oz," Geraldine Fitzgerald in "Dark Victory," Greer Garson in "Goodbye, Mr. Chips," Edna Mae Oliver in "Drums Along the Mohawk," Maria Ouspenskaya in "Love Affair," Flora Robson in "We Are Not Alone," Rosalind Russell in "The Women," Dame Mae Whitty in "The Lady Vanishes."

Young Actor—Eddie Albert, Richard Carlson, Robert Cummings, William Holden, John Howard, Jeffrey Lynn, Victor Mature, Edmund O'Brien, Robert Preston, Robert Stack.

Young Actress—Linda Darnell, Betty Field, Susanna Foster, Helen Gilbert, Gloria Jean, Brenda Joyce, Mary Martin, Maureen O'Hara, June Preisser, Lana Turner.

Only pictures that have been generally released are included. Thus roadshows, as "Gone With the Wind," are not eligible for the 1939 awards.

"Goodbye, Mr. Chips," Metro-Goldwyn-Mayer picture starring Robert Donat with Greer Garson, was the best picture of 1939, according to a radio poll conducted by Sam Taylor, film commentator for Station WHN, New York, on the "Hollywood Sound Stage" program. Mr. Taylor had specifically requested that "Gone With the Wind" be not considered, as it had not been shown throughout the area.

CROMWELL HONORED FOR "LINCOLN"

The department of secondary education of the National Education Association has awarded a special trophy to John Cromwell for his direction of "Abe Lincoln in Illinois." The educational organization also named Mr. Cromwell a member of its Film Advisory Board. The announcement was made by Dr. William Lewin, chairman of the motion picture committee of the association. David O. Selznick is the only other film personality on the board.

The educational body said that it had been looking to Hollywood for the assistance of visual education by means of motion pictures.

Academy Names Eligibles for Voting in Color and Black-and-White; for Shorts, Music, Sound Recording

Nominations were made this week for the Academy of Motion Picture Arts and Sciences awards for color and black-and-white cinematography; for short subjects and music achievements. Also the nominations for the sound recording award have been made.

Color Gets Equal Award

The Academy has decided that color merits an equal award with black and white cinematography, so two regular statuettes will be given. All directors of photography will vote on these two awards after viewing all the nominated pictures during the next four weeks. Pictures nominated for the black-and-white cinematography awards are: "First Love," "The Great Victor Herbert," "Gunga Din," "Intermezzo," "Juarez," "Lady of the Tropics," "Of Mice and Men," "Only Angels Have Wings," "The Rains Came," "Stagecoach" and "Wuthering Heights."

Productions nominated for the color award are: "Drums Along the Mohawk," "Four Feathers," "Gone With the Wind," "The Mikado," "The Private Lives of Elizabeth and Essex" and "The Wizard of Oz."

The competition was so keen in the two divisions for short subjects that four pictures were nominated instead of three. The four shorts named are: "Busy Little Bears," Paramount; "Information Please," RKO; "Profit Without Honor," MGM and "Swordfishing," Warner Brothers. In the cartoon division four were also chosen: "Detouring America," Warner Brothers; "Peace on Earth," MGM; "The Pointer," Disney and "The Ugly Duckling," Disney. The two reelers named were "Drunk Driving," MGM; "Five Times Five," RKO and "Sons of Liberty," Warner Brothers.

Music Nominees

The following are the classifications and nominees for the music awards:

Best original score: "Dark Victory," Max Steiner; "Eternally Yours," Werner Janssen; "Golden Boy," Victor Young; "Gone With the Wind," Max Steiner; "Gulliver's Travels," Victor Young; "Man in the Iron Mask," Lud Gluskin and Lucien Moraweck; "Man of Conquest," Victor Young; "Of Mice and Men," Aaron Copeland; "Nurse Edith Cavell," Anthony Collins; "The Rains Came," Alfred Newman; "The Wizard of Oz," Herbert Stothart and George E. Stoll and "Wuthering Heights," Alfred Newman.

Best scoring regardless of source of music: "Babes in Arms," George E. Stoll and Roger Edens; "Elizabeth and Essex," Eric Wolfgang Korngold; "First Love," Charles Previn; "Great Victor Herbert," Louis Lipstone; "Hunchback of Notre Dame," Al Newman; "Intermezzo," Lou Forbes; "Mr. Smith Goes to Washington," Dmitri Tiomkin; "Of Mice and Men," S. S. Van Keuren; "She Married a Cop," Cy Feuer; "Stagecoach," Richard Hageman, Frank Harling, John Leipold and Leo Shuken; "Swanee River," Louis Silvers; "They Shall Have Music," Alfred Newman and "Way Down South," Victor Young.

Best song: "Faithful Forever," "Gulliver's Travels," by Leo Robin and Ralph Rainger; "I Poured My Heart into a Song," from "Second Fiddle," by Irving Berlin and "Over the

(Continued on page 58, column 2)

DEADLINE THURSDAY ON STUDIO PAY; SPLIT THREATENS "FOUR A'S" RANKS

Large Companies' Auditors Insist That Producers Cannot Bear Burden of 10% Increase Any Longer

Backed by data compiled by the large companies' auditors, showing they cannot bear any longer the burden of the 10 per cent wage increases granted to the studio unions last Fall, Y. Frank Freeman, newly elected president of the Motion Picture Producers Association, and head of the Paramount studio, will meet with representatives of the studio unions next Thursday on a possible rescinding of the increases, acting in behalf of all the large producers. The unions, led by William Bioff, West Coast representative of the International Alliance of Theatrical Stage Employees, had promised such a rescinding, if the necessity for such could be shown to them. Some 13,000 workers are involved.

Comprehensive Report Awaited

At the time of granting the ten per cent wage increases, first to the IATSE studio unions, then to other American Federation of Labor studio unions, and, finally, to the "Big Four" unions in the basic studio pact, the producers, led at the time by Joseph M. Schenck, past president of the MPPA, and chairman of the board of Twentieth Century-Fox, claimed the increases would be ruinous, because of a decline in foreign revenues, arising from the European War. They protested each increase.

Bioff's reply, consistently, as IATSE representative, and as chairman of the AFL Conference of Studio Unions, was that the unions welcomed an examination of financial schedules, because that would prove the unions' contention that executives, stars, directors, and the like were receiving "top-heavy" salaries, in proportion to the wages paid to technicians and laborers.

The record of studio labor costs which Mr. Freeman will show to the unions will be one of the most factual, most comprehensive, ever made, it is said. The majors, always chary of revealing cost structure, have parted with the information, in this case, only at Mr. Freeman's insistence that he needed it conclusively to prove the studio's case, it was reported.

Labor's Share Studied

The report provides a study of the share of labor in the production dollar, a contrast with those of executives, technical and talent groups. It is in rebuttal of the IATSE contention that labor does not receive a fair share of production expenditure, observers said this week, in speculating upon facts revealed. Even the Alliance's contention that the average studio union worker receives only $900 a year, despite high wages, is also refuted, it is said. The average wage is called twice that amount, despite unsteady employment.

Audited reports of production and distribution earnings during the first 13 weeks of the European war, and ending December 1st, will also be carried by Mr. Freeman to the conference. These reports are individual, for the eight large companies, and cover production and distribution only.

It was reported that an examination of the reports revealed that, with theatre operation earnings excluded, the facts showed that companies such as Warners, Loew's, Paramount and Twentieth Century-Fox were not able to carry the wage increase load.

BIOFF FEDERAL CASE MAY 28TH

William Bioff, West Coast representative of the International Alliance of Theatrical Stage Employees, and chairman of the Conference of American Federation of Labor Studio Unions, will be tried, on May 28th, in Los Angeles Federal Court, on an indictment, charging evasion of Federal income taxes in 1936 and 1937. Federal Judge Ralph Jenney set the trial date on Monday in Los Angeles.

Bioff also faces extradition proceedings, on February 13th, from California to Illinois, to serve out an unfinished 1922 Chicago jail term. Governor Culbert Olson, of California, set the extradition hearing date, after hearing pleas by Bioff counsel, that neither Illinois nor California could exercise jurisdiction until disposal of the Federal case. Judge Olson said the states had jurisdiction, and quoted a statement by United States Attorney Ben Harrison, of Los Angeles, that presence of Bioff at the Federal case could be arranged with Illinois authorities.

"Frozen" Revenues Cited

The reports also point at the "frozen" revenues of the majors in foreign countries, especially Great Britain, as noted on page eight of the February 3rd issue of MOTION PICTURE HERALD. The freezing of $1,500,000 to $4,000,000 of individual company revenues in Great Britain would be equivalent to, or would exceed, total earnings of some companies in production and distribution.

"In such cases," the article then said, "those companies still may show good profits as a result of theatre earnings, which, however, have no bearing on the ability of production and distribution to bear the burden of the wage increases."

Arbitration Seen

Few observers thought the financial facts would impress the IATSE and other studio unions, to force them to relinquish the wage increases. The result may be, it was thought, that the whole subject will go to arbitration, as provided in the agreements which brought the wage increases.

Mr. Freeman will represent the producers, not only as their president, but also as acting chairman of the producers' negotiating committee.

Technicians Sign Pathe

Obtaining of a closed shop at the New York City plant of the Pathe Film Company, was reported this week by the Laboratory Technicians' Union, Local 702. The one year contract provides for a one week paid vacation, 10 to 25 per cent wage increases, six paid holidays, and time and a half for overtime, the union said.

Actors' Parent Union Seeks to Avert Schism Over One Big Union Issue and Variety Artists Guild Problems

Even as its many union members awaited an accountant's report on the feasibility of a "one big union" plan to eliminate useless overhead, and duplicate dues payments, the Associated Actors and Artistes of America, actors' parent union, this week attempted to to prevent a growing split. The schism is the result of delay in adopting the "one big union" plan, and over organization difficulties of the parent group's new variety actors' union, the American Guild of Variety Artists.

Actors Guild Ruffled

The Screen Actors Guild, reportedly the most powerful and largest union in the group, and said to have loaned money to Actors' Equity and to the American Federation of Radio Artists, this week appeared ruffled over delays.

Kenneth Thomson, executive secretary of the Guild, who had been in New York several weeks, investigating the AGVA, and inquiring about the progress of the "one big union" plan returned to Hollywood to make his report.

Emily Holt, executive secretary of the AFRA, George Heller, her assistant, and Walter Greaza, of Actors Equity, flew to the coast from New York, over the weekend, and conferred with Mr. Thomson, and other Guild officials. The latter appointed a sub-committee, of Lucile Gleason, Walter Able and Noel Madison.

Late Tuesday night, the confreres issued a statement declaring all to be in complete accord.

Mason Publicists' Head

Leslie Mason was elected president of the Screen Publicists's Guild, in Hollywood last Wednesday. The producers contract with the Guild, which was approved by the Motion Picture Producers Association Monday and which covers minimum wages and working conditions for publicity men in studios, has gone to members.

Jean Muir Resigns

Jean Muir, who had been acting executive secretary of the American Guild of Variety Artists, in New York, since the illness and resignation, several weeks ago, of Mrs. Dorothy Bryant, resigned last Wednesday, to begin work, shortly in an MGM picture, on the coast.

Another IATSE Suit

George Browne, president of the International Alliance of Theatrical Stage Employees; William Bioff, its international representative; the Alliance itself; the Hollywood Studio Photographers, Alliance Local 659; and Hal Mohr, its president—are defendants in a suit, by Ben Wetzler, New York photographer, in Hollywood Superior Court. The suit, which will be a test of IATSE by-laws, alleges that Mr. Wetzler, member of the New York Photographers' Local 644, had been prevented from obtaining certain Hollywood positions because of inability to have his membership transferred from Local 644 to Local 659, though the Alliance by-laws permit.

Nick, Weston Still Out

The St. Louis court of appeals on Tuesday affirmed the ousting last April of John P. "Big" Nick and Clyde Weston from control of projectionists' Local 143. They have been indicted on a charge of extortion from theatre owners.

Davidson Named Receiver for Educational

William Bondy, federal judge in New York, this week appointed James A. Davidson as receiver for Educational Pictures under a $5,000 bond. Mr. Davidson was authorized to take immediate possession of all Educational's assets pending further court order. Creditors of the company are restrained from interfering with company assets. James F. Dealy was appointed attorney for the receiver.

Inactive Since 1938

The appointing of a receiver followed the company's filing of a voluntary petition in bankruptcy last Wednesday listing liabilities of $577,923 and assets of $352,422. Hearings on the bankruptcy plea have been referred to Referee John E. Joyce.

Educational, one of the oldest and best known short subject producers and distributors in the industry, has been inactive since 1938 when a five-year deal for the distribution of its subjects by Twentieth Century-Fox expired and was not renewed.

Since that time Educational had been attempting to rebuild Grand National Pictures, control of which it purchased last year. Educational's 10 months of effort to refinance itself, and through it Grand National, collapsed last month when the Reconstruction Finance Corporation rejected a $450,000 loan application.

The petition, signed by E. W. Hammons, president and founder of the company some 25 years ago, listed Electrical Research Products, Inc., as the largest creditor with a claim of $241,673 against the company secured by a mortgage of Educational Studios, Inc., on studio property in California. Loyd Wright, as trustee in bankruptcy of Grand National Films, Inc., is listed at $200,000.

Other large creditors are Mr. Hammons, $50,000 for salary due; Jeremiah D. Maguire, $38,409 due on a lease; National City Bank, $18,251 due on a guaranty on Grand National notes, and Snider, Duke & Landis, $12,501 for legal fees.

Educational's principal asset, estimated at $250,000, is a mortgage of Educational Studios on studio equipment. Grand National Pictures and Educational Studios are listed as debtors of the bankrupt for $90,021 and $12,370, respectively. Other assets set forth are stock held by the company in Educational Films of America and Educational Studio.

Hammons Hearing Continues

Examination of Mr. Hammons in the Grand National liquidation continued on Friday in federal court in New York with Mr. Hammons testifying as to the details of a $9,000 loan made by Sally Hammons, his mother, to Grand National. This loan, after $3,000 had been repaid, Mr. Hammons said, had been assumed by Educational, the parent company. The examination was then adjourned to next Thursday.

Harry G. Fromberg, G. N. trustee, on Wednesday filed an affidavit disclosing net assets of $28,000 for the company after payment of administration expenses. He estimated total gross assets at $60,000.

On last Thursday F. G. Holleran, vice-president of the National City Bank, testified before Referee Peter B. Olney, Jr., about a loan of $25,000 granted to Grand National before the inception of bankruptcy proceedings.

Hollander & Bernheimer, English solicitors, were designated by Referee Olney to collect Grand National assets located in Great Britain.

Academy Nominates Awards Candidates

(Continued from page 56)

Rainbow" from the "Wizard of Oz," by Y. Harburg and Harold Arlen.

The nominations for the sound recording award are: "Balalaika," MGM; "Daytime Wife," Twentieth Century-Fox; "Gone With the Wind," Selznick-International; "The Great Victor Herbert," Paramount; "The Hunchback of Notre Dame," RKO; "Man of Conquest," Republic; "Mr. Smith Goes to Washington," Columbia; "Of Mice and Men," Hal Roach; "Private Lives of Elizabeth and Essex," Warner Brothers and "When Tomorrow Comes," Universal.

Approximately 3,500 actors, writers, directors, producers and technicians have received ballots for nominations which close February 7th. The counting will be done by Price, Waterhouse certified public accountant firm. All pictures shown in the Los Angeles area up to midnight January 11th or nationally during 1939 are eligible for the awards.

New Radio Music Firm Begins Soon

Headed by Neville Miller, president of the National Association of Broadcasters, directors of Broadcast Music, Inc., met on Thursday at the New York offices of the corporation, 580 Fifth Avenue. They discussed financing of the corporation, and its possible starting operations, by March as the NAB's music source.

The corporation is the result of the NAB's decision, last summer, to stop paying fees to the American Society of Composers, Publishers and Authors. Building of a music publishing source was necessary. Mr. Miller, in a tour of the country's radio stations, obtained the pledges, it was said, of about 360.

"Slavers" Bought

Gennaro Rea, Sunday review editor of *Il Progresso*, of New York, a foreign language newspaper circulated in America, has sold an original screen story entitled "The Slavers" to a newly organized American motion picture company that will produce films at Cinecitta in Rome, Italy. Alessandro Blasetti, one of Italy's foremost directors, is slated to direct the picture.

Fan Publicity for Michaels

Tess Michaels of the United Artists publicity department in New York left Tuesday to work on fan magazine publicity and tieups with Frank Seltzer, head of publicity and advertising for the Hal Roach Studios in Hollywood.

"Louise" Record Claimed

A record for attendance at the Little Carnegie Playhouse, New York, over last weekend at the American premiere of Grace Moore's "Louise," was claimed by Arthur Mayer and Joseph Burstyn, who are distributing in the U. S.

Steffes Better

The condition of Al Steffes, Northwest Allied leader now confined to the Providence Hospital in Washington, D. C., was reported to be much better this week. Steffes was stricken while attending the Allied board meeting last month.

Films Provide Emotional Purge, Says Dr. Brill

The motion picture provides an emotional purge for the public, its actors are scapegoats for the emotions of the people, Dr. A. A. Brill, psychiatrist and newly chosen chairman of the National Board of Review, told 400 delegates at the 25th annual luncheon of the organization Saturday at the Hotel Pennsylvania, New York, closing a three-day convention.

Films for Escape

Motion pictures "commit adultery for us, they lie for us, they do everything for us; they can live so much better lives than we, the ordinary people, can," said Dr. Brill, who has been professor and lecturer on psychoanalysis at Columbia and New York University and at Post-Graduate Hospital, and president of the American Psychoanalytic Association. Films, he continued, provide an escape whether the ending be happy or tragic.

Defending the screen against the socalled intelligentsia with their charges of "Hollywood trash," Dr. Brill declared: "I am convinced that there are few movies that come from Hollywood that do not serve a social, rather than a vicious or empty purpose." Though he called stage technique still superior to that of the screen, he said that "we have every reason to be proud of what the motion picture producers have done; we feel certain they will go on advancing, as a great beneficial force for all mankind."

Mrs. Alonzo Klaw, chairman of the Board's school committee, demanded that children be permitted to see the truth in motion pictures. "We don't want censorship," she said. "That should be the job of parents. If our children do not see good pictures the fault is ours, as parents." She said she felt most adult pictures were good for children for from 10 to 14 years.

Stage and screen star guests at the luncheon were Mr. and Mrs. Edward G. Robinson, Harry Carey, Burgess Meredith, Bert Lytell, Sara Allgood, Ona Munson, Edmund O'Brien, Mary Howard, Jane Darwell, Roman Bohnen, John Beal, Donald Cook, Betty Field, Van Heflin, Alison Skipworth, Ezra Stone, Robert Stack.

Early Industry a Topic

Speakers at the opening session Thursday were Francis Doublier on "Travels of a Cameraman in the Nineties"; Robert Gessner on "The Story Content of Early Films"; Norbert Lusk on "Dominant Personalities of the Silent Screen"; Elissa Landi on "An Actress and Her Work"; and Richard Griffith on "The Art of the Silent Film."

On Friday morning, the delegates saw "The Grapes of Wrath," and then sent a congratulatory telegram to Darryl Zanuck, producer, saying in part:

" . . . The National Board of Review will do everything in its power to make the public aware of so outstanding a film, and to urge box-office support of it."

Arthur Mayer, distributor and operator of the Rialto theatre, New York, a guest speaker, said the public did not support topical pictures. He said he favored them, and criticized reviewers who intimate the public is being deliberately deprived of "worthwhile" films.

Other speakers were Hans Burger, teacher at the New Theatre school and a director of the film "Crisis"; Albert S. Howson, scenario editor of Warner Brothers, and W. W. Whittinghill, Detroit educator.

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MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

OUTSIDE PRODUCERS FOR WARNERS; 11 "NAMES" IN NEW STUDIO JOBS

New Assignments for Capra, Riskin, Hubbard, Dietrich, Morosco, Cummings, Lloyd, Welles, Keaton, Stahl, Hughes

Production personnel placements figured largely this week in Hollywood happenings, involving 11 of considerable potential effect, on the type and quality of product for the season just ahead. With 1939-40 also in mind, Warner Brothers, at a special mid-winter convention in Chicago, decided to open its feature ranks to outside producers.

While Warner Bros. also was directing new effort to cleaning up this year's sales, besides acting on much other business, Twentieth Century-Fox, RKO, Universal and Monogram were engrossed in sales drives, booking-and-billing campaigns.

New "big name" production personnel designations this week found Warner Brothers confirming the acquisition of the Frank Capra-Robert Riskin team for its production staff; Twentieth Century-Fox signing Lucien Hubbard, Ralph Dietrich and Walter Morosco as associate producers, besides increasing the scope of Sol Wurtzel's production activities and renewing the directorial contract of Irving Cummings.

RKO and Harold Lloyd designated the former comedian's first to be produced for that company, and the same company signed to continue Orson Welles. Columbia signed Buster Keaton to continue; Howard Hughes has decided to return as a producer, with Howard Hawks, and at United Artists a three-film producing arrangement was near the signing stage with John M. Stahl.

Warners Welcome Outside Producers

Jack L. Warner, vice-president in charge of production, commenting on the Frank Capra-Robert Riskin deal said that Warner Bros. is open to negotiations with leading outside producers. Warner Brothers formerly released Marion Davies-Cosmopolitan productions.

"This, however, means no slackening in pace of our own producing organization, which is definitely committed to negatives ranging in cost from $350,000 to $2,500,000," said Mr. Warner.

At the company's mid-winter district meeting in Chicago this week, Gradwell L. Sears, distribution head, said that the first Capra-Riskin release would be "The Life and Death of John Doe." Charles Einfeld, director of advertising and publicity, and Norman Moray, Vitaphone short subject sales manager, also spoke. Before leaving New York Mr. Moray gave his views on the results of a poll of 3,800 exhibitors, circuit and independent, by the company.

"We asked exhibitors," he said, "to catalogue, from one to 10, in order of preference, their liking for types of subject. The interest in, and response to, historical shorts is tops. The poll also indicates that the exhibitor is more shorts conscious than he's ever been, despite double bills."

The trend towards longer pictures is a factor in short subject popularity, Mr. Moray asserted.

"To my mind, the program can't take these bigger pictures, and support them with a small feature. They've got to use shorts."

He said Warners will make as many shorts as last year.

Hal B. Wallis, executive producer, telegraphed the Chicago sales meeting that the current schedule was the best ever, and singled out "Dr. Ehrlich's Magic Bullet" for special mention.

SPANISH RECORDINGS ON "HUNCHBACK"

What RKO considers an innovation in Latin American picture exploitation is a series of six 15-minute 33⅓ r.p.m. electrical transcriptions in Spanish dramatizing "The Hunchback of Notre Dame" with music and sound from the picture and the voices of nine Spanish-speaking radio actors.

Sets of recordings have been shipped to RKO's Latin American offices to arrange for local playing time over long wave stations, the first chapter to be broadcast six days ahead of the local opening. The air dramatization takes the place of six-chapter novelizations sent out to the Latin American press on leading productions.

The work was done by Russell Spaulding at the Reeves Laboratory, New York, with RKO's chief of foreign publicity, Mike Hoffay, assisting.

Twentieth Century-Fox Production Changes

Darryl F. Zanuck signed Lucien Hubbard, formerly with MGM, Warners and Paramount, to be an associate producer, and elevated Ralph Dietrich and Walter Morosco from production assistants to full rank associate producers. Mr. Dietrich and Mr. Morosco will jointly produce the next "Cisco Kid" and "Charlie Chan" productions.

Sol M. Wurtzel is to continue supervision of "B" product, but will devote more time to high-price pictures.

Mr. Zanuck renewed the contracts of Irving Cummings, director, and of players, Alice Faye, Richard Greene and Mary Healy.

William Kupper's Month began this week, the first of three months honoring Twentieth Century-Fox division managers in revenue campaigns. Mr. Kupper is Western division manager. March is designated for W. C. Gehring, Central, and April for William Sussman, Eastern.

RKO Signs Welles, Lloyd

George J. Schaefer, president of RKO, signed a contract with Orson Welles to produce, direct and act in a third picture for RKO.

"Three Girls and a Gob" will be the first Harold Lloyd production to be released by RKO. Mr. Lloyd will not appear in it.

In the Ned Depinet drive, after a five-week trip covering 38 exchanges, Captain Herb MacIntyre arrived in New York to meet the New York exchange personnel, headed by Bob Wolff. The drive closes on May 10th.

March has been designated Smith Month by RKO and Smith will compete against Smith—Cresson Smith, western and southern division manager, vs. Andy Smith, eastern and Canadian.

Columbia Signs Keaton

Columbia Pictures has signed Buster Keaton for two more comedies on the 1939-40 "all star" schedule. This will bring his season's total to four.

Hughes To Make Two

Howard Hughes, millionaire oil man and air record speedster, plans to return to production within 90 days. He has signed a two-picture agreement with Howard Hawks. One story will be one by Ernest Hemingway and another by Ben Hecht. The pictures will be made at the General Service studio and probably will be released through Warners.

UA To Release "Westerner"

Samuel Goldwyn informed United Artists this week that he would deliver "The Westerner." Other pictures in work, including "The Little Foxes," "Black Gold" and "Tahiti," were not mentioned. Jon Hall and Dorothy Lamour are to be co-starred in "Tahiti." Arthur Tuckerman is adapting the story.

John Stahl is in New York for home office conferences on his first independently produced picture, to start in Hollywood after two weeks.

Murray Silverstone, chief of United Artists operations, left Thursday for the Coast. Charles Schwartz accompanied him. Lynn Farnol, Harry L. Gold and Monroe Greenthal also left New York for the coast.

Republic Holding Meetings

Discussions with regard to a closer working arrangement of Republic's sales and production departments were to be had Thursday in New York as the second series of quarterly sales meetings of the company opened at the New York Athletic Club. On Saturday there will be a similar meeting in Chicago, to be followed by regional meetings in Atlanta, Dallas and at the studio. James R. Grainger, president, will be in charge of the sessions.

Monogram's "Rip Van Winkle"

A budget of $350,000, said by Monogram to be its new high, has been allocated to "Rip Van Winkle." Camera work is to begin in March.

The Denver Exchange has climbed to top place, passing Charlotte, in the second week of March for Monogram playdate drive, according to Edward A. Golden, general sales manager, who was to leave Thursday on a six weeks tour of 15 cities in the interest of the drive.

Universal Officials Tour

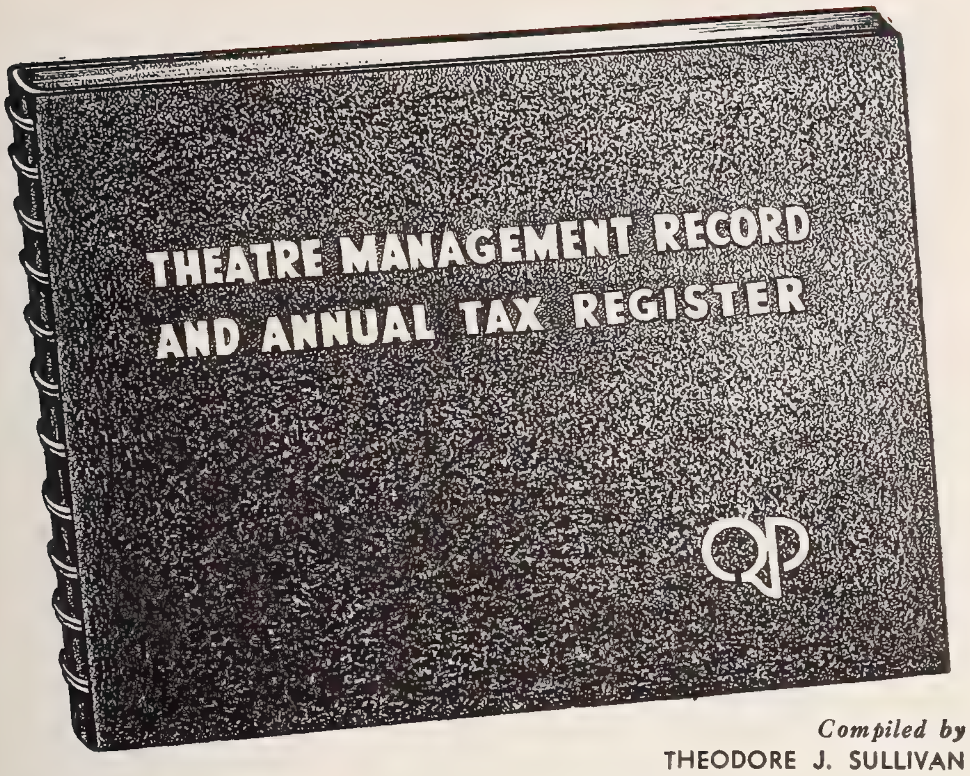
Universal's executives are visiting the company's branches.

W. A. Scully, general sales manager, went to Boston; F. J. A. McCarthy, eastern sales manager, went to Nashville and W. J. Heineman, western sales manager, to Kansas City. Leo Abrams, short subject sales manager, is touring branches.

Elson Back from Coast

Norman Elson, sales manager of Film Alliance of the United States, returned to New York on Monday, after a two-week trip to the Coast, involving several deals. Intermountain Theatres, of Salt Lake City, has booked "Torpedoed" and "The Challenge"; the Esquire theatre, in Minneapolis, has bought the entire schedule; the World, Chicago, bought "Port of Shadows" and "Citadel of Silence"; Consolidated Amusement Corporation, of Honolulu, booked "Treachery on the High Seas" and "Spy Bureau."

Guard Against Losses!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BRITISH EXHIBITORS FACE BATTLE FOR PAY RAISE AND CAN'T PASS IT ON

Three-Fourths of Twopenny Increase in Admission Price Would Go to Taxes, with Less Patronage Predicted

by AUBREY FLANAGAN
in London

Called upon to foot the bill for all manner of film trade expenses, already paying heavily as taxed victims of the Chancellery, British exhibitors are faced with the prospect of another financial riddle, and the problem of paying Paul without the remotest possibility of robbing Peter to help in doing so.

Theatre Workers Ask Raise

Provoked by the swift rise in the cost of living, a rise estimated in the most reserved circles as at least 15 per cent, theatre workers, through their union, the National Association of Theatrical and Kine Employees, already have launched a nationwide campaign for a wage increase, discreetly identified as a "war bonus." Exhibitors, through their Cinematograph Exhibitors Association, so far have not expressed objection to the principle, in some instances, in fact, have approved the idea. One circuit, the Granada Theatres group directed by Sidney Bernstein, gave its employees an all-round bonus as a Christmas box. For various reasons, however, a general wage increase does not seem likely to be forthcoming from the exhibitor camp. Trouble is not unlikely as a result.

The plain fact, one which will color the whole situation, is that whether he approves it or not, and for the most part he does, the British exhibitor will not find it economic to bear the brunt of further wage payments, for the simple economic reason that he will not find it possible to pass it on. Complications of the economic law, and of the admission price in its relation to the theatre tax, stand in the way. As a merchant selling a commodity to a consumer public he is in a unique position, selling at a price schedule dictated by other considerations than those of supply and demand, of market elasticity and so forth which govern trade in normal goods. The acuteness of the economic problem thus is likely to provoke, certainly it is unlikely to prevent, a difficult labour situation.

Demand "War Bonus"

Already the employees' union has launched its campaign by demanding a war bonus from the CEA branches up and down the country in areas in which their members are employed. No action has been taken on a national scale by the CEA, and it is not likely to be taken unless a very general and emphatic demand is forthcoming from the branches themselves. The wage rates and working conditions vary. The 38 wages and hours agreements achieved by the CEA and the union differ widely in detail. It would be difficult if not downright impracticable to do anything in regard to wage bonuses on a national scale. So the General Council, having been consulted by the local branches, has passed the buck back to them for their own individual solution.

Despite the superficial amicability between exhibitor headquarters and the leaders of the labour union, despite joint junketings and mutual professions of goodwill, this is not likely to satisfy the labour leaders. Indeed, a diehard attitude, notable in more than one exhibitor district, with hotheaded expressions of enmity to all things syndicalist and socialist may aggravate the plebian camp.

Meanwhile the reasons which impel the exhibitor doubts are not without logic or economic point. The backing which the Trades Union Congress, official pivot of the British labour unions, has given the theatrical union move, and the support it has been promised in Whitehall and in Parliament, do not affect the facts of the case.

The most obvious thesis, say the exhibitors, would be that if a wage increase were granted the employees, the exhibitor would have to increase his admissions in order to pay for it. This is easier in appearance than in fact. The most popular reigning price in British cinemas today is sixpence, the tax-free "tanner." Halfpennies are out of the question, for various reasons obvious to the British purchaser of entertainment. If the sixpenny admission were raised to sevenpence the admission tax would be applied at once. The extra penny would go to the Government. If the sixpence were raised to eightpence the tax would be three halfpence. The exhibitor thus, out of a twopenny increase, takes a halfpenny—less than a cent in American values—to pay the wage increase. This, the exhibitor affirms with Euclidian finality, is ridiculous.

Prices Found Unstable

This assumes, too, that if prices were raised from sixpence to eightpence the patronage would remain stable. Experience long has shown that it would not remain stable; it would just fade away. The round "tanner" is the price the British working class like to pay, though a vast body pay even less because they cannot afford to pay more. Exhibitors already facing the rise in the cost of living, carrying heavy taxation burdens, would not court that possibility. They are aware that the rise in living costs and the increase in taxation is having a very definite and deterrent effect at the theatre box office.

The more the exhibitor makes at the box office, the more he is called upon to pay the chancellor of the exchequer. Any increase of admission prices would call for him to pay equivalent tax increases. Kenneth Nyman, former president of the CEA, a bachelor of science, and a skilled economist, throws an even darker hue over the scene. He suggests that if the sixpenny admission were raised to ninepence, superficially the lowest figure at which the process becomes economic, three halfpence would go in theatre tax. After rentals had been paid the exhibitor would be left with fivepence. In view of the price increase, at least a penny of this would be considered by the revenue authorities as increased profits. Three farthings of this penny would be demanded in taxes, leaving him with a farthing to pay his wage increases!

DEUTSCH BLIND-BOOKS WITH BOARD BLESSING

Oscar Deutsch, chief of Britain's Odeon circuit, a director of United Artists and backer of British films—he gave "Stars Look Down" a conclusive financial fillip—has thrown the cat among the Quota pigeons by declaring that he not only has been blind-booking films for many months but has had the Board of Trade approval in doing so.

What is more, the Board of Trade, administrator of the Flms Act with its unequivocal and prohibitive clauses against advance booking in any shape or form, has gone on record that it has given Mr. Deutsch its consent to book films in advance and that it would be prepared to give a like blessing to others on similar terms. Precisely what these terms are is not known at the moment.

According to Mr. Deutsch, he has been guaranteeing circuit bookings in advance to British films. "Half a dozen producers have availed themselves of this arrangement," said the Odeon chief.

His arrangement was not to advance money but to approve stars, story and script. Finance easily was obtained by the producers with this guarantee.

Producer-exhibitor circles have been working for months on a scheme of cooperative production based on exhibitor guaranteed playdates. The greatest snag has been that of getting 'round the advance booking clauses of the Act. If Mr. Deutsch's scheme is as easy as it appears to be, an entirely new avenue may have opened to independent producers.

Trailer-Made Accounts To National Screen

Trailer-Made, Inc., organized two years ago by E. Schwartz, is liquidating and is turning over all its accounts, said to be 1,100, to National Screen Service. Existing contracts will be serviced by National Screen on the prevailing terms of the Trailer-Made contracts until they expire. Mr. Schwartz in a letter to customers said that there are not a sufficient number of theatres who favor "our type of trailers exclusively to make it possible to carry on our business."

Advertising Accessories, Inc., subsidiary of National Screen, has taken over the independent poster renting service of Billy Bein, Cincinnati, and that of Homer L. Blackwell in Kansas City, according to Charles L. Casanave, vice-president and general manager. Mr. Bein will assume an executive post in the New York office and Mr. Blackwell, head of the Independent Poster Agency in Kansas City, will hold an executive post in the midwestern city.

Donovan Firm Retained by RKO

Donovan, Leisure, Newton & Lumbard has been retained by the new RKO company for defense of the Government anti-trust suits, despite the fact that the law firm of Simpson, Thatcher & Bartlett is counsel for the company. The Donovan firm was retained as special counsel for RKO in the Government anti-trust proceedings while the reorganization was continuing. The Donovan firm was the counsel for Irving Trust Company, trustee for RKO while the company was being reorganized.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—Swell picture. Couldn't suit my crowd any better than his one. Above average business.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—Fast, snappy comedy. Comments good. Enjoyed by everyone. This series definitely demanded here. Business good. Running time, 85 minutes. Played January 22-27.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

FIVE LITTLE PEPPERS AND HOW THEY GREW: Edith Fellows, Dorothy Peterson—Good program picture from well known story. Will please. Played December 25.—Lloyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

GOLDEN BOY: Adolphe Menjou, Barbara Stanwyck, William Holden, Joseph Calleia—This was a very fine picture but we suffered from the cold wave too much to enjoy good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOLDEN BOY: William Holden, Barbara Stanwyck, Adolphe Menjou, Joseph Calleia—Good. Holden is truly a golden boy. Has plenty on the ball. Does a splendid job in first picture but somehow this didn't do business. Played January 26-27.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

RIO GRANDE: Charles Starrett, Ann Doran—Our customers enjoyed this immensely on the weekend. But didn't do as well as we might have. Weather too cold.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THOSE HIGH GREY WALLS: Walter Connolly, Iris Meredith—Here, gentlemen, is a picture. One of the best we have played for tops in audience appeal. Think of it, a prison picture without a riot. Astounding. Do not be afraid of this one any day of the week. Running time, 81 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—A good story and excellent acting, not to forget Max Steiner's appropriate musical accompaniment which added appreciably to the picture, all combined to make this stirring and unforgettable drama one of the best productions we have screened for a long, long time. There seems to be little question but what the persons who have to do with the issuing of the Academy Award will have to seriously consider Miss Davis for the honor. Her excellent portrayal of the wealthy and spoiled "Judith Traherne," who was transformed from a young flippant to an unspoiled wife and who learned to conquer fear in the face of certain death is the best bit of acting Hollywood has given us for many months. In order to alleviate the feeling of depression which was bound to ensue, we deviated from the usual routine by showing the short subjects last. Even with this change in procedure, many an eye that shed tears was discernable as the men left the auditorium. If your audience likes touching stories and the best in acting, arrange for them to see Bette Davis at her best; Geraldine Fitzgerald, who gives a performance that definitely stamps her as a future star; George Brent, the tactful understanding doctor and husband, et al. Running time, 106 minutes. Played January 27.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, Trenton, N. J. Prison patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Very good picture. Just the kind that goes over big in small town. Played December 10-12.—Henry C. Anderson, Vogue Theatre, Arcadia, Wis. General patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, May Robson, Frank McHugh—Wonderful production. Don't see how it could go wrong in any town. Played to better than usual business.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Again it proves that it takes stars to bring them in. Mr. Leo has the stars. That's the answer to this picture. The story is only fair but Powell and Loy draw them in in droves, so give this your best playing time, as it will not let you down. Be sure to run the last reel out, as there is a teaser on "Balalaika" that does you no harm. Running time, 102 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—I think Eddy fans will be a little disappointed in this one. A little too sophisticated for small town. I think we would have appreciated Ilona Massey in her first big production in a different type of story.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone—If your patrons don't enjoy this one, they are hopeless. I would say this picture will please 100 per cent of your audience. Miss Sothern is perfect in this type of picture and a couple more like this should establish her as a definite box office attraction. Business was off on the engagement but that is usually the case with our midweek shows and I cannot truthfully find any fault with the picture. Running time, 73 minutes. Played January 17-18.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

HELL BELOW (reissue): Robert Montgomery, Robert Young, Walter Huston—This film played here on chance date. Believe first in N. America reissue. Comments excellent. Business very good. Film in good shape. Outside of love scenes, was up to date. Action terrific. Should clean up any place with good campaign. Running time, 105 minutes. Played January 8-13.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada.

HENRY GOES ARIZONA: Virginia Weidler, Frank Morgan. Fair picture; fair business. Running time, 67 minutes. Played January 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Much the same as other Hardys, and pleased. Believe our patrons would have liked it better if lighter scenes had been substituted for the sick room scene. Quite a few commented that the Hardys were practically all alike. Business average, weather bad. Running time, 90 minutes. Played January 3-4.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

REMEMBER?: Robert Taylor, Lew Ayres, Greer Garson—Divided opinions on this one but no serious complaints. Business 'way below average. Weather bad. Running time, 83 minutes. Played January 8-9.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day, Helen Gilbert—Good picture; fair business. Running time, 83 minutes. Played January 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—Had fewer good comments on this than any of the other Kildares. Ayres well liked and with good pictures should develop into a leading star. Weather bad, business slightly below average. Running time, 85 minutes. Played January 15-16.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

WIZARD OF OZ, THE: Judy Garland, Jack Haley, Frank Morgan, Ray Bolger, Bert Lahr, Billie Burke, Margaret Hamilton—Nice business. Beautiful picture. More for children than adult patronage. It is a top picture. Played January 18-20.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

WOMEN, THE: Joan Crawford, Norma Shearer, Rosalind Russell, Paulette Goddard, Mary Boland, Joan Fontaine, Virginia Weidler—Fine for Class A trade. Small situations will starve with it. Rosalind Russell does a grand job. Played December 25-26.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Monogram

ROLL, WAGONS, ROLL: Tex Ritter—Doubled with "I Stand Accused." Average western business with bad weather. All of the western fans seemed well satisfied with this one. Autry and Rogers are still ahead of Ritter in our town but we could still use a lot of westerns good as this series. Running time, 52 minutes. Played January 12-13.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

STREETS OF NEW YORK: Jackie Cooper, Marjorie Reynolds, Dick Purcell, Martin Spellman—Played with "The Kansas Terrors." Especially liked by children and young people. Fair picture and good support for double Attendance slightly below average with bad weather. Played January 5-6.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

STUNT PILOT: John Trent, Marjorie Reynolds, Milburn Stone—Very good for a double bill but no business. We think the cold weather was the answer. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—Good picture. Too rough for ladies. Played December 24-26.—Henry C. Anderson, Vogue Theatre, Arcadia, Wis. General patronage.

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—Very disappointed on this one. Fell flat at box office. Had big church Beano around the corner that didn't help any. Played January 28-30.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Oh, when will Paramount learn what the people want at the box office. The biggest flop since we opened the theatre over four years ago. Duck this one if you possibly can. Running time, 97 minutes. Played January 14-16.—Einar T. Bank, Rialto Theatre, St. Charles, Minn. Rural and small town patronage.

SOME LIKE IT HOT: Bob Hope, Shirley Ross, Gene Krupa and His Orchestra—Pleasing little comedy with music by Gene Krupa's orchestra. Double featured with "Bad Lands." Running time, 65 minutes. Played January 12-14.—Lloyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

WELLS FARGO: Joel McCrea, Frances Dee, Bob Burns—As fine a picture as we have played in some time. Although old and a bad print, we enjoyed above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

KANSAS TERRORS, THE: Three Mesquiteers (Robert Livingston, Raymond Hattan, Duncan Renaldo)—Played on double bill with "Streets of New York." The Mesquiteers series has slightly less than

(*Continued on following page*)

(*Continued from preceding page*)

average western draw for us. The new cast not as pleasing as the original. Pleased the western fans. Business less than average. Weather bad. Running time, 57 minutes. Played January 5-6.—J. F. Hobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, Brian Donlevy, George Sanders—A good action picture which should go over well on a Friday-Saturday playdate. Entire cast did fine work and the picture should satisfy the fans. However, it is not the big picture RKO would have you think it to be, and it does not compare with "Drums along the Mohawk." I made the mistake of playing this one on a Sunday opening date. Running time, 81 minutes. Played January 14-16.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

CONSPIRACY: Allan Lane, Linda Hayes—Thin, impossible story, unconvincing acting, crudely produced, and your patrons will wonder why they passed up a good radio program to come and see it. Just one of those things that incites Neely bills, etc. Running time, 59 minutes. Played January 19-20.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—This looks like the beginning of a successful new series, although I am not in favor of the series idea. Everyone seemed to enjoy its homespun flavor and there is some very good humor in it. The young girl should go places. This is just right for you ruralites who complain about "class" pictures. I imagine the other feature, "Hollywood Cavalcade," was the draw that brought good receipts, however. Running time, 70 minutes. Played January 26-27.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NURSE EDITH CAVELL: Anna Neagle, Edna May Oliver, May Robson, George Sanders, Zasu Pitts —This is very well done but didn't draw too well. Those who saw it seemed to like it. Some of the night scenes are just a little too dark to suit me. Contact hospitals if possible; they'll surely like it. It isn't too full of propaganda, so don't worry about that angle. Germans in general are not portrayed as villains, only one or two of them. In fact, it is a very good plea for peace. Running time, 98 minutes. Played January 25.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

BARRICADE: Warner Baxter, Alice Faye—The polo-playing, race-going gang out in Hollywood, according to all the dope you get in the movie pulp mags, might be the reason for such pictures as the above, as to which there have not been worse for some time, and that they did to Warner Baxter who, if given half a chance, can put a performance with the best of them. No wonder they are squawking about business. That is just a zephyr to what the public do on pictures such as these. Absolutely no excuse for releasing or the exhibitor for running it if the booking could have been filled with another feature. Lay it out; you will be better off.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CISCO KID AND THE LADY, THE: Cesar Romero, Marjorie Weaver, Virginia Field—Good picture; good business. Running time, 74 minutes. Played January 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Another light, enjoyable rib tickler. We took an awful licking on this one due to the weather and our playing position, but I can vouch for the fact that those present had a good time and I am in favor of more pictures being made with that end in view. Running time, 72 minutes. Played January 21-23.—H. Williams, Stockton Theatre, Stockton, Ill. Small town and rural patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Less than average attendance due entirely to bad weather. Feature was very pleasing and seemed to be enjoyed by everyone. There was just enough skating to add to the interest of the picture. Believe Sonja would still be tops without the skates. Running time, 77 minutes. Played January 24-25.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr., Cliff Edwards—Best Jane Withers to date and should help Jane along toward the top. Very entertaining, especially for the young folks. Withers' have been only slightly better than average draw here. Attendance off due to bad weather. Running time, 74 minutes. Played January 1-2.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr., Cliff Edwards—Not big but good entertainment and got by nicely on Sunday and did fairly good business. Running time, 74 minutes. Played January 21-23.—Einar T. Bank, Rialto Theatre, St. Charles, Minn. Rural and small town patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr., Cliff Edwards—The same old story. Jane gets better every time. It sure was good to see Cliff Edwards back again. He is just as good as he ever was, if not better. It is a shame that Fox won't give Jane some of their best stars for a supporting cast. It seems like Jane has to pull the crowd in alone. Some day I guess they will be putting her in big color pictures with cast such as Don Ameche, Tyrone Power, Alice Faye, Al Jolson or some of their other big actors. I am looking forward to her next picture, which I think Gene Autry plays with her. This ought to be a knockout. She can sing, dance and act. I can't see what else Fox wants her to do before they give her a real supporting cast. Double billed with "Laugh It Off." Business bad, zero weather. Running time, 74 minutes. Played January 25-26.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

HOLLYWOOD CAVALCADE: Don Ameche, Alice Faye, Stuart Erwin, Buster Keaton—Interesting story, good color, good cast and a knockout Keystone Cop sequence, but there was something the matter with it. My crowd would go for comedies similar to the one shown in this. Why don't they try making some of them again? I doubled this with "Meet Dr. Christian" and did very well at the box office. I think the trouble with "Hollywood Cavalcade" is that some of the dialogue is overlong with not enough changes in camera angles to keep up the interest. However, I still say it is worth seeing for the old fashioned parts alone. Running time, 96 minutes. Played January 26-27.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

JONES FAMILY IN QUICK MILLIONS: Jed Prouty, Spring Byington—This seemed to please but I have not used the Jones family pictures. Therefore, they are not established in my house and did not draw very well. Running time, 65 minutes. Played January 5-7.—Loyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—Another big one shot by the weather. We just can't make them come out when the thermometer gets around zero, but who could blame them? This should be a natural in Kentucky and especially good anywhere in the South, although the small attendance ruined my appetite for entertainment on that night. Running time, 84 minutes. Played January 24-25.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—Good picture; good business. Running time, 84 minutes. Played January 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOO BUSY TO WORK: Jed Prouty, Spring Byington, Joan Davis—I think I'll vote for the Neely Bill just to get rid of this series of imitations of a popular family picture. It seems as if each gets worse. Certainly my public are not going for them and they are not taking in the film rental.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

ADVENTURES OF TOM SAWYER: Ann Gillis, Tommy Kelly, May Robson, Walter Brennan—Again we went back for want of better product and used this on a weekend. The results were excellent. A good picture for all. Running time, 91 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ETERNALLY YOURS: David Niven, Loretta Young, Billie Burke, C. Aubrey Smith, Hugh Herbert, Zasu Pitts—This film definitely enjoyed. Stars good. Business good. Every woman raved about this film. Personally thought it just fair, but receipts count. Running time, 95 minutes. Played January 15-20.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—Very good. Done in color from a good story. Needs to be sold as it does not have box office names to bring them in. Running time, 115 minutes. Played January 9-10.—Loyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—Silly, ridiculous, but plenty of laughs. We did very good business. Comments generally poor but still they kept coming for six days and midnght. With campaign should gross well any place. Running time, 86 minutes. Played Jnuary 1-8. Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven—Good action picture which should do extra business in small towns. Bad weather hurt us. Played January 1-3.—Lloyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronge.

THEY SHALL HAVE MUSIC: Andrea Leeds, Joel McCrea, Jascha Heifetz, Walter Brennan, Gene Reynolds—Will please the music lovers, especially. The action fans will not care for it. Played December 29-31.—Lloyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

Universal

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—This was the first Durbin we had played and cannot see where she will be box office for us. Singing is too much toward the classical side for our patrons but feature was generally liked. Business below average, weather bad. Running time, 84 minutes. Played January 10-11.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—Perhaps not as big as some of the Durbins but will please. Running time, 85 minutes. Played January 16-17.—Lloyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

TELEGRAMS
are feature length stories in short subject form

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WESTERN UNION
Everywhere

LAUGH IT OFF: Constance Moore, Johnny Downs, Edgar Kennedy—Double billed with "High School." Just fair. Business bad, below zero weather. Played January 25-26.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Beulah Bondi, Virginia Weidler, C, Aubrey Smith—Excellent picture. Not a good drawing card here but if you can get them in the house this sure will please. Played December 22-24.—Lloyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Beulah Bondi, C. Aubrey Smith—Gloria Jean has real ability. Beautiful voice and irresistible personality. Swell picture. Played January 21-23—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—Played this one late. Was short Sunday date so put it on and packed the house. Running time, 78 minutes. Played January 7-9.—Henry C. Anderson, Vogue Theatre, Arcadia, Wis. General patronage.

Warner Brothers

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—Strictly for adults only, but failed to draw them. Might please the doctors and nurses. Running time, 79 minutes. Played January 28-29.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan, John Payne, Gale Page—Very interesting. Plenty of action. Good cast. Played January 21-23.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. General patronage.

ROARING TWENTIES: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffry Lynn, Gladys George—Fair picture. Not much at B. O. Warner putting out too many of this kind. Public fed up with gangsters. Played December 3-5.—Henry C. Anderson, Vogue Theatre, Arcadia, Wis. General patronage.

Short Features

Columbia

BUILDING OF BOYS: Happy Hour, No. 2—All city theatres should play this, especially if there is a Boys' Club in town. Let them know about it and they'll bring their parents. It is interesting anywhere but is especially so in large places. It shows what the Boys' Clubs are doing for the youth of America. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

COMMUNITY SING, NO. 9: Songs of the West—Believe it or not, the audience sang so loud that it was difficult to keep sufficent volume coming from the screen. Since playing this one, we have had numerous requests for these subjects.—Lloyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

HOLLYWOOD GRADUATION: Color Rhapsodies—Just a filler. The cartoon market is being overcrowded.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCRAPPY'S RODEO: Scrappy Cartoons—These Scrappy Cartoons are not so hot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 1—Film fans will enjoy this as it shows how makeup on well known stars is applied. It would be very appropriate on the same program as a "Blondie" or "Disputed Passage" as it is concerned with makeup for those characters. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

DRUNK DRIVING: Crime Doesn't Pay Series—A natural, easily sold and gives splendid satisfaction. Don't miss it. Running time, 20 minutes.—M. Bailey, Strand Theatre, Dryden, Ontario, Canada. Small town patronage.

HOLLYWOOD HOBBIES: MGM Miniatures—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF ALASKA NELLIE: FitzPatrick Traveltalks—Average travel talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LET'S TALK TURKEY: Pete Smith Specialties—Amusing. Running time, 10 minutes—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SET 'EM UP: Pete Smith Specialties—Amusing short on bowling. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOUR ADD NAMES TO REPORTING LIST

This week's issue of "What the Picture Did for Me" marks the first appearance of reports from four showmen hailing from as many states. They are:

Henry C. Anderson, Vogue Theatre, Arcadia, Wis.

Einar T. Bank, Rialto Theatre, St. Charles, Minn.

J. F. Bobbitt, Stearns Theatre, Stearns, Ky.

Loyd L. Moreland, Kiowa Theatre, Kiowa, Colo.

Read the reports of these exhibitors.

Paramount

MOMENTS OF CHARM OF 1940: Headliners—My patrons (?) have requested that I render a complaint to Paramount regarding this picture, so here goes: It was too, too short. The beautiful settings, numbers and musical renditions, vocal and orchestral, are excellent, so book it now and be prepared to receive the compliments of your patrons. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

MARCH OF TIME: We had not used March of Time for quite some time. Have played "The Movies March On," "Soldiers with Wings," "Battle Fleets of England" and "Metropolis." We believe these are all subjects that should be shown in all theatres. Running time, 20 minutes.—Loyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

RADIO HOOKUP, A: Nu-Atlas Productions—This is terrible. Don't play it, even if they give it to you. After you see it, you will feel the same as your patrons do.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

Twentieth Century-Fox

WICKY-WACKY ROMANCE, A: Terry-Toons—There is no doubt about it. Terry-Toons are coming out of their rut. Some very original gags manage to earn plenty of laughs from the audience. The color is good and the animation is decidedly improving. Play it. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Universal

ANDY PANDA GOES FISHING: Lantz Colored Cartunes—Very good cartoon for the kids. Not very funny but instead it is cute. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SLAP HAPPY VALLEY: Lantz Cartunes—At last Universal has made a good cartoon. This one drew plenty of laughs and is excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SNOW FOLLIES: Lillian Roth—It was a folly to make this musical as it is no good in all respects. Pass it. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 66—This series is very good and this one especially so. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

MECHANIX ILLUSTRATED, NO. 1: Color Parade—A diversified program makes this a very interesting short. Good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SNIFFLES AND THE BOOKWORM: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VILLAGE BARN DANCE
"Did I scare you?"
"Lady, you scare me everytime I look at you."
"I've always admired traveling salesmen.
They cover so much territory in such a short time."
RICHARD CROMWELL · DORIS DAY · GEORGE BARBIER and
RADIO'S BRIGHTEST STARS · A Republic Picture

IN COURTS

Appeals Court Upholds Verdict Against Patron

The appellate division of the New York supreme court this week upheld the decision of a lower court in dismissing the appeal of Miss Cora L. Hart, a patron, who was held up and robbed of her pocket book in the ladies' room of the Paramount theatre in Times Square, New York. The court ruled that a motion picture theatre is not responsible for the assault and robbery of a woman patron in its secluded ladies room even though no matron or usher is assigned to furnish protection.

"To assume that the presence of a matron in the ladies' room would have prevented the assault is merely to speculate upon the degree of criminality possessed by the thief," the court wrote. "Human expereince proves that the presence of two or more women does not prevent a thief from plying his calling, nor protect from assault and injury one who courageously attempts resistance."

The court added that the assault upon the plaintiff could not have been foreseen nor could it be said to be "the reasonable or probable consequence of the absence of a matron from the ladies' room or an usher from that particular passageway."

Pathe News Victor In Recording Case

A suit involving the recording of music filed by Floyd Hynes, an orchestra leader, against Pathe News has been denied a rehearing by the appellate division of the New York supreme court. In 1938, Pathe News shot scenes of the rehearsal of the annual Circus Saints and Sinners banquet. The Hynes orchestra played for the rehearsal and the music was recorded and incorporated into a regular newsreel release. Mr. Hynes sued Pathe seeking $20 per musician on the grounds that the music was used in a motion picture.

Following a trial in a New York municipal court on January 11, 1939, the case was dismissed. It was appealed to the appellate division which affirmed the action of the lower court and subsequently denied a motion for rehearing.

Mae West Suit

After a delay of three years the suit brought by Mark Linder, playwright, against Mae West for $1,000,000 damages was started in superior court in Los Angeles this week. In addition Mr. Linder asks for an accounting of the profits earned by the film "She Done Him Wrong" and half of Miss West's profit from the sale of the screen play and her appearance in it. The complaint charges that in 1928 the playwright gave Miss West permission to use "Chatham Square," which was produced as a stage play called "Diamond Lil." The understanding was, the complaint claims, that if the play was sold for a motion picture she was to share all profits equally with him. It was filmed as "She Done Him Wrong," the complaint states.

Sonja Henie To Testify

Sonja Henie has been directed to testify before trial on application of Dennis R. Scanlan, plaintiff in a suit for $92,000. Mr. Scanlan claims to have placed the defendant with Twentieth Century-Fox as an actress and seeks 15 per cent of her earnings with that company under a contract he claims to have made with Miss Henie.

SHORT PRODUCT PLAYING BROADWAY

Week of February 3

CAPITOL	
Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick
CRITERION	
Fresh Fish	Vitaphone
Artie Shaw and His Orchestra	Vitaphone
Feature: Judge Hardy and Son	MGM
MUSIC HALL	
The March of Time, No. 6	RKO Radio
Feature: The Shop Around the Corner	MGM
PARAMOUNT	
Shakesperean Spinach	Paramount
Popular Science, No. 3	Paramount
Bowling Skill	Paramount
Feature: Remember the Night	Paramount
RIALTO	
Mickey's Golf Game	RKO Radio
Feature: Green Hell	Universal
RIVOLI	
Aquapoise	RKO Radio
Feature: The Grapes of Wrath	20th Cent.-Fox
ROXY	
Harvest Time	20th Cent.-Fox
Feature: Little Old New York	20th Cent.-Fox
STRAND	
Double or Nothing	Vitaphone
New Horizons	Vitaphone
Sniffles and the Bookworm	Vitaphone
Feature: The Fighting 69th	First National

Supreme Court Denies Stirn Rehearing Plea

The United States supreme court this week denied the petition of Ernest W. Stirn for a rehearing in the RKO bankruptcy case. The high court had previously denied Mr. Stirn's request for a review of his petition. Mr. Stirn represents minority stockholders.

Weigh Brady Motion

Thomas Rowe, circuit judge, in St. Louis this week took under advisement a motion to dismiss the extortion indictment against Edward M. Brady, state representative, which grew out of the charged payment of $10,000 to him in October, 1936, when St. Louis motion picture theatre owners were negotiating a new wage contract with Local 143 of the Moving Picture and Projection Machine Operators Union, an International Alliance of Theatrical Stage Employees affiliate.

Building Henderson Theatre

Moon Theatres, Inc., of which H. J. Stallings is president, and S. S. Stevenson, secretary-treasurer, has begun construction of a theatre in Henderson, N. C., to seat 700 at a reported cost of 75,000. It will be the fourth house operated by the circuit in Henderson.

Mrs. Laura Berg Dies

Mrs. Laura Berg, 80, mother of Otto L. Berg, projectionist of the Fox theatre in Grand Forks, N. D., died January 21st.

OBITUARIES

Abe Berman Dies In Los Angeles

Abe Berman, 54, who several years ago established exchanges for United Artists in England, Germany and Canada and more recently represented Selznick International in England, died of a heart attack January 30th in Los Angeles. Mr. Berman, a law graduate, entered the wholesale woolen business in Los Angeles last June. Funeral services were held last Thursday at the Home of Peace in Los Angeles.

Milton Hannock, Contract Head of Columbia, Dead

Milton Hannock, 50, head of the contract department at the Columbia home office, and assistant to Rube Jackter, assistant sales manager, died January 31st in Miami after an illness of nine months. Because of his health Mr. Hannock had been living in Florida for the last two months.

He joined Columbia about 11 years ago, following three years with Bray Productions as office manager. Funeral services were held Sunday at the Riverside Memorial Chapel in New York.

Sid Dannenberg Dies in Hollywood

Sid Dannenberg, 43, former director of advertising for the Warner theatres in the Cleveland zone, died in Hollywood February 1st. Mr. Dannenberg went to Hollywood about a month ago for his health. He was with Paramount before joining Warners. Funeral services were held Sunday at the Home of Peace, Los Angeles, with Rabbi Neches officiating.

Philip Nowlan Dies

Philip Francis Nowlan, 52, creator of the "Buck Rogers" comic strip, died February 1st at his home in Philadelphia. He had been ill for two years and recently suffered a stroke. The actual drawing of the strip, on which motion pictures have been based, is done by Dick Calking.

Jeff C. Collins

Jeff C. Collins, 52, former theatre operator and manager of theatres for the Central States Theatre Corporation and more recently a salesman for the Republic midwest Des Moines exchange, died in Des Moines, January 29th.

Charles C. Fead

Charles C. Fead, 75, president of the Port Huron Theatre Company, Detroit, Mich., which operated the Ritz, died January 30th.

A. L. Robarge

A. L. Robarge, 61, Wisconsin exhibitor and former operator of Cosmotheatre, Merrill, died January 29th at Tomahawk, Wis. He at one time operated theatres in 10 Wisconsin cities and also film exchanges in Minneapolis and Milwaukee.

Walter A. Badger

Walter A. Badger, former motion picture theatre owner in Portsmouth, N. H., died there of injuries sustained in an automobile accident.

K. F. Boothman

K. F. Boothman, 45, who owned and operated the Pythian theatre in Wheeling, W. Va., and the Mingo theatre, Mingo Junction, Ohio, died February 3rd in Mingo Junction.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE PROOF OF IT

Selection by the judges for the 1939 Quigley Grand Awards is a happy illustration of the wide horizon covered by the Competitions. Ray Bell, Silver Grand winner, answers for the big city first run. Lige Brien, the Bronze Grand winner, typifies the small town subsequent. What distinguishes both men is the quality common among top theatremen, regardless of situation—the week-in and week-out ability to milk a date dry for all the exploitation cream there is to be had.

As such, Bell and Brien represent the fullest expression of what the Awards are intended for—to provide inescapable proof that hard-hitting showmanship applied 52 weeks every year is the answer to many of the industry's ills; to honor the theatremen who do the best job of proving it.

In further support, the sixth annual Judging and luncheon saw the largest turnout yet of industry executives. As one, they endorsed the confirmation of these purposes by the speakers.

▽ ▽ ▽

EVIDENCE TO BE CREDITED

It happens that a member changes jobs. Previously, he contributed frequently. In the new spot he drops out of club activities. More often than not, the Round Tabler explains his new bossmen are ag'in' it, just don't care for managers to have their names in print.

You sit back, waiting for things to change, for the headmen to see the light. They often do, as, for instance, the following from a valued but "silent" member who sends along a fat campaign with this significant notation that does a lot of speaking for itself:

"Long absent, an old-time Round Tabler returns to the fold. Our powers that be have got rid of a phobia that managers' exploitations sent to your department were a bid for personal glory. Now they rightly believe that it is an evidence that a manager is selling his pictures and giving attention to exploitation. Orders have gone forth that we must send in our campaigns and get our names into your Fortnightly Mentions and make our bids for your Awards—or else."

Never figured your Round Table's service to include "ridin' herd" on members. But we're willing to take over for the above outfit since the boys themselves seem eager enough to use these pages to produce the "evidence" of their worth at the boxoffice.

▽ ▽ ▽

SHORT, SHORT STORY

Long noted for frigidity in the matter of picture tieups, one of the dailies in St. Cloud, Minn., last season put on a football score-guessing contest. None of the theatres were invited to cooperate. So Manager Joe Ryan, of Minnesota Amusement's Eastman, offered admissions to his house as extra prizes, in exchange for the usual publicity credits.

The paper finally decided to try it. Immediately, interest picked up. Entries grew each week, the theatre tiein admittedly helping no little to make a success of the project. Ryan is already set for the same, next fall.

"What is more important however," Joe writes, *"is the fact that we have broken the ice with the paper and will be right on the job when they are ready for their next promotional idea. They have indicated their readiness to count us in."*

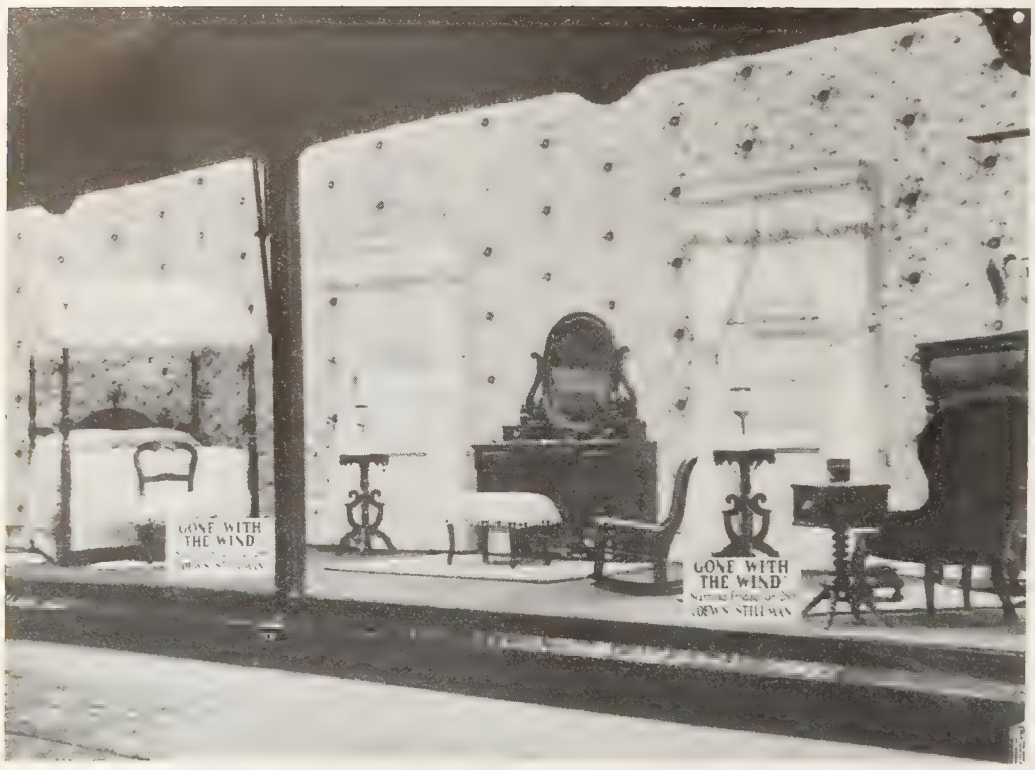
▽ ▽ ▽

THANK YOU, HARRY MANDEL

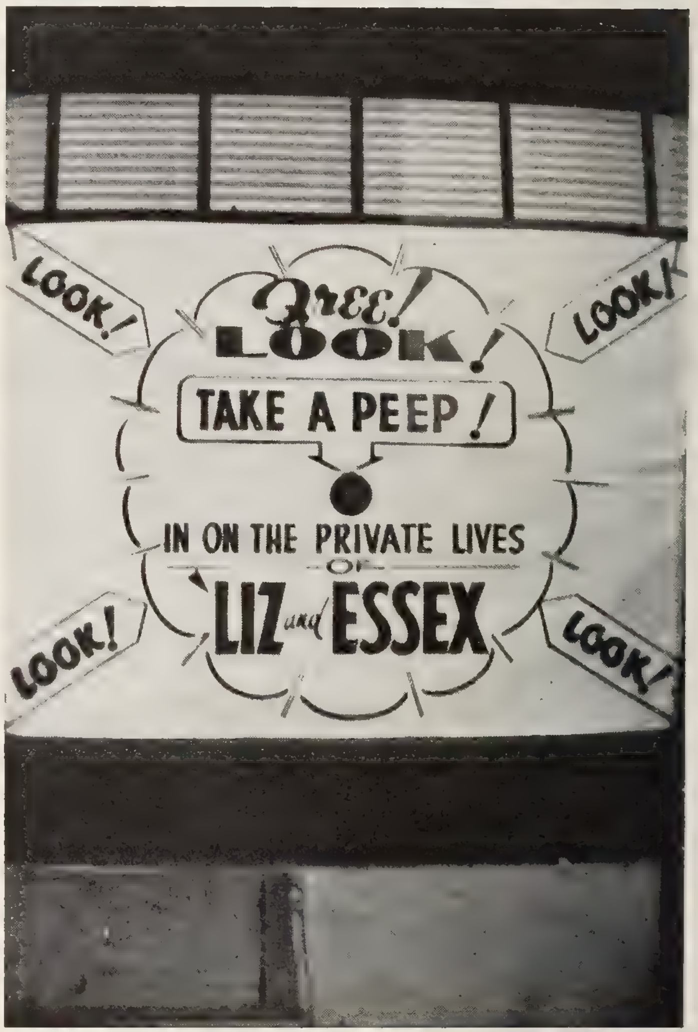
The 'phone rang, and it was Harry Mandel, RKO Theatres advertising and publicity director, able theatreman who had come up from the ranks. While he knew that RKO managers were frequently mentioned in these pages, Mr. Mandel desired wider representation from the circuit. To encourage this participation, the executive asked to have his Round Table membership renewed and publicly announced as an expression of approval of this department's value in building grosses and manpower.

A-Mike Vogel

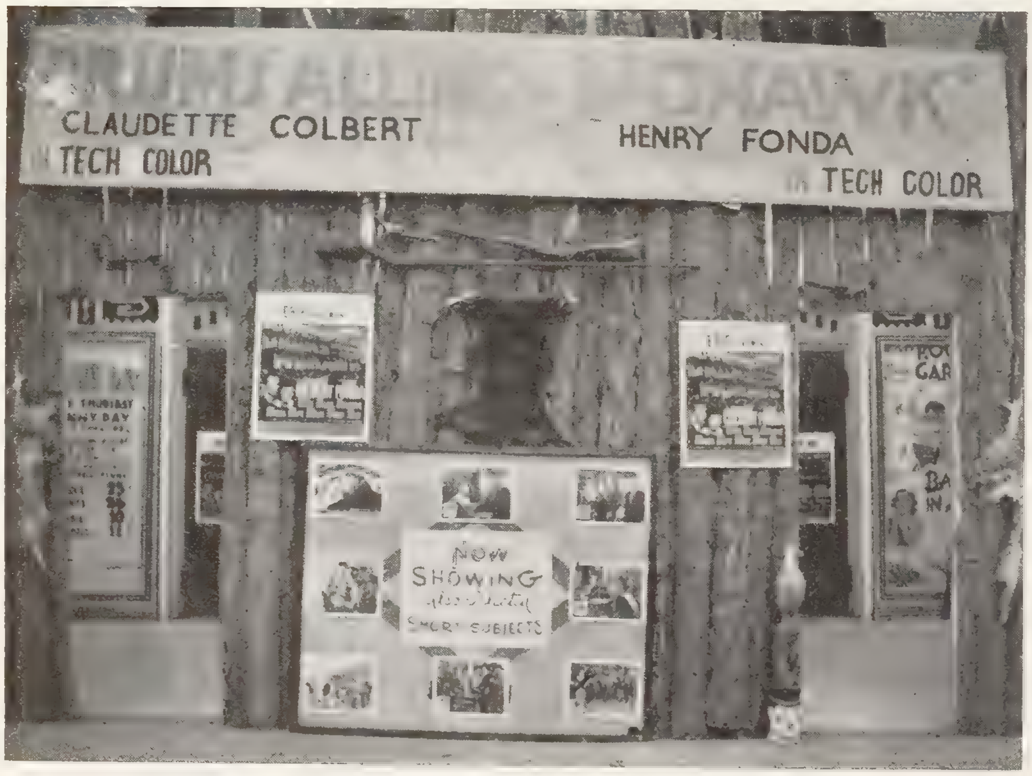
Round Table In Pictures


GONE WITH THE WIND
GONE WITH THE WIND
LOEW'S STILLMAN

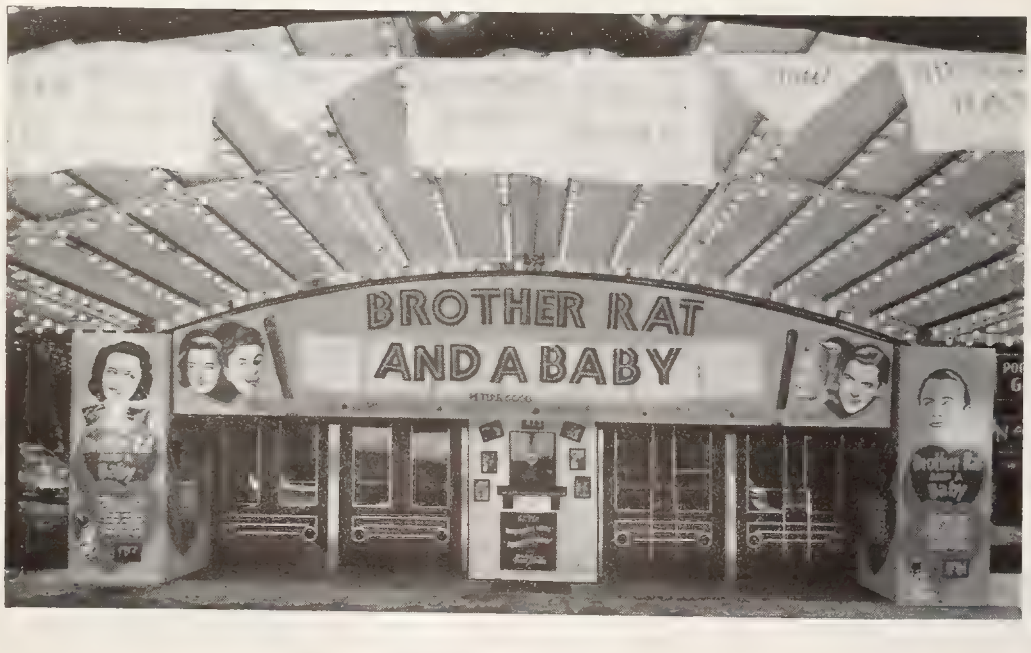
Reported by Milt Harris was the colorful period furniture window display in leading Cleveland store as an advance for Jack Lykes' "Gone With the Wind" engagement at Loew's Stillman. Dressed in true Southern style, the windows created much attention. Credit cards were prominently displayed.


LOOK!
LOOK!
Free!
LOOK!
TAKE A PEEP!
IN ON THE PRIVATE LIVES
OF
LIZ and ESSEX
LOOK!
LOOK!

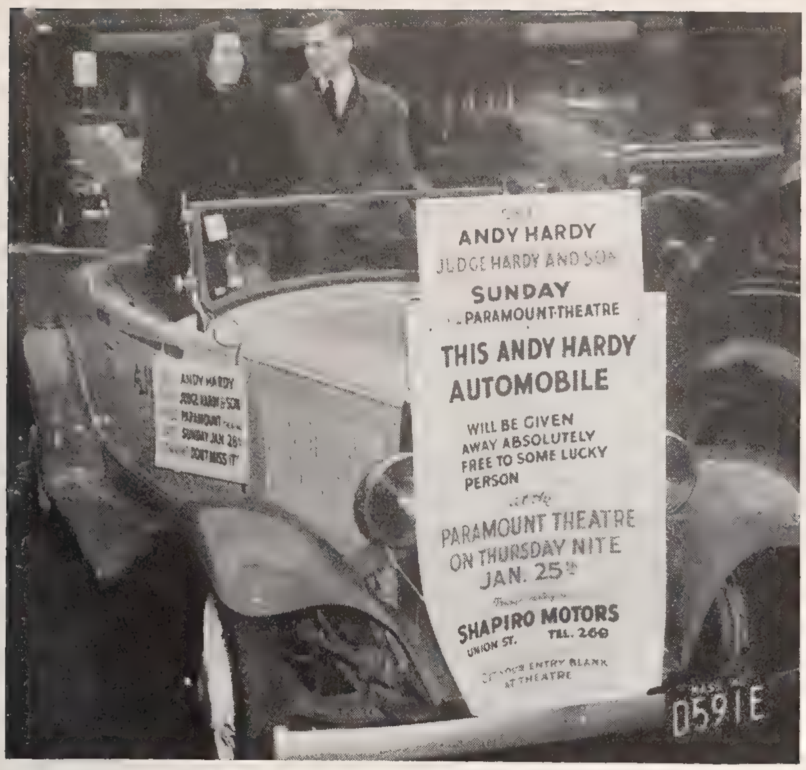
In an empty store window on the main street of Lockport, N. Y., City Manager Seymour Morris planted a peephole to sell his date on "Elizabeth and Essex" at Schine's Palace. On looking inside, the curious were confronted with a 40 by 60 and numerous scene stills from the picture.


CLAUDETTE COLBERT
IN TECH COLOR
HENRY FONDA
IN TECH COLOR
NOW SHOWING
SHORT SUBJECTS

Entire front of the Erie Theatre, in Hugo, Okla., was converted into a blockhouse by Round Tabler Dwight Seymour during the run of "Drums Along the Mohawk". Totem poles, war drums, skins, old rifles, wooden Redman, grinding rock, water jars, arrow heads and other Indian paraphernalia completed the display.

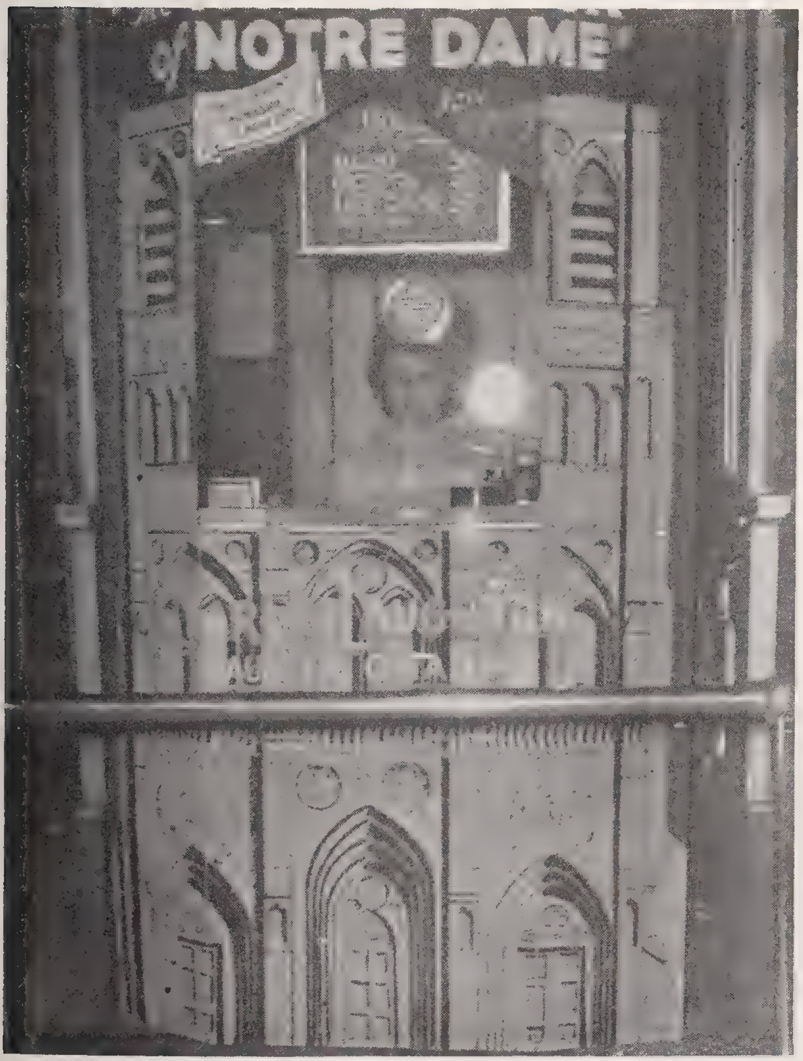

BROTHER RAT
AND A BABY

In addition to the pictorial background of the Warner, Memphis, front for "Brother Rat and a Baby", the display carried an audible effect produced by an imitation of an infant crying at intervals. This was obtained by mechanical combination of motor, eccentric working a bellows forcing air through toy whistle, the responding effect controlled by tin cup and rubber bands. Credits go to "Ole" Davenport, artist; Jean Dearth, electrician, according to A. B. Morrison, manager.

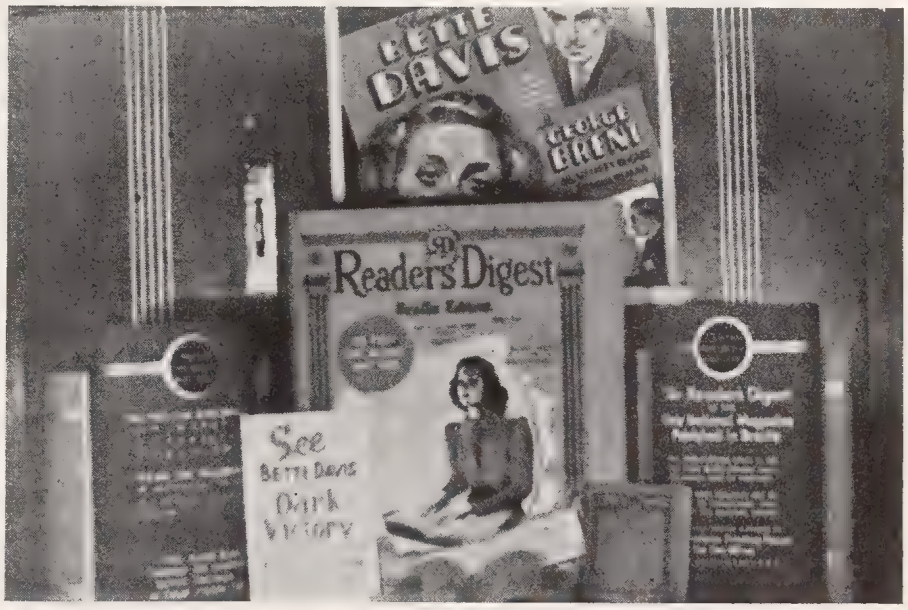

ANDY HARDY
JUDGE HARDY AND SON
SUNDAY
PARAMOUNT THEATRE
THIS ANDY HARDY AUTOMOBILE
WILL BE GIVEN AWAY ABSOLUTELY FREE TO SOME LUCKY PERSON
PARAMOUNT THEATRE ON THURSDAY NITE JAN. 25th
SHAPIRO MOTORS
UNION ST. TEL. 260
0591E

Entirely promoted from local dealer and awarded from stage was bannered car illustrated above, advertising Francis J. Faille's "Judge Hardy and Son" engagement at the Paramount, in North Adams, Mass. Merchant also paid for herald distribution, car being driven about town six days ahead and also parked in front of theatre.

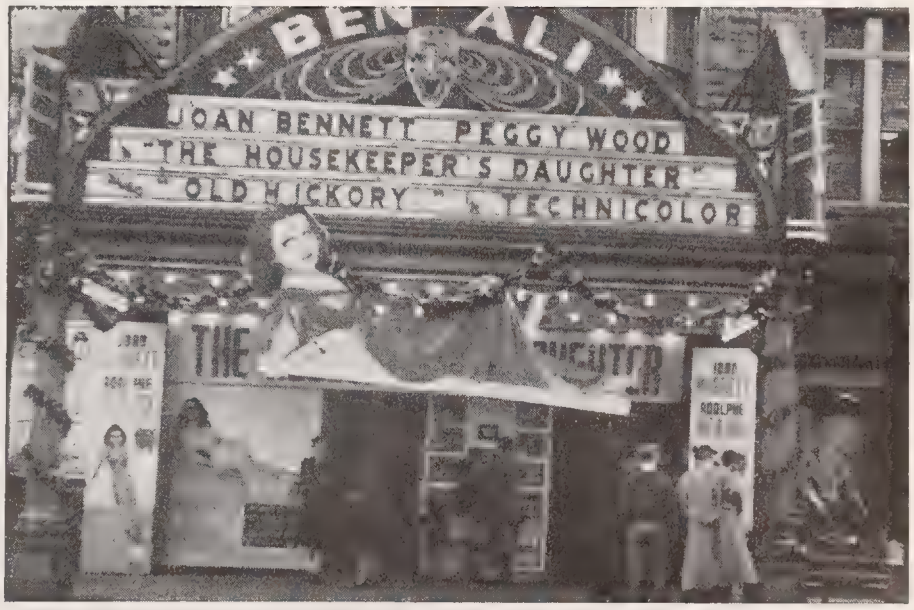
Compoboard replica of the famed Notre Dame Cathedral entirely covering the boxoffice, cashier working through window, was the attractor conceived and executed by George Laby for that date at the Calvin Theatre, in Northampton, Mass. Display was also used by the theatreman at the Victory, in Holyoke, from which spot he was recently transferred.



Signs with appropriate copy pinned to the backs of skaters on the lake at Central Park selling "Everything Happens at Night" was the stunt arranged by Manager Ansel Weinstein of the RKO 58th Street Theatre, New York. Copy included cast, playdates and title.

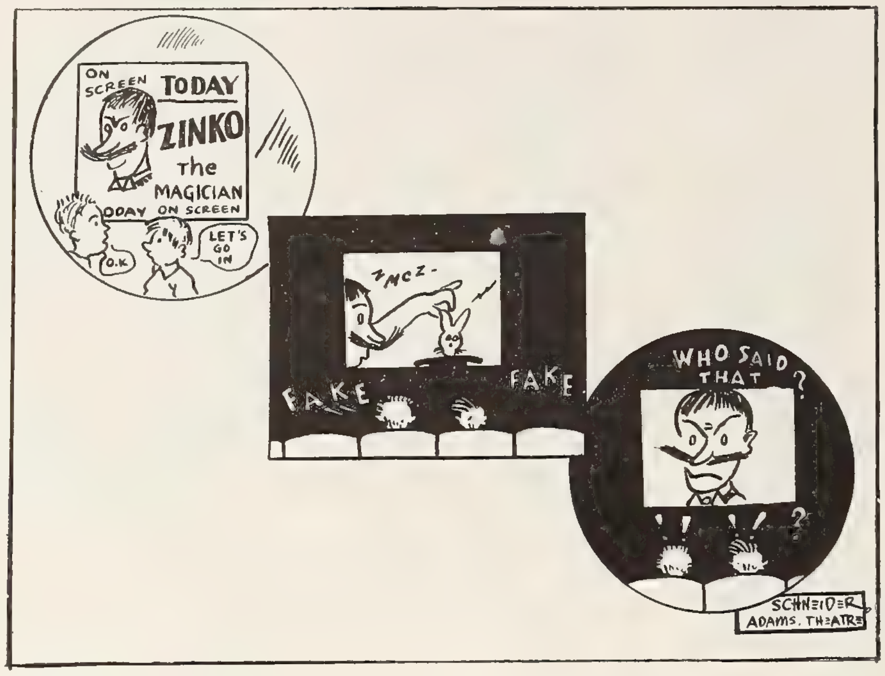

BETTE DAVIS
GEORGE BRENT
Readers' Digest
See Bette Davis Dark Victory

Tying in the Braille system to "Dark Victory", Manager Ray England of the Colonial Theatre, in Southington, Conn., for his lobby featured blowups of the Readers' Digest *especially printed in Braille with appropriate tie-in copy.*


BEN ALI
JOAN BENNETT PEGGY WOOD
"THE HOUSEKEEPER'S DAUGHTER"
"OLD HICKORY" TECHNICOLOR

Cut out from a 24-sheet was the figure of Joan Bennett which was planted under marquee of the Ben Ali, in Lexington, Ky., by City Manager Lew Hensler to sell "Housekeeper's Daughter". Other cutouts were also used.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of L. J. Schneider, Adams Theatre, Cheshire, Mass.

Shepherd Arranges Election For "Little Old New York"

The excitement last week in Miami Beach was over an election. It wasn't to select city officials. The wide publicity gained had to do with the voting for Mayor and Mayoress of "Little Old New York," engineered by Sonny Shepherd, with the local Daily News for the premiere of the Twentieth Century-Fox date, at Wometco's Lincoln.

To insure citywide attention, Sonny garnered as candidates, every topnotch stage, radio, screen and nightclub name in town. A raft of votes were cast with interest kept high by the daily building given by the cooperating paper. In keeping with the atmosphere of the picture and campaign, Shepherd arranged for an old-fashioned fireworks display and a bannered parade led by the Mayors of Miami and Miami Beach. Fife and drum corps and other units were in line.

Planes flying premiere pennants covered the entire area, as did the famed Goodyear blimps. Political ballyhoo speeches were made at night clubs, theatres, and other prominent spots, the picture and theatre being plugged in every pitch. For the attention of the thousands at the Hialeah track, a race was named after the title.

"LET'S HEAR FROM YOU"

Utilities Tieup Made By Smith for "Light"

Planted in two daily newspapers was City Manager Clyde Smith's serialization for "The Light That Failed" at the Paramount in Hot Springs, Ark. Tieup was effected with local light company whereby three attractive window displays were secured each tied up with good lighting equipment that does not fail, company also taking ads in two papers.

Animated lobby display week ahead consisted of rotating bulb, causing light to go on and off every five seconds, heralds were inserted in regular house organ which received wide distribution and 60-foot banner was strung across entire building.

"Herbert" Openings Coincide With Birthday of Composer

February first was the birthday of Victor Herbert. It also was the opening of "The Great Victor Herbert" around the Loew's New York neighborhood circuit. This coincidence resulted in an exploitation field day for Oscar A. Doob's exploiteers.

Representatives of the Friendly Sons of St. Patrick, an important singing society of which the composer was the founder, together with Fritzi Scheff, famous prima donna, made a pilgrimage to the Herbert monument in Central Park, where a memorial service was held. Miss Scheff sang "Ah Sweet Mystery of Life."

At the Paradise Theatre, Bronx, a special Herbert program was staged on opening night. The St. Nicholas of Tollentine glee club of 72 voices, and the Evander Childs High School band appeared on the stage. At the Valencia, Jamaica, the Jamaica Chorale Society, together with the star of the Composer's "Eileen" appeared on the stage. The New York College of Music, the St. Agnes Cathedral Choir, and a number of other musical organizations, made appearances at other Loew's Theatres.

St. Valentine's Day will coincide with later showings of the picture. Special window streamers, photo enlargements, and Valentine heralds have been prepared. Some theatres will stage special amateur contests, only requirement being that contestant sing or play some Victor Herbert composition.

"LET'S HEAR FROM YOU"

Father Murray Sees Press For Unterfort on "69th"

Harry Unterfort of Keith's Theatre, in Syracuse, for "Fighting 69th" arranged to have Father Murray, who succeeded Father Duffy as Chaplain of the 69th, meet several prominent people at the theatre and give a press interview and told of knowing Cagney as a boy, both living in the same neighborhood. Interview was good for several newspaper stories with art. Picture was sponsored by the American Legion, Knights of Columbus and Catholic Women's Club.

Leading Club Tied By Hal Sheridan for Benefit Drive

Seeking about for an idea to sell "Ninotchka" at the Paramount, Cedar Rapids, Iowa, for an early December date, Hal Sheridan, Tri-States city manager, worked out a benefit idea with the Young Men's Bureau of the chamber of commerce, the complete details of which are currently reported here. Composed of some 225 members, including the leading and most active young professional and business men, the Bureau tied in with Sheridan on a cooperative ticket selling and promotional campaign. Twenty-five per cent of these outsides sales were set aside for the benefit of the local winter sports club, to provide seasonal facilities for local children.

Week ahead, a "kick-off" dinner was held to inaugurate the drive, with all members in attendance. Banquet hall was decorated with picture advertising, also placed at all plates. Drive chairman, majors, captains and teams were appointed, and services of the chamber of commerce office staff donated to handle daily reports and accounting. Dinner was a pep meeting, with Sheridan explaining the merits of the picture and its selling possibilities. Each worker was supplied with tickets and heralds. Chamber of commerce also put on a telephone campaign to help the ticket sale and the newspapers gave valuable support.

Director Gives Gift Case

In all, over 2,000 extra tickets were sold which was celebrated at another dinner after the drive. This occasion was featured with the presentation of an engraved silver cigarette case from Ernst Lubitsch to member selling greatest number of tickets.

Outstanding in Sheridan's added exploitation in advance of the date was a midnite screening for a good cross-section of locals. At the close, comments from many of those attending were recorded, the record later used over WMT, local station, to plug the date.

"LET'S HEAR FROM YOU"

SELLS POWER HEADS ON HALF-PAGE AD

It took a special meeting of the heads of the Bridgeport, Conn., utilities company to accomplish it, Matt Saunders reports, but after he explained the value of co-op advertising the power people went for a five-column, 16-inch layout for "Little Old New York" at Loew's Poli.

Title, star and scene cuts ran across the top, tiein copy reading: "It makes little difference whether you live in Little Old New York or our own bigger, better Bridgeport, electricity plays a most important part in our lives." Theatre and picture credits were prominently listed.

Young Holds Radio Court at Theatre With 'Quiz' Hour

Sponsored by local furniture company and held at theater on Sunday afternoons, immediately before the first show, is a broadcast termed "Quiz Court" and arranged by Manager Leo Young, Strand, Portand, Me. It's an audience-participating program with cash and tickets given for correct answers, the procedure being as follows:

The Presiding Judge, a locally known announcer, takes his place behind the judge's bench on the stage, as the court is called to order by "Bailiff Hay," who is Harlan Taylor, assistant service chief of staff. Broadcast opens with a plug for the theatre and sponsor, plus explanation of the quiz. Ushers with microphones work the aisles as questions are asked. Patrons answering incorrectly, are judged "guilty." Those answering correctly are found "not guilty" and given awards of from one to five dollars, depending on the importance of the questions asked, as determined in advance.

Audience Supplies Questions

Each week questions are solicited from the audience who are asked to furnish answers and proof of same. Question selected weekly by the Judge as the most difficult and offered as the most important of the broadcast, wins for the sender a wrist watch furnished by the sponsor and presented from the stage. Half-way in the program, a question regarding star of current picture at the theatre is asked which allows for another commercial, repeated at the end of the program.

Broadcast runs 25 minutes at the end of which the judge announces dismissal of court and announces a five-minute news broadcast from NBC in New York to be followed by the regular theatre program. All through the program, judicial terms are used in keeping with the court idea.

Theatre doors are opened at two o'clock, broadcast starts at 2:30, and regular show at three.

Heralds in the form of summons and checks, printed and paid for by the sponsor are distributed by mail to the store accounts and to theatre patrons, week in advance. Young carries posters on the tiein, in the inside and outside lobbies, the store contributing signs in windows. Program is set for 26 weeks and if interest continues, is to be extended by the sponsor.

"LET'S HEAR FROM YOU"

Andrews' Straight Flush

Residents of Guelph, Ontario, who were quick on the draw, received guest tickets to "Reno" through the courtesy of Manager Stan Andrews of the Capitol Theatre. Street stunt arranged by the theatreman was card table set up in front of empty store on main street on which were laid out two card flushes in hearts and spades. Passersby were invited by an attendant to draw a card from a deck and if either an ace of hearts or spades matched the flushes, prizes were awarded.

ATTENTION, PLEASE

Complete campaigns are not necessary for consideration in the Quigley Awards.

This is again printed for the information of you men who desire to take part in the Competitions but hesitate because you believe that the campaign of many parts is still a "must" for Awards attention.

It isn't so. It hasn't been so for the past year. The 1940 Awards are based on single ideas or promotions—the "meat" of a campaign. That "meat" may be in the form of an individual contest, tieup, display, front-page story or stories, or what have you. All that has to be done is to send along that one idea, with the usual evidence. There's no need to be fancy about it, either. Just do it. Stick it in an envelope. Then mail it.

The members who desire to send along complete campaigns are invited to do so. If meant for the Awards, please make sure the top individual ideas or promotions to be considered are clearly indicated.

The rules of the 1940 Awards were run in the issue of February 3, on page 76. Please read them. There is nothing difficult about joining in. Just keep in mind that the theatremen who score oftenest in the two-week Fortnight periods in each Quarter obviously stand a better chance for the Quarter Awards.

Now, you folks had better place this box under the glass top of your desk, or paste it to the wall close to where you work. And that's that.

—MIKE.

Ford Promotes Merchants On "You're Right" Tieins

Complete tieup with the local Lucky Strike distributor highlighted the exploitation arranged by Manager Fred Ford of the Malco Palace, in Memphis, Tenn., for "That's Right, You're Wrong." The company donated thousands of giveaway packs of cigarettes which were distributed at the theatre by girls in caps and gowns week ahead of opening.

Other features of the campaign included a tiein with the Canada Dry Company which distributed material for window strips and setpieces to all their outlets in the territory; the theatre bought radio announcements ahead of Kyser's program; 24 sheet stands were posted in downtown locations and a "safety campaign" started with street intersections being stenciled with the slogan: "That's Right—Be careful—You're Wrong—To be reckless."

"LET'S HEAR FROM YOU"

Local, Who Saw the Fight, Guest at Rose's Showing

Discovering that a Bridgeport boxing commissioner had been present at the Dempsey-Willard fight in Toledo, Manager Harry Rose arranged a newspaper interview with the local, in advance of the Dempsey-Willard pictures shown at Loew's Poli Globe. The commissioner was also introduced from the stage during the engagement as was another resident, a former Dempsey sparring partner.

Sport pages all carried material on various phases of proceedings and attention was called to the date at local wrestling matches with banners, ring announcements, herald distribution, and presentation by Rose of championship belt to winner.

Diaper Herald Top Stunt For Utica "Born" Date

Series of gags used by Arnold Stoltz for "Child Is Born" at the Avon, Utica, N. Y., featured an imprinted novelty diaper herald, pinned up in the conventional manner and held together by large safety pin. Copy on flaps read: "The world's oldest puzzle. Can you solve it?" On bottom flap, with arrow pointing to pin, was lettered "Unpin here," with rest of copy apparent when diaper was unfolded.

Local diaper service which paid the cost of Arnold's idea, thought enough of it to send out samples to services in other cities where the stunt was duplicated in theatre tieins on the picture.

Announcement under "births" in classified page read: "Mr. and Mrs. Avon are happy to announce A Child Is Born," plus starting date. Doctors and nurses were informed of the booking and promotion with baby shop provided complete outfit of infant material and furniture for lobby.

"LET'S HEAR FROM YOU"

News Bulletin Board Sells "All Quiet"

In advance of "All Quiet" at the Ben Ali Theatre, in Lexington, Ky., Lew Hensler set up a news bulletin board of the type used in front of newspapers. Blackboard was marked with the latest war news with news flash effect. Copy was also carried reading: "For news of the last war, see."

Ingenious street bally consisted of a tank, constructed out of beaver board which was mounted on a bicycle which was completely sealed, giving the tank the appearance of moving on its own power. Hensler says the bally created considerable excitement as it toured through the main streets.

Exploitation Briefs Here & There

To build interest in "U Boat 29" at the Royal Theatre, in Fort William, Ontario, Manager Gordon Carson built a giant compo board U-boat which was used for his street bally float. Sides were painted with title, theatre and playdates. Bulletin board was stationed in front of theatre with headlines from various leading Canadian newspapers as well as local dailies.

▽

With his local high school band trying to raise funds for new uniforms, Richard Williamson, Cliftona Theatre, Circleville, Ohio, contacted members and urged them to undertake the selling of tickets to a special show. Fifty per cent of the money received went to the band and Dick says he more than doubled his receipts on a usually bad night.

▽

For "Return of Dr. X," at the Ohio, Canton, O., Bill Harwell had a man on the street dressed in surgeon's outfit—white smock, skull cap and nose guard. Teaser atmosphere was supplied with back card reading "Back from the Grave. Dr. X."

▽

The clothes-line gag for a lobby display was worked out successfully by Warren Butler for his date on "Little Accident" at the Tri-States Princess, Sioux City, Iowa. Overprinted diapers were strung across the foyer, carrying star names, title and starting day.

▽

As a goodwill gesture, Manager Bernard Stewart at the Gorman, in Framingham, Mass., contacted a local basketball league that will play until the end of March and formed a Gorman Theatre team. By promoting suits with theatre name on jerseys, showman is assured of a double mention in the local newspapers every week and each time the team steps on the court to play.

As a plug for his stage shows each Friday night, Bernie tied up with the Chairman of the Policemen's Ball by offering to select a couple of specialty dancers for a stage appearance. Not only did the theatre garner goodwill from the police, but landed on the front page as well.

▽

Circularizing history teachers of the local high school, John B. Gardner at the Mound, in South Charleston, West Va., invited them to a special screening of the Warner short, "Lincoln in the White House" with their students at a 10 a.m. showing day ahead of opening. Instructors made announcements to all classes recommending the picture and Gardner reports an unusually heavy attendance of high school students.

▽

Excuse It, Please

In the issue of January 27, newspaper ad page, the four-column co-op ad promoted for "Four Wives" at the RKO Orpheum in Kansas City by Larry Lehman was inadvertently credited to Jerry Zigmond at the Newman.

Wheeler Promotes Weekly On Classified Contest

Situated on the South Side of Chicago with no opportunity for tieins with the downtown dailies, Manager J. R. Wheeler, at Indiana-Illinois' New Lex, is working with his neighborhood weekly, "The Woodlawn Booster" to build local interest. Found successful is the classified contest wherein a quarter-page is devoted to questions regarding advertisers on the want ad page. Readers are requested to look over classified notices for best answers. Passes are given to best 25 replies and paper supports the tieins with front page notices.

Leading neighborhood department store was also promoted by Wheeler for a pre-Christmas giveaway of merchandise. Numbered coupons were distributed at theatre and store with drawing held at theatre. Fifty thousand coupons were used with all costs including trailer paid by the merchant.

"LET'S HEAR FROM YOU"

Cohn Circularizes Societies on "Quiet"

Contacting heads of various educational organizations, Artie Cohn for his "All Quiet" date at the Roosevelt, in Philadelphia sold them on the idea of personally plugging the picture at their respective meetings and letters were sent to peace leagues, Veterans of Foreign Wars, Boy Scouts, etc., calling attention to the opening.

Two members of the American Legion senior color guard stood in front of the theatre in colorful uniforms, bulletin board was planted in the lobby containing war news, maps of all countries engaged in the present conflict, color pages from Sunday papers, headlines, etc., in addition to full pages from the World War and scene stills from the picture. These were used two weeks in advance with some of the material changed daily.

"LET'S HEAR FROM YOU"

Directional Arrows Sell "Dodge City" for Pappas

In advance of his date on "Dodge City," at the Point Theatre in Powhaton, Ohio, Manager George Pappas used directional arrows carrying title, playdates, etc., all over town. In addition, gun display of old vintage was featured in his lobby and special heralds on the picture were distributed.

For the opening of "Honolulu," Pappas received a letter from Eleanor Powell, who was appearing in Cleveland, congratulating him on the booking of the picture. Letter was used to good advantage by the showman, who blew it up and used it for publicity and exploitation purposes.

"LET'S HEAR FROM YOU"

Muchmore's Benefit Show

With Bobby Jordan, one of the Dead End kids visiting locally, Tom Muchmore, at the Vogue Theatre, in Louisville, Ky., promoted the lad for a personal appearance and a gratis show at orphans' home. Also promoted by the theatreman was a 15-minute radio show over which Tom interviewed the kid on his forthcoming picture to be shown soon at Vogue.

NEWSPAPE

(1) Because it was found to contain all the necessary "who" and "what" in copy and art to sell "Little Old New York", the pressbook 170 lines on 3 col., was used by both the Fox Esquire and Upton, Kansas City, for the day-ahead announcement of date.

▽

(2) Confinement or star and title benday panel well within the two-column measure to provide for margnial white space was aimed for in this 135 lines on 2 col., by United Detroit Theatres on "69th" at the Michigan. Reverse slug below title was used to balance slugs above for ad balance and to emphasize division of space for second feature, the cut of Hersholt at bottom and masthead at top holding the whole together.

▽

((3) "What we think is a new angle for advertising an all-comedy show", say Roy W. Staab, art head, and Don Demien, copy chief, of Fox Wisconsin Amusement, who worked out this 95 lines on 3 col., double-ad for "Mr. Williams" at the Palace, Milwaukee, in cooperation with L. R. Pierce, supervisor of the circuit's downtown houses.

▽

(4) Writing it as Manny Pearlstein tells it, the reasons-why for this 110 lines on 3 col., for "69th" at Warners Hipp, Cleveland, are as follows: "Simplicity and swing of spiral composition carries the eye rapidly around the entire ad, from the three star heads, through cast and title, and back to start, thus giving action without elaboration". Manny credits Jack Southe, of his department, for layout and execution.

▽

(5) To emphasize the power of copy slant created by Charley Bierbauer and Nick Todorov, for "Invisible Stripes" at Wilmer & Vincent Colonial, Allentown, Pa., only the 70 lines on 4 col., that topped the pressbook 110 lines on 4 col., is here reproduced. Twenty-line reverse theatre slug was carried across bottom.

▽

(6) Five distinct copy units with varying benday backgrounds were used by Dave Idzal to build the holdover on "Hunchback" at the Fox, Detroit, in emphasizing title and illustration. Panels for extra attractions were placed for visual convenience and "no advance in price" line at top used to avoid and confusion with reserved-seat ad on "Bluebird" playing currently.

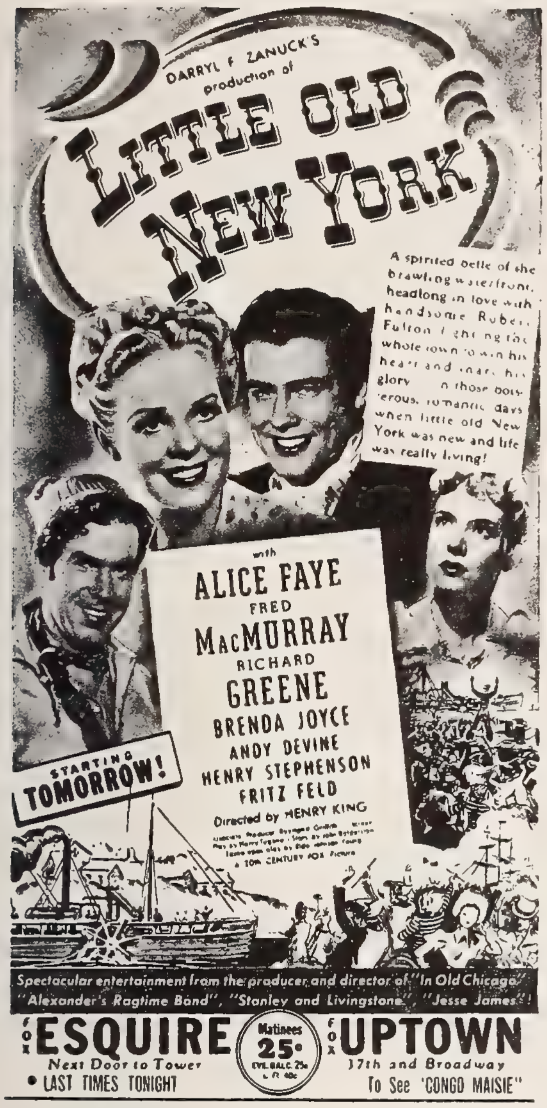
▽

(7) The vogue light type face and generous provision for white space that Joe Feldman uses frequently as trade-mark distinction of ad copy for Warner's Stanley, Pittsburgh, is in evidence in this 90 lines on 2 col. Box lines are set to carry the eye easily from theatre slug to head-cuts and copy on main attractions.

▽

(8) To spotlight the new Warner downtown Pittsburgh first-run, Feldman used an unique boxed type layout for small-space program listing and theatre policy. Size: 40 lines on 2 col.

DVERTISING ON LATE DATINGS



DARRYL F. ZANUCK'S production of

LITTLE OLD NEW YORK

A spirited belle of the brawling waterfront, headlong in love with handsome Robert Fulton fighting the whole town to win his heart and share his glory in those boisterous, romantic days when little old New York was new and life was really living!

with
ALICE FAYE
FRED MACMURRAY
RICHARD GREENE
BRENDA JOYCE
ANDY DEVINE
HENRY STEPHENSON
FRITZ FELD
Directed by HENRY KING
a 20th CENTURY-FOX Picture

STARTING TOMORROW!

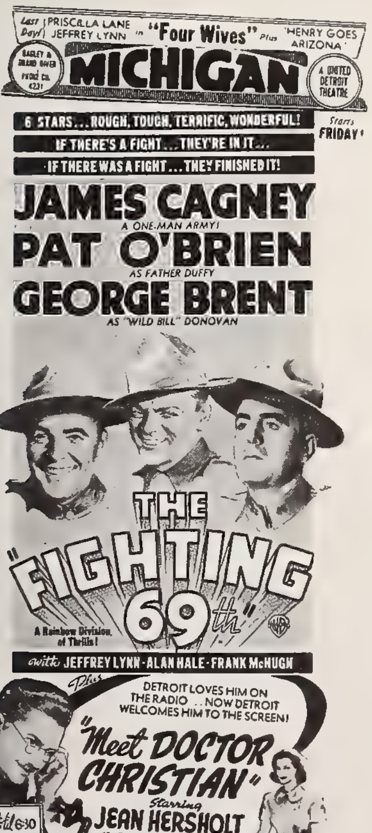
Spectacular entertainment from the producer and director of "In Old Chicago" "Alexander's Ragtime Band", "Stanley and Livingstone", "Jesse James"!

FOX ESQUIRE
Next Door to Tower
• LAST TIMES TONIGHT

Matinees 25c
EVE. BALC. 25c
L. Fl. 40c

FOX UPTOWN
37th and Broadway
To See 'CONGO MAISIE'

1



Last Day! PRISCILLA LANE JEFFREY LYNN in "Four Wives" Plus 'HENRY GOES ARIZONA'

MICHIGAN

BAGLEY & GRAND RIVER PHONE CA. 4231

A UNITED DETROIT THEATRE

6 STARS ... ROUGH, TOUGH, TERRIFIC, WONDERFUL!
IF THERE'S A FIGHT ... THEY'RE IN IT ...
IF THERE WAS A FIGHT ... THEY FINISHED IT!

Starts FRIDAY!

JAMES CAGNEY
A ONE-MAN ARMY!
PAT O'BRIEN
AS FATHER DUFFY
GEORGE BRENT
AS "WILD BILL" DONOVAN

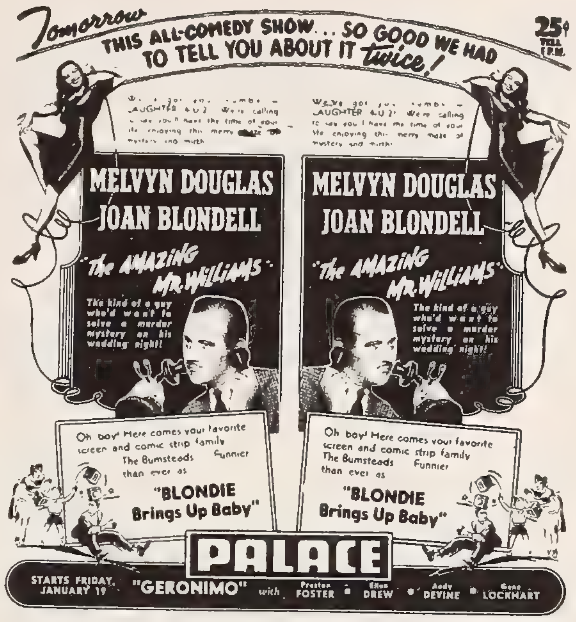
"THE FIGHTING 69th"
A Rainbow Division of Thrills!

with JEFFREY LYNN · ALAN HALE · FRANK McHUGH

Plus
DETROIT LOVES HIM ON THE RADIO ... NOW DETROIT WELCOMES HIM TO THE SCREEN!
"Meet DOCTOR CHRISTIAN"
Starring JEAN HERSHOLT
(As Radio's Beloved Character!)
with DOROTHY LOVETT
RKO RADIO PICTURE

35c 'til 6:30
Exclusive 10c PARKING!

2



Tomorrow
THIS ALL-COMEDY SHOW ... SO GOOD WE HAD TO TELL YOU ABOUT IT twice!

25c TILL 1 P.M.

We've got your number — LAUGHTER 4-U 2! We're calling to see you'll have the time of your life enjoying this merry maze of mystery and mirth.

MELVYN DOUGLAS
JOAN BLONDELL
"The AMAZING MR. WILLIAMS"
The kind of a guy who'd want to solve a murder mystery on his wedding night!

Oh boy! Here comes your favorite screen and comic strip family The Bumsteads Funnier than ever as "BLONDIE Brings Up Baby"

We've got your number — LAUGHTER 4-U 2! We're calling to see you'll have the time of your life enjoying this merry maze of mystery and mirth.

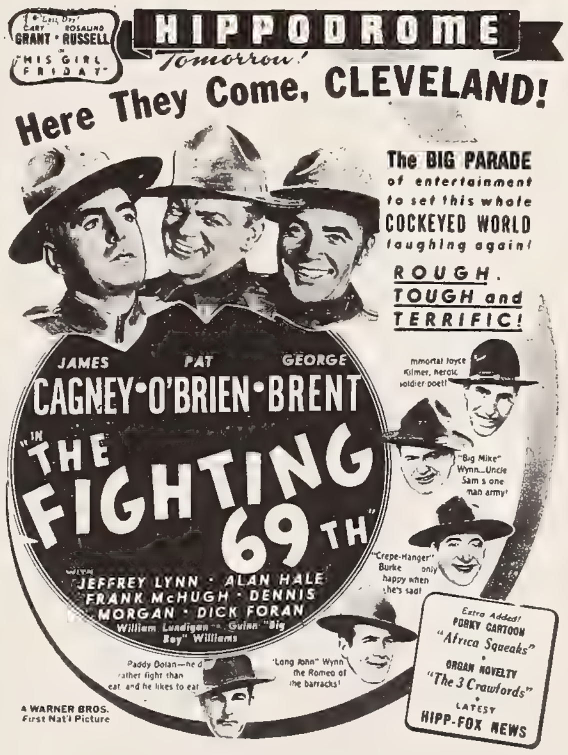
MELVYN DOUGLAS
JOAN BLONDELL
"The AMAZING MR. WILLIAMS"
The kind of a guy who'd want to solve a murder mystery on his wedding night!

Oh boy! Here comes your favorite screen and comic strip family The Bumsteads Funnier than ever as "BLONDIE Brings Up Baby"

PALACE

STARTS FRIDAY, JANUARY 19 "GERONIMO" with Preston FOSTER • Ellen DREW • Andy DEVINE • Gene LOCKHART

3



"Last Day" CARY GRANT · ROSALIND RUSSELL in "HIS GIRL FRIDAY"

HIPPODROME
Tomorrow!

Here They Come, CLEVELAND!

The BIG PARADE of entertainment to set this whole COCKEYED WORLD laughing again!

ROUGH, TOUGH and TERRIFIC!

JAMES CAGNEY · PAT O'BRIEN · GEORGE BRENT
in "THE FIGHTING 69TH"
with JEFFREY LYNN · ALAN HALE · FRANK McHUGH · DENNIS MORGAN · DICK FORAN
William Lundigan · Guinn "Big Boy" Williams

Immortal Joyce Kilmer, heroic soldier poet!
"Big Mike" Wynn—Uncle Sam's one man army!
"Crepe-Hanger" Burke only happy when he's sad!
"Long John" Wynn the Romeo of the barracks!
Paddy Dolan—he'd rather fight than eat and he likes to eat

A WARNER BROS. First Nat'l Picture

Extra Added!
PORKY CARTOON
"Africa Squeaks"
•
ORGAN NOVELTY
"The 3 Crawfords"
•
LATEST
HIPP-FOX NEWS

4

5

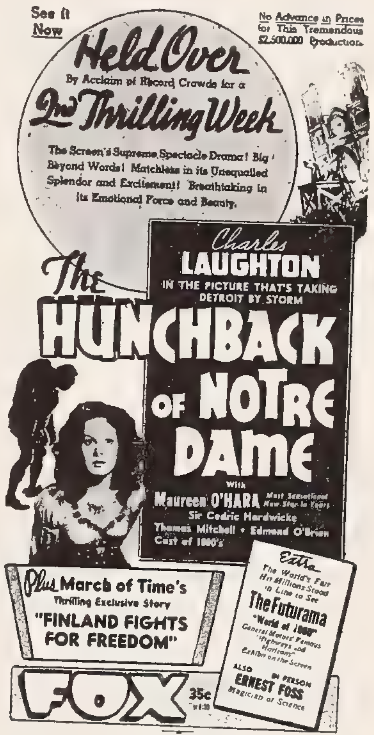
WE CHALLENGE YOU!
and all ALLENTOWN

THIS may seem like a strange statement to make; it may even appear hysterical and over-enthusiastic, but we mean every word of it! We challenge any man, woman or child in this city to see

"INVISIBLE STRIPES"

and remain calm thru the performance; we defy you, — even if you are Police Chief Yohe himself — to watch this unusual picture and not be moved by its terrific human-pull; its suspense; its remarkable acting by a superb cast and its dynamic story! A mighty entertainment you must see!

THE MANAGEMENT.



See It Now

No Advance in Prices for This Tremendous $2,500,000 Production

Held Over
By Acclaim of Record Crowds for a
2nd Thrilling Week

The Screen's Supreme Spectacle Drama! Big Beyond Words! Matchless in its Unequalled Splendor and Excitement! Breathtaking in its Emotional Force and Beauty.

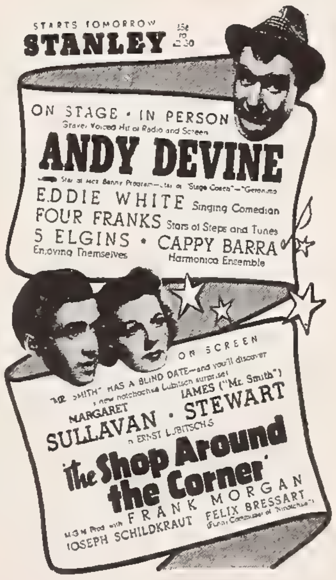
Charles LAUGHTON
IN THE PICTURE THAT'S TAKING DETROIT BY STORM
The HUNCHBACK OF NOTRE DAME
With Maureen O'HARA Most Sensational New Star in Years
Sir Cedric Hardwicke
Thomas Mitchell • Edmond O'Brien
Cast of 1000's

Plus March of Time's Thrilling Exclusive Story "FINLAND FIGHTS FOR FREEDOM"

Extra
The World's Fair Hit Millions Stood in Line to See
The Futurama
"World of 1960"
General Motors' Famous "Highways and Horizons" Exhibit on the Screen
ALSO IN PERSON
ERNEST FOSS
Magician of Science

FOX 35c 'til 6:30

6



STARTS TOMORROW
STANLEY 35c to 2:30

ON STAGE • IN PERSON
Gravel Voiced Hit of Radio and Screen
ANDY DEVINE
Star of Jack Benny Program—Star of "Stage Coach"—"Geronimo"
EDDIE WHITE Singing Comedian
FOUR FRANKS Stars of Steps and Tunes
5 ELGINS Enjoying Themselves • CAPPY BARRA Harmonica Ensemble

ON SCREEN
"MR. SMITH" HAS A BLIND DATE—and you'll discover a new notchochka Lubitsch surprise!
MARGARET SULLAVAN • JAMES ("Mr. Smith") STEWART
in ERNST LUBITSCH'S
"The Shop Around the Corner"
M-G-M Prod. with FRANK MORGAN
JOSEPH SCHILDKRAUT FELIX BRESSART (Funny Comrade of "Ninotchka")

7

25c 9:30 A.M. to 6 P.M.

NEW—1st RUN
RITZ
5th AVE. at MARKET ST.
STARTS TOMORROW

She's a Rocket from South of the Border!
LUPE VELEZ
Mexican Spitfire
R.K.O. Prod. with
LEON ERROL · DONALD WOODS

2 ENTERTAINING FEATURES

The Perfect Crime vs. The Perfect Sleuth!
"CALLING PHILO VANCE"
A Warner Bros. Prod. with
JAMES STEPHENSON · MARGOT STEVENSON

8

personalities

GERALD WHITNEY
city manager for Fox at La Junta, Colo., has been moved to Denver where he will manage the Jewel and Gothic for Atlas Theatres. The present managers of the houses, ED WARD and RALPH HAMILTON, will remain as assistants to Whitney. ELWOOD VOORHEES, city manager for Fox at McCook, Neb., has been sent to the La Junta spot and RAY SEARCH, assistant at McCook, was promoted to city manager.

▽

DAVE PERKINS
has been transferred to the Strand, in Holyoke, Mass. Other Western Mass. Theatres changes include: ED SMITH switched to the Paramount in Springfield, with WILLIAM T. POWELL from the Paramount to the Victory, Holyoke, and GEORGE LABY from the Victory to the Calvin, in Northampton.

▽

R. M. PHILLIPS
manager of the Charles Theatre, Charles City, Ia., has been transferred to Norfolk, Neb., where he will manage the Central States two houses there. N. R. LYNN of Kearney, Neb., assumes charge of the Charles Theatre.

▽

V. P. BYRNE
formerly of Delta, Colo., has succeeded E. D. NELSON as manager of the Rio Grande, Las Cruces, N. M. Nelson is transferred to the Hiawatha, Denver.

▽

GERRY DOIG
manager of the Dallas, Fordyce, Ark., has been transferred to Waldron where he has charge of remodelling another house recently purchased by the K. Lee Williams Theatres. LEW STOCKER, Hobbs, N. M., succeeds Doig.

▽

W. H. JOHNSON
is reopening the Prospect, Kansas City, Mo.

▽

ERNEST CONRAD
is rebuilding the Dixie at Huntsville, Ark.

▽

W. L. MOSELEY
is remodeling the Ritz in Picayune, Miss.

▽

JESSE MELINGER
has been transferred from the Texas, Austin, to the Varsity. Other Interstate Theatres changes are GERALD RAINES succeeding him; CHARLES ROOT shifted from the Varsity to the Queen; RALPH PARK now affiliated with the Paramount service staff. J. T. WOODS, former chief of service at the Queen, promoted to assistant at the Capitol, with JEFF WOLF replacing him.

▽

JOHN DANZ
has reopened the Rivoli, formerly the State, Seattle, Wash., with MURRAY PECK going in as manager and master of ceremonies for the stage shows.

▽

K. LEE WILLIAMS
has opened Hoo Hoo Theatre, in Gurdon, Ark., with CARROLLTON ALTMAN going in as manager.

Birthday Greetings

Sam J. Aaron
David W. Bayne
C. J. Bollender
Cecil L. Brusegard
John Capano
Frestle F. Chenoweth
John A. Cherry
William G. Cooke, Jr.
Charles C. Coolbroth
Moon Corker
Joseph W. Crocket
Laurin J. Derenzy
Thomas P. Dowd
Ben A. Dyer
Boydell J. Edwards
J. B. Edwards
James A. Field
Harry E. Finley
Fred R. Fisher
Stanley Gartside
H. T. Grissom, Jr.
Ben Gross
Arthur B. Hahn
Russell Hardwick
Basil R. Hall
Paul H. Harrell
Milton S. Harris
G. Otto Hartsoe
Raymond M. Hay
George Heliotes
George A. Hodge
Earle M. Holden
Russell N. Hurt
George W. Jinks
Jack Kleinman
Albert Knopp
Dan E. Krendel
George E. Langness
H. O. Larson
W. A. Lee
Norman M. Linz
Jerry Lynch
Shelby McCallum
John F. MacKenzie
Charles Martin
Ralph G. Maser
Joe Miklos
David Newell
T. W. North, Jr.
Marshall Nakamura
Murray Peck
Gerald S. Raines
Paul D. Rainsberger
Frank Reid
Truman Riley
Joseph Rogatnick
G. W. Sampson
Israel Schancupp
Fetcher L. Shea
John D. Shultz
Lloyd E. Sinclair
Alfred L. Singer
Norman Spengeman
M. J. Stockwell
Larry Stone
George F. Strandt
Ted Stump
Milton Swanson
William E. Tinkler
Ken Veach
Harry Wade
Dick Walsh
Leon Webb
Ernst Williams
A. Milam Wilson
Herman G. Wilson
Herman D. Wood
Warren Wood

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees!

SAM TITELMAN
manager of the Columbia, Philadelphia, has been transferred to a similar post at the Commodore. Other Warner changes include JOHN SATHEROFF, Commodore manager, to Titelman's place; RAYMOND BURKE, chief of service at the Uptown, promoted to assistant manager at the Bromley.

▽

JACK JOHNSON
who formerly operated the Ritz, at McPherson, Kan., is opening a new house at Emporia, Kan.

▽

A. J. HIGGENBOTHAM
announces the construction of a new house to be called the Hart at Baton Rouge, La.

▽

RALPH LEHMAN
is the new manager of the Strand, Pine Bluff, Ark.

▽

NATALE DIFRANCESCO
has opened the Cheshire, Cheshire, Conn.

▽

GEORGE MITCHELL
formerly of Los Angeles is in Seattle, having joined National Screen as salesman covering eastern Washington, northern Idaho and Montana. He succeeds A. J. SULLIVAN, resigned.

▽

GEORGE SEED
formerly manager of the Colonial, Albany, has been named manager of the Harmanus Bleecker Hall, succeeding OSCAR PERRIN, who returns to his old post at Fabian's Grand.

▽

ED NELSON
has been moved from city manager at Las Cruces, N. M., to Denver to manage the Hiawatha. Other Fox Intermountain changes are: IKE BYRNE from Delta to city manager at Las Cruces; VERN FLETCHER, Billings, Mont., manager to city manager in Montrose, Colo.; DON DUNGAN from city manager at Montrose to the same job at Delta and LLOYD BOREING promoted from an assistant to manager of the Babcock, Billings, Mont.

▽

J. J. GOODSTEIN
has remodeled the Bideawee, Denver, and renamed it the Lincoln.

▽

CECIL KELLEY
has leased the State, in Stamps, Ark.

▽

NICK SCHERMERHORN
manager of Reade's Community, Saratoga, has been appointed manager of the Community in Morristown, N. J., succeeding JOHN McNULTY, resigned. Other shifts around the circuit include JOE LOCALLE of the Kingston, Kingston, N. Y., replacing Schermerhorn; JOHN GUTTERIDGE of the Savoy, New York City, succeeding Localle and RICHARD MOONEY of the Lyric, Asbury Park, N. J., closed, replacing Gutteridge.

▽

ALEX GROSS and
PAUL WEINTRAUB
have acquired the Ritz, Bronx, N. Y.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel......RKO
Adventure in Diamonds, Mel...........Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel..................Foreign
Alias the Deacon, Com.................Univ
Allegheny Uprising, 006, Mel...........RKO
All at Sea, Com...................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.......Col
And So Goodbye, Mel..................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Another Thin Man, 13, Com.-Mel......MGM
Arizona Kid, The, 951, West............Rep
At Good Old Siwash, Com.-Mel........Para

B

Babes In Arms, 9, Mus.-Com.........MGM
Bachelor Mother, 932, Mel..............RKO
Bad Lands, 933, West...................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, 17, Mus.....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel.................Para
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks! Com.....................Col
Big Guy, The, 4016, Mel...............Univ
Bill of Divorcement, Mel...............RKO
Biscuit Eater, The, Mel...............Para.
Billy the Kid Returns, 851, West.......Rep
Black Friday, Mel......................Univ
Blackmail, 5, Mel......................MGM
Blazing Six Shooters, West...............Col
Blondie Brings Up Baby, Com..........Col.
Blondie on a Budget, Com..............Col
Blondie Takes a Vacation, Com..........Col
Blue Bird, The, 025, Com...........20th-Fox
Blue Montana Skies, 844, West.........Rep
Boy Friend, 943, Com...............20th-Fox
British Intelligence, 416, Mel............WB
Brivele Der Mamen, A, Mel...........Foreign
Broadway Melody of 1940, 21, Mus.......MGM
Brother Rat and a Baby, 406, Com.......WB
Brother Orchid, Mel.....................WB
Buck Benny Rides Again, Com.........Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West.....................RKO
Bullets for Rustlers, West.............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel.......................Col.
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel...........Rep
Calling Philo Vance, 420, Mel...........WB
Captain Fury, Mel........................UA
Career, 930, Mel........................RKO
Castle on the Hudson, Mel..............FN
Cat and the Canary, The, 3909, Mel......Para
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie Chan's Cruise, Mel..........20th-Fox
Charlie McCarthy, Detective, 4011, Com...Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, 3917, Mel.............Mono
Cheyenne Kid, The, West..............Mono
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel.............WB
Chip of the Flying U 4060 West........Univ
Chump at Oxford, Com...................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence Mel..............Foreign
City of Chance, 023, Mel.............20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel.................Col
Coast Guard, Mel.......................Col
Code of the Secret Service, 374, Mel.......FN
Colorado Sunset, 846, West...............Rep
Come On, George, Com..............Foreign
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel.........FN
Congo Maisie, 19, Mel..................MGM
Conspiracy, 935, Mel...................RKO
Convicted Woman, Mel...................Col
Covered Trailer 915, Com..............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel..............Mono
Curtain Call, Mel......................RKO

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com.................MGM
Danger Ahead, 3939, Mel..............Mono
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, 4055, Mel...........Univ
Dark Command, The, Mel...............Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West.........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel...........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.......Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel.....Foreign
Desperate Trails, The, 4058, West.......Univ
Destiny, Mel..........................Para
Destry Rides Again, 4002, Mel.........Univ
Devil Is an Empress, Mel............Foreign
Disputed Passage, 3908, Mel............Para
Dock on the Havel, Mel................Para
Dr. Cyclops, Mel. (C)..................Para
Dr. Ehrlich's Magic Bullet, Mel..........FN
Doctor Takes a Wife, The, Com...........Col
Double Alibi, Mel......................Univ
Double Deal, 4034, Mel..............St. Rts
Down Our Alley, Mus.-Com...........Foreign
Down Went McGinty, Mel...............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...............FN

E

Each Dawn I Die, Mel....................FN
Earl of Chicago, 18, Mel...............MGM
Earthbound, 034, Mel...............20th-Fox
East Side Kids, Mel...................Mono
Edison, the Man, Mel..................MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel............Para
End of a Day, 9, Mel.................Foreign
Enemy Agent, Mel......................Univ
Enemy Within, The, 3922, Mel..........WB
Englishman's Home, An, Mel.........Foreign
Entente Cordiale, Mel...............Foreign
Escape, The, Mel...................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, 462, Mel...............FN
Eternally Yours, Mel....................UA
Everybody's Hobby, 376, Com...........FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel....................Univ

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel.............MGM
Fatal Hour, 3907, Mel.................Mono
Fifth Avenue Girl, 934, Com...........RKO
Fight for Peace, The, 3831, Mel.......Mono.
Fighting Gringo, 986, West...........RKO
Fighting Mad, 3937, West.............Mono
Fighting 69th, 451, Mel..................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus.................Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col.
Five Little Peppers at Home, Com.......Col
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com...............RKO
Forgotten Girls, Mel.....................Rep
Forgotten Woman, The, 3031, Mel.......Univ
40 Little Mothers, Com.................MGM
For Women Only, 037, Mel...........20th-Fox
Four Feathers, Mel. (C)................UA
Four Wives, 453, Mel....................FN
Framed, 4032, Mel.....................Univ
French Without Tears, Com.............Para
Frontier Marshal, West.............20th-Fox
Frozen Limits, Com..................Foreign
Fugitive at Large, Mel..................Col
Fugitive from Justice, Mel..............WB
Full Confession, 003, Mel...............RKO

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel...................Para
Girl and the Gambler, 926, Mel........RKO
Girl from Mexico, 928, Com.-Mel.......RKO
Girl from Rio, 3825, Mel..............Mono
Girl Must Live, Com...............20th-Fox
Golden Boy, Mel........................Col
Golden Gloves, Mel.....................Para
Gold Star Mothers, Mel.............Producers
Gone With the Wind, Mel. (C).......MGM
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.......Col.
Goose Step, Mel....................Producers
Gorilla, The, 944, Com.-Mel........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel................Para
Granny Get Your Gun, Mel.............WB
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel..................Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus.............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel..................St. Rts.
Hell's Kitchen, 312, Mel.................WB
Henry Goes Arizona, 2, Com...........MGM
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Housemaster, Com.-Mel...............Foreign
House of Fear, The, 3038, Mel..........Univ
House of Seven Gables, Mel............Univ
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I

If I Had My Way, Mus...............Univ
I Met a Murderer, Mel...............Foreign
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Irish Luck, Mel.........................Mono
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I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel. ....Para
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Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
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Juarez, 301, Mel........................WB
Judge Hardy and Son, 16, Com.........MGM
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K

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Kid Nightingale, 411, Mel..............WB
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L

Lady Dick, Mel. ....FN
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La Immaculada, Mel. ....Foreign
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M

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N

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P

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Q

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R

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Ride 'Em Cowgirl W1-2 West............GN
Riders of Black River, West.............Col
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S

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Sandy Is a Lady, Com.................Univ
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S.O.S.-Tidal Wave, 813, Mel.............Rep
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T

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Tarzan Finds a Son, 939, Mel...........MGM
Tear Gas Squad, Mel....................WB
Television Spy, 3907, Mel.............Para
Ten Days in Paris, Mel.............Foreign
Tevya, Mel. ....Foreign
Texas Stagecoach, West..................Col
Texas Renegades, West.............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel..........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel...........Univ
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel...........Foreign
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)...............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel............Col
Thou Shalt Not Kill, 916, Mel..........Rep
Three Cheers for the Irish, Mel.........FN
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Three Texas Steers, 866, West..........Rep
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Tomboy, Mel...........................Mono
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com.................Col
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel........WB
Torture Ship, Mel...................Producers
Tower of London, 4012, Mel............Univ
Traitor Spy, Mel.....................Foreign
Trapped in the Sky Mel.................Col
20,000 Men a Year, 013, Mel.......20th-Fox
Tropic Fury, 4052, Mel.................Univ
Twinkle, Twinkle, Little Star, Mel...20th-Fox
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Two Fisted Rangers, West...............Col
Two's Company, Com.....................UA
Two Girls on Broadway, Mel............MGM
Two Thoroughbreds, 013, West.........RKO
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U

U-Boat 29, Mel. ....Col
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars,
West. ....Mono
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V

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Village Barn Dance, 919, Mus.-Com.....Rep
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Viva Cisco Kid, 039, Mel...........20th-Fox

W

Wall Street Cowboy, 857, West.........Rep
War Along the Stage Trail, West.......Para
Ware Case, Mel......................20th-Fox
Waterfront, 325, Mel....................WB
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Way Down South, 947, Mus......... RKO
Way of All Flesh, Mel..................Para
We Are Not Alone, 458, Mel............FN
We Shall Meet Again, Mel...............WB
Westbound Stage, 3952, West..........Mono
Western Caravan, West..................Col
Westerner, The, Mel.....................UA
West of Carson City, 4061, West........Univ
West of the Divide, West...............Mono
What a Life, 3995, Com...............Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Winter Carnival, Mel. ....UA
Witness Vanishes, The, 4027, Mel.......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf of New York, 918, Mel.............Rep
Woman Is the Judge, A, Mel............Col
Woman from Hell, Mel..................Para
Women, The, 1, Com.-Mel.............MGM
Women Without Names, Mel...........Para
World Moves On, The, Mel...............WB
Wyoming Outlaw, 867, West............Rep

Y

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Young As You Feel, 032, Com.....20th-Fox
Young Man's Fancy, Mel.............Foreign
Young Mr. Lincoln, 947, Mel........20th-Fox
Young Tom Edison, Mel................MGM
Yukon Flight, 3938, Mel...............Mono

Z

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Zero Hour, The, 812, Mel............... .Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) (Exploitation: Dec. 2,'39, p. 75.)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,39	62	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Clouds Over Europe (G) (Reviewed under the title "Q Planes"; exploitation: July 29,'39, p. 67.)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
Coast Guard (G) (Exploitation: Jan. 6,'40, p. 66.)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66	
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Five Little Peppers at Home (See "In the Cutting Room," Jan. 13,'40.)	Edith Fellows-Dorothy Paterson	Feb. 8,'40†		
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A) (Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101	Aug. 19,'39
Good Girls Go to Paris (G) (Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A) (Exploitation: Jan. 27,'40, pp. 71, 76.)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The	Warren William-Joan Perry	Jan. 26,'40†	67	
Man From Sundown, The	Charles Starrett-Iris Meredith-Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A) (Exploitation: Nov. 25,'39, p. 57.)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G) (Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G) (Reviewed under the title, "Spy in Black.")	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
Western Caravans	Charles Starrett-Iris Meredith-Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters (See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)	Charles Starrett-Iris Meredith-Sons of the Pioneers		61	
Blondie on a Budget (See "In the Cutting Room," Feb. 3,'40.)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†		
Bullets for Rustlers (See "In the Cutting Room," Nov. 25,'39.)	Charles Starrett-Lorna Gray	Mar. 5,'40†		
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick			
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†		
Outside the Three Mile Limit	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†		
Passport to Alcatraz (See "In the Cutting Room," Jan. 27,'40.)	Jack Holt-Noah Beery, Jr.			
Texas Stagecoach (See "Texas Express," "In the Cutting Room," Jan. 13,'40.)	Charles Starrett-Iris Meredith			
Too Many Husbands	Jean Arthur-Fred MacMurray-Melvyn Douglas			

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944 (Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
Another Thin Man (G) 10 (Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
Babes in Arms, 9 (G) (Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Broadway Melody 1940 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Congo Maisie (A) 19	Ann Southern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3 (Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945 (Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59; Jan. 27,'40, p. 72.)	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
Henry Goes Arizona 2 (See "In the Cutting Room," Aug. 12,'39.)	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
Lady of the Tropics (A) 947 (Exploitation: Oct. 7,'39, p. 64.)	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Maisie (A) 940 (Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
Marx Brothers "At the Circus" (G) (Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7 (Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72.)	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
On Borrowed Time (G) 942 (Exploitation: Sept. 9,'39, pp. 75,76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99	July 1,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weismuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn			
Florian	Robert Young-Helen Gilbert	Mar. 22,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Ganville			
Gone with the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
Man from Dakota 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†		
(See "Arouse and Beware," "In the Cutting Room," Jan. 13,'40.)				
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Northwest Passage 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	
(See "In the Cutting Room," Oct. 14,'39.)				
Pride and Prejudice*	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Strange Cargo 23	Clark Gable - Joan Crawford - Peter Lorre - Ian Hunter - Betty Compson	Mar. 1,'40†		
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy			
Untitled	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†		
Untitled "Dr. Kildare"	L. Ayres-L. Barrymore-L. Day	Mar. 29,'40†		
Waterloo Bridge	Vivien Leigh-Robert Taylor			
Young Tom Edison	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reyolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids	Dennis Moore-Vince Barnett	Feb. 10,'40†		
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Kid, The	Jack Randall-Louise Stanley	Feb. 24,'40†		
Human Monster, The	Bela Lugosi	Mar. 9,'40†		
Midnight Limited*	Marjorie Reynolds-John King	Mar. 30,40†		
Murder on the Yukon	James Newill	Feb. 17,'40†		
Rhythm of the Rio Grande	Tex Ritter-Susan Dale	Mar. 2,'40†		
Son of the Navy*	J. Parker-J. Dunn-M. Spellman	Mar. 23,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Mar. 16,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78.)				
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Light That Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Baniter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†		
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71.)				
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sante Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77; Aug. 26,'39, p. 85.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Stolen Life (A) 3864	Elisabeth Bergner-Michael Redgrave	May 26,'39	92	Feb. 18,'39
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Oct. 14,'39, pp. 61, 62, 63; Oct. 21,'39, p. 68; Dec. 23,'39, p. 60.)				
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39	65	May 27,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 66.)				
At Good Old Siwash	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser			
(See "In the Cutting Room," Dec. 30,'39.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Destiny	B. Rathbone-E. Drew-J. Howard			
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus			
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Mar. 25,'40†		
(See "In the Cutting Room," Oct. 21,'39.)				
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67	Nov. 11,'39
Golden Gloves	Jean Cagney-Richard Denning			
(See "In the Cutting Room," Jan. 13,'40.)				
Knights of the Range	Russell Hayden-Jean Parker	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Road to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
(See "In the Cutting Room," Jan. 13,'40.)				
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Showdown	Wm. Boyd-Russell Hayden	May 8,'40†		
Sidewalks of London 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	July 9,'38
(Reviewed under the title, "St. Martin's Lane.")				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
(See "In the Cutting Room," Sept. 23,'39.)				
War Along the Stage Trail	Wm. Boyd-Russell Hayden			
(See "In the Cutting Room," Jan. 20,'40.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Woman from Hell	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka			
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Swift Justice	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29.'39†	61	Oct. 14,'39
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39	56	May 6,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edw. Ellis-Joan Fonatine	May 15,'39	97	Apr. 15,39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Occ. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S. Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39	58	June 10'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39	57	June 17,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	Jan. 27,'40
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39	65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Forgotten Girls*	Louise Platt-Donald Woods			
Pioneers of the West	Three Mesquiteers			
Rancho Grande	G. Autry-S. Burnette-J. Storey			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1.'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 30,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Marines Fly High 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39	65	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39	62	June 3,'39
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders—Shirley Grey	June 30,'39	72	July 1,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68	Jan. 20,'40
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson-E. E. Horton-Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Vigil in the Night 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 9,'40†	*96	Feb. 10,'40
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinios (G) 009	R. Massey-R. Gordon-M. Howard		110	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Curtain Call	B. Read-J. Archer-H. Vinson			
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†		
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio (G)	Disney Feature Cartoon	Feb. 23,'40†	*85	Feb. 3,'40
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Romantic Mr. Hinklin*	Lucille Ball-James Ellison			
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91	Feb. 3,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	58	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
First World War, The (re-issue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Old New York 041	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100	Feb. 10,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	104	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86	Dec. 23,'39
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Helen Ericson	Mar. 22,'40†	83	Jan. 27,'40
Charlie Chan in Panama 035	Sidney Toler-Jean Rogers	Mar. 8,'40†	66	Feb. 10,'40
Charlie Chan's Cruise*	Sidney Toler-Marjorie Weaver			
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan			
(See "In the Cutting Room," Feb. 3,'40.)				
Earthbound 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
For Women Only 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†		
(See "Hotel for Women, No. 2," "In the Cutting Room," Feb. 3,'40.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Apr. 19,'40†	128	Jan. 27,'40
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	Apr. 5,'40†		
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
They Came by Night 033		Feb. 23,'40†		
Twinkle, Twinkle Little Star	Linda Darnell-John Payne-Mary Beth Hughes-Roland Young			
Viva Cisco Kid, 039	Cesar Romero-Jean Rogers	Apr. 12,'40†		
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59	Feb. 3,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78.)				
Raffles (G)	David Niven-Olivia de Haviland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy	Feb. 16,'40†	63	
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
(See "In the Cutting Room," Dec. 2,'39.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				
Westerner, The	G. Cooper - D. Davenport - F. Stone			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Gray-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Montreal 4054	R. Arlen-A. Devine A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
My Little Chickadee	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	*83	Feb. 10,'40
(See "In the Cutting Room," Jan. 20,'40.)				
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen-Joy Hodges	May 26,'39	61	July 15,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p.65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	Apr. 5,'40†		
Black Friday	Boris Karloff-Bela Lugosi			
Double Alibi 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†		
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
Enemy Agent	Richard Cromwell-Helen Vinson	Apr. 19,'40		
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Honeymoon Deferred 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	
(See "In the Cutting Room," Dec. 9,'39.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
If I Had My Way*	Bing Crosby-Gloria-Jean	Apr. 26,'40†		
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
Ma! He's Making Eyes at Me*	Tom Brown-Constance Moore	Mar. 15,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady*	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	Apr. 12,'40†		
Zanzibar	Lola Lane-James Craig	Mar. 8,'40†		
(See "Rigadoon," "In the Cutting Room," Jan. 13,'40.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Castle on the Hudson	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 17,'40†		
Dr. Ehrlich's Magic Bullet	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100	Feb. 10,'40
Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore-Thomas Mitchell-Peter Lorre-Alan Hale	Mar. 16,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	
Brother Rat and a Baby (G) 406	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
Calling Philo Vance 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	
Child Is Born, A (A) 415	Geraldine Fitzerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75.)				
Dead End Kids on Dress Parade (G)	Dead End Kinds-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis-Charles Boyer			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72	Apr. 22,.'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk*	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Mar. 23,'40†		
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley	International		*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Brivele Der Mamen	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard f.	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Proud Valley, The* (A)	Paul Robeson	ABFD			
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spy for a Day* (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Stars Look Down, The*	Michael Redgrave	Grand National		103	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73	Nov. 4,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*Numbers immediately following title designate date reviewd; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.*]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	April 7,'39	16½
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
Awful Goof, The, 1427 Charley Chase Andy Clyde	Dec. 22,'39†	17
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39†	18
Heckler, The 1430 Charley Chase	Feb. 16,'40†	2 rls.
Mr. Clyde Goes to Broadway 1429 Andy Clyde	Feb. 2,'40†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing But Pleasure 1428. Buster Keaton	Jan. 5,'40†	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oh, You Nazty Spy 1404 (3 Stooges)	Jan. 19,'40†	2 rls.
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Mar. 8,'40†	2 rls.
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

CINESCOPES

Title	Rel. Date	Min.
Threads of a Nation, The 1972	Jan. 19,'40†	1 rl.
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	9

COLOR RHAPSODIES

Title	Rel. Date	Min.
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Happy Tots' Expedition 1507	Feb. 9,'40†	6½
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18.'39†	7
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Dec. 22,'39†	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Jan. 26,'40†	1 rl.
Sojourn in India 9555	July 7,'39	9½

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 (4-2-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 1655	Dec. 22,'39†	1 rl.
No. 6 1656	Feb. 2,'40†	1 rl.
No. 7 1657	Mar. 15,'40	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	6
Little Lost Sheep 1751	Oct. 6,'39†	7
Practice Makes Perfect 1753	Apr. 5,'40†	6

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	6
Worm's Eye View, A (5-20'39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	10
No. 4 1854	Jan. 5,'40†	1 rl.
No. 5 1855	Feb. 9,'40†	1 rl.
No. 6 1856	Mar. 15,'40†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1804	Feb. 22,'40†	1 rl.
Jai Alai (1-6-40) 1802	Nov. 30,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Skiing Technique 1803	Jan. 19,'40†	1 rl.
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

(Smithsonian Institution)

Title	Rel. Date	Min.
No. 1 (11-25-39) 1991	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.
No. 3 1903 (Federal Bureau of .. Investigation)	Feb. 9,'40†	2 rls.

MGM

CARTOONS

(Color)

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) (W-887)	June 10,'39	9
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	7
Bookworm, The (9-16-39) W-889	Aug. 26,'39	9
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40†	8
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81	Dec. 9,'39†	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish (1-27-40) P-1 Neil Hamilton-Lynn Carver	Dec. 23,'39†	20
No. 27—Know Your Money (2-3-40) P-2 Dennis Morgan-Noel Madison	Jan. 27,'40†	21

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	11
Glimpses of Australia.... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie.... (2-3-40) T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Night Descends on Treasure Island T-57	Jan. 20,'40†	8
Old Natchez T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine...... (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39).. T-860	Apr. 29,'39	9
Seattle, Gateway to Northwest T-58	Feb. 17,'40†	1 rl.
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes .. (1-20-40) M-75 G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec. 30,'39†	11
Old South, The (2-3-40) M-77	Jan. 20,'40†	11
Prophet Without Honor (6-17-39) M-879) Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 Sally Paine-Mary Treen (Sepia)	Jan. 6,'40†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40†	11
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2 39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1.'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Main the Right (1-27-40) S-104	Jan. 13,'40†	10
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
What's Your I. Q.? S-105	Feb. 8,'40†	8

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Home Movie F-144	Feb. 17,'40†	7
How to Eat (7-8-39) F-958	June 10,'39	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7
COLOR CLASSICS		
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Little Lambkin C9-2	Feb. 2,'40†	1 rl.
Small Fry (5-638) C8-4	Apr. 21,'39	7
COLOR CRUISES		
Chile (1-6-40) K9-3	Nov. 10,'39†	10
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl.
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 9,'40†	1 rl.
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39†	11
Here's Hal (1-6-40) A9-4	Nov. 24,'39†	10
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl.
Moments of Charm of 1940 (10-4-39) A9-2 Phil Spitalny & Girl Or.	Oct. 13,'39†	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov. 17,'39†	11
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Sugar Wind (2-3-40) V8-5	Jan. 19,'40†	10
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39†	10
PARAMOUNT PICTORIAL		
(New Series)		
No. 10—P8-10	May 5,'39	1 rl.
No. 11—6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) E 8-8 (Special)	Apr. 7,'39	22
Females is Fickle E9-3	Feb. 23,'40†	1 rl.
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40†	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11
1939-40		
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10
No. 3—(1-20-40) J9-3		10
GRANTLAND RICE SPORTLIGHTS		
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts (1-27-40) R9-6	Dec. 8,'39†	10
No. 71—Bowling Skill (2-3-40) R9-7	Jan. 26,'40†	10
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept. 29,'39†	1 rl.
Merry Wives of Windsor... (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39†	18
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—(2-3-40) L9-3	Jan. 19,'40†	10

RKO RADIO

Tile	Rel. Date	Min.
LEON ERROL COMEDIES		
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19
HEADLINERS		
No. 4—Sales Slips 93,604	June 2,'39	17
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Slightly at Sea	Feb. 9,'40†	16
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—(1-6-40) 04,204	Dec. 1,'39†	11
No. 5—(2-3-40) 04,205	Dec. 29,'39†	10
No. 6—(2-3-40) 04,206	Jan. 26,'40†	11
MARCH OF TIME		
1938-39		
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17
No. 6—Republic of Finland, The (1-20-40)	Jan. 19,'40†	18
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Goodness a Ghost 03,205	July 5,'40†	2 rls.
Marriage Go-Round 93,204	July 28,'39	18
Twinpuplets 03,204	Apr. 12,'40†	20
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,39†	18
Sagebrush Serenade 93,504	June 6,39	19
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	9
Navajo Land (2-3-40)	Mar. 1,'40†	10
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Siege 04,608	Mar. 29,'40†	1 rl.
Swinguette (7-15-39)	May 26,'39	8
Vacation Diary 04,606	Feb. 2,'40†	1 rl.
West Wall (1-6-40) 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo ((8-12-39) 94,612	July 21,'39	9
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306	Jan. 19,'40†	9
Court Favorites 04,307	Feb. 16,'40†	1 rl.
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9
SPECIAL		
Five Times Five (9-16-39) 93,801	July 23,'39	20
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Billposters, The 04,105	Apr. 9,'40†	1 rl.
Day in a Dog's Life 04,109	July 12,'40†	1 rl.
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Date 04,106	May 10,'40†	1 rl.
Donald's Dog Laundry 04,103	Mar. 8,'40†	1 rl.
Donald's Outboard Motor 04,107	May 31,'40†	1 rl.
Donald's Vacation 04,108	June 21,'40	1 rl.
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Magician Mickey 04,110	Aug. 2,'40†	1 rl.
Officer Duck 04,101	Sept. 22,'39†	8
Riverter 04,102	Feb. 16,'40†	1 rl.
Sea Scout 94,115	June 30,'39	8
Tugboat Mickey 04,104	Mar. 29,'40†	1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11
FASHIONS (In Color)		
Fashion Forecast, No. 4	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 0602	Dec. 22,'39†	1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10
LEW LEHR		
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire. The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Tempest Over Tunis 9107	June 9,'39	11
TERRY-TOONS		
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl.
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Two Headed Giant .. (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Inside Baseball 9304	Apr. 28,'39	11
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Jan. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Lebanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,39	10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.
No. 73—4358	Feb. 26,'40†	1 rl.
No. 74—4359	Mar. 18,'40†	1 rl.
No. 75—4360	Apr. 8,'40†	1 rl.
No. 76—4361	Apr. 29,'40†	1 rl.

LANTZ CARTUNES

Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffys Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTUNES

A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Kitten Mittens 4266	Feb. 12,'40†	1 rl.
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9
Tom Thumb, Jr. 4267	Mar. 4,'40†	1 rl.

MENTONE MUSICAL COMEDIES

Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty (1-6-40) 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 18,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.
No. 73—Novelty 4378	Feb. 19,'40†	2 rls.
No. 74—Novelty 4379	Mar. 11,'40	1 rl.
No. 75—Novelty 4380	Apr. 1,'40†	1 rl.
No. 76—Novelty 4381	Apr. 15,'40†	1 rl.

TWO-REEL MUSICALS

Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
International Revels 4227 Wm. G. Sabbot	Mar. 13,'40†	2 rls.
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies (1-6-40) 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skeleton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld. (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skeleton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov. 25,'39†	15
Remember When (9-16-39) 5101 Eaton Boys	Jan. 20,'40†	20
One for the Book (1-6-40) 5105 Betty Hutton	Feb. 3,'40†	20

COLOR PARADE

For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.
New Horizons (1-13-40) 5104	Jan. 6,'40†	10

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007 Moroni Olson	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct. 14,'39†	16
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec. 23,'39†	17
Teddy the Rough Rider 5004 Sydney Blackmer	Feb. 24,'40†	2 rls.

LOONEY TUNES

No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec. 16,'39†	7
No. 80—Porky's Last Stand 5607	Jan. 6,'40†	1 rl.
No. 81—Africa Squeaks 5608	Jan. 27,'40†	1 rl.

MELODY MASTERS

Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 28,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb. 17,'40†	10

MERRIE MELODIES

(In Color)

No. 81—Thugs with Dirty Mugs 4517	May 6 '39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 2,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec. 16,'39†	7
No. 99—The Curious Puppy 5309	Dec. 30,'39†	1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan. 13,'40†	1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan. 27,'40†	7

TECHNICOLOR SPECIALS

Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty-(11-4-39) Mr. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22

AMERICAN RED CROSS

Footsteps (5-27-39)		11

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old (6-3-39)		25

ATLAS

Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-13-40)		11

BRITISH

Border Collie (8-12-39)		

CENTRAL

Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8

SPECTATOR-DENNING

Point of View (6-3-39)		

U. S. FOREST SERVICE

4,000 Gifts of the Forest (8-26-39)		2 rls.

WORLD

City, The (5-20-39)		44

YORKE

Couriers of the Nation (12-9-39)		17
Ninth States, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The (1-13-40) 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	2 rls. (each) (1 episode 31 min.)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept. 2,'39	(1st episode 29 min.)
Drums of Fu Manchu Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40†	
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec. 16,'39	18 (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe 4881-92 Larry (Buster) Crabbe	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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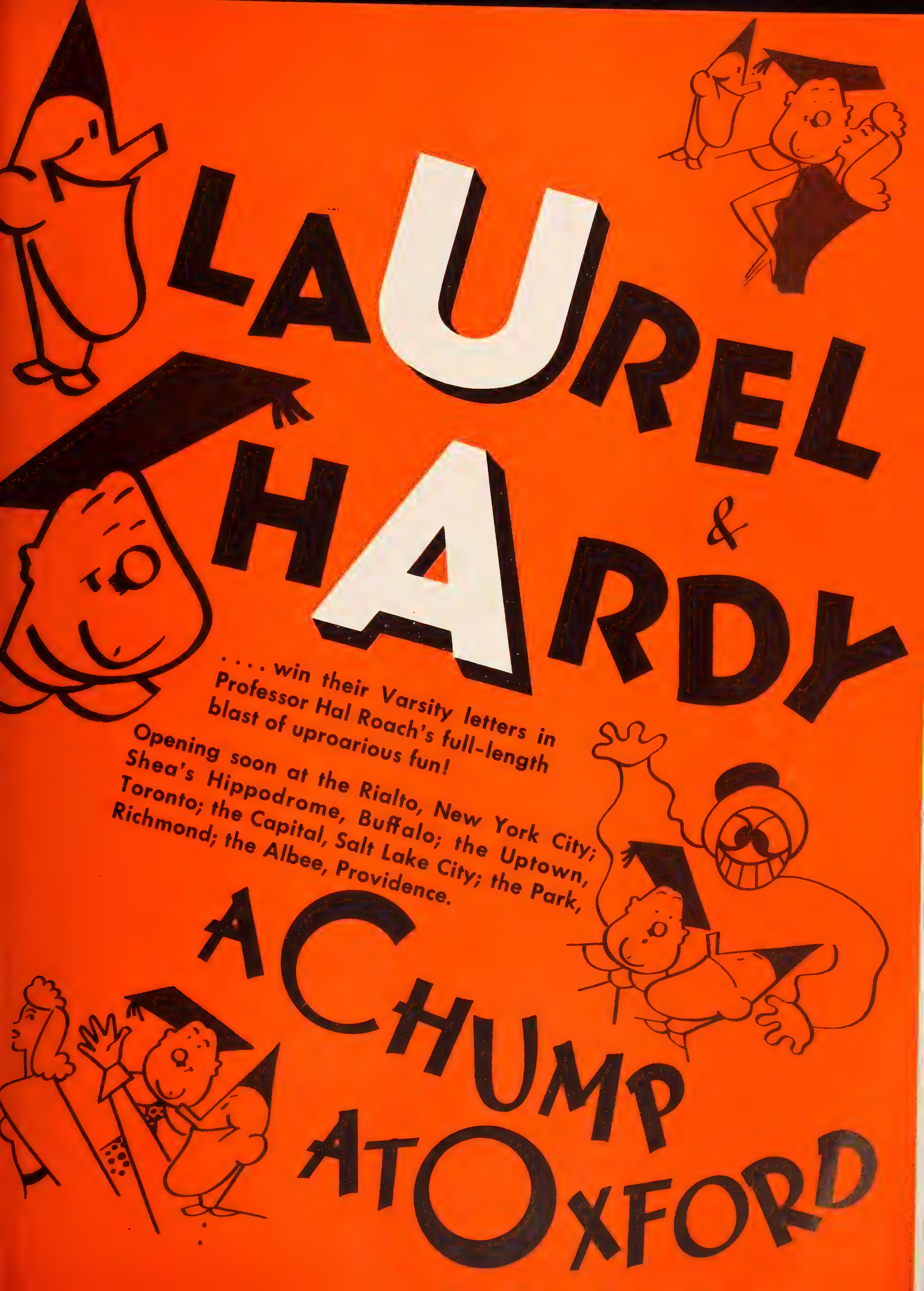
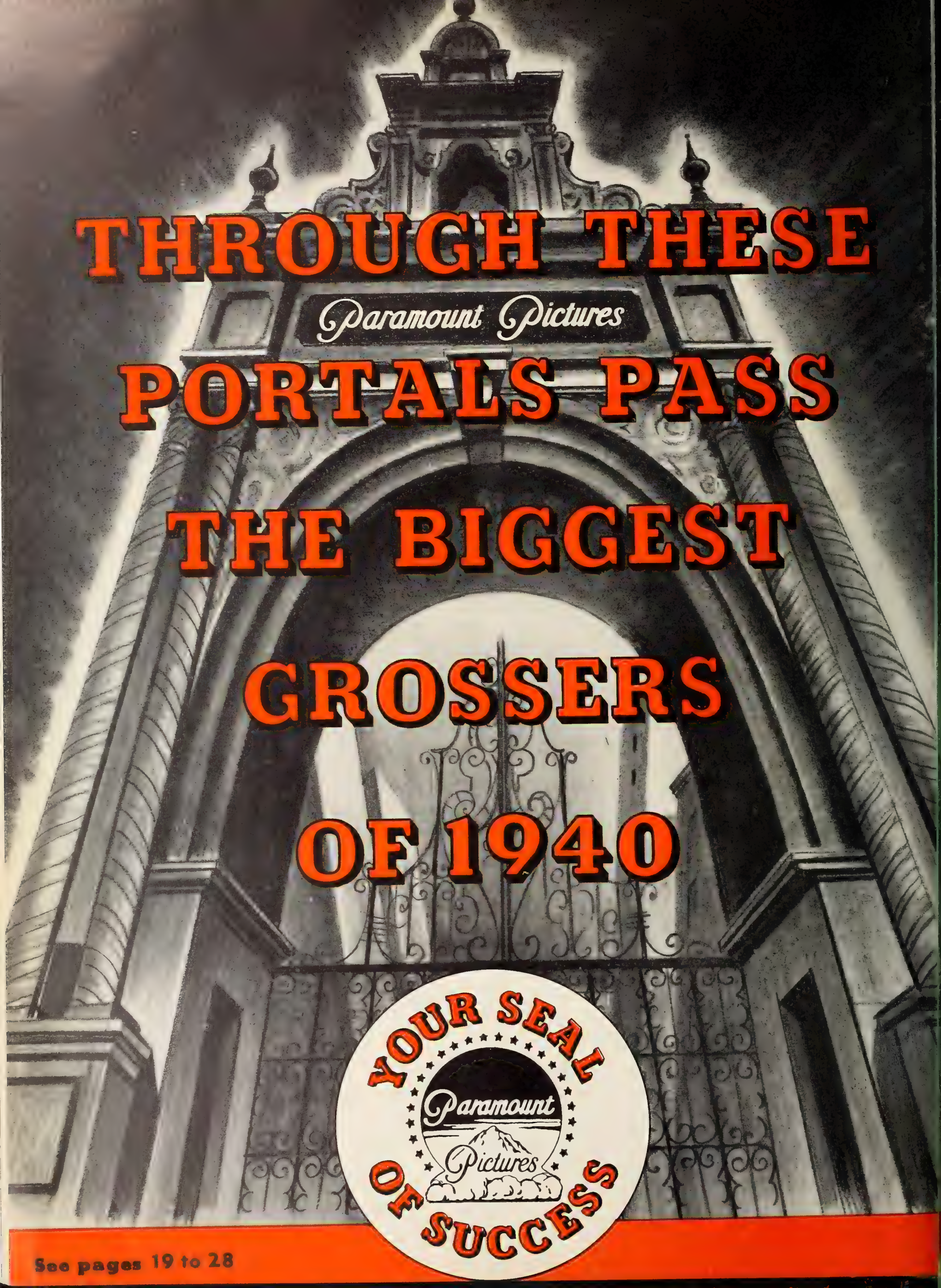


LAUREL & HARDY

. . . . win their Varsity letters in Professor Hal Roach's full-length blast of uproarious fun!

Opening soon at the Rialto, New York City; Shea's Hippodrome, Buffalo; the Uptown, Toronto; the Capital, Salt Lake City; the Park, Richmond; the Albee, Providence.

A CHUMP AT OXFORD


THROUGH THESE
Paramount Pictures
PORTALS PASS
THE BIGGEST
GROSSERS
OF 1940
YOUR SEAL OF SUCCESS
Paramount Pictures

See pages 19 to 28

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

REMODELING NUMBER

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SECTION TWO

• FEBRUARY 10, 1940 •

A common-sense message to business-minded exhibitors:--

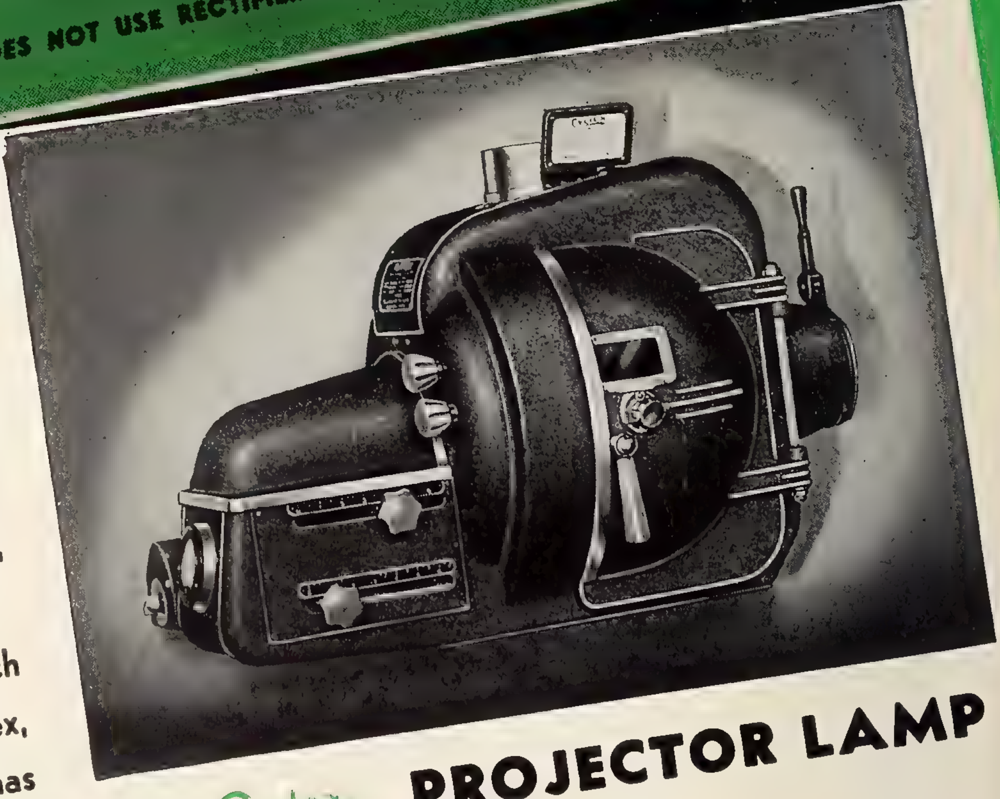
Cyclex

REG. U. S. PAT. OFF.

DESERVES YOUR FIRST CONSIDERATION *because:*—

1. **It produces High Intensity Light!**
2. **It operates for Less than Low Intensity!**
3. **It is absolutely dependable!**

(CYCLEX DOES NOT USE RECTIFIERS)



Exhibitors from coast to coast, using Cyclex confirm our statements:

"There is no other light source operating as economically as Cyclex, with a minimum of carbon and current consumption per unit of light."

"There is a substantial saving each month since installation of Cyclex, and at the same time projection has been greatly improved."

CONVINCE YOURSELF BY A DEMONSTRATION

The Cyclex PROJECTOR LAMP

DISTRIBUTED BY
Independent Theatre Supply Dealers from Coast to Coast
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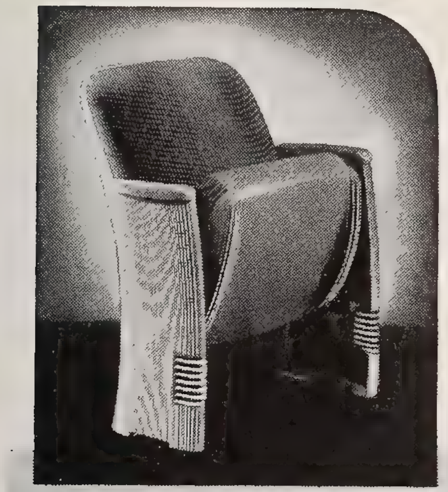
Manufactured under Ashcraft Patents 2183733-2183734

Patents pending all principal foreign countries

What are you looking for when you select..

Chairs for your theatre?

AMERICAN SEATING COMPANY
GRAND RAPIDS, MICH.
REG. U.S. PAT. OFFICE



Do you know why

AMERICAN
Bodiform
RESTFUL CHAIRS

Are the best chairs at any price—the best chair investment ever offered—the most successful chairs ever built?

Have you seen

AMERICAN
Avion
THEATRE CHAIRS

The *outstanding chair success* at the *low price level?*

- Do you *invest* in theatre chairs or just *spend money* on them?
- Do you check for *all* the *use values* you should get?
- Do you check *claims* against *tested values?*
- Do you judge by *appearances* or by *proof of quality?*
- Have you *investigated* manufacturing methods and facilities?
- Have you investigated *testing methods* by which *chair values* are *proved?*
- Do you know that a *small price saving* may cost you more than the whole installation?
- Do you buy on *price* or on *values per dollar* invested?
- Do you know how *advance engineering service* can save *more* than the *cost* of the chairs?
- Do you know that, *at any price level,* there is a *best buy* which will *pay large dividends?*
- Have you seen our booklet Seating Research, Testing, Inspection?

• • •

May we help you answer the above questions to your profit? Just drop us a line or call our nearest office. We especially urge a personal visit to any installation of American Bodiform or American Avion chairs. We're proud of what managers and patrons think of them.

American Seating Company
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Pioneers and pacemakers in theatre, auditorium, school, church, stadium and transportation seating
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STARRING BIGELOW CARPETS FOR THEATRES

The new Avon Theatre, Stamford, Connecticut, is Bigelow-Carpeted throughout!

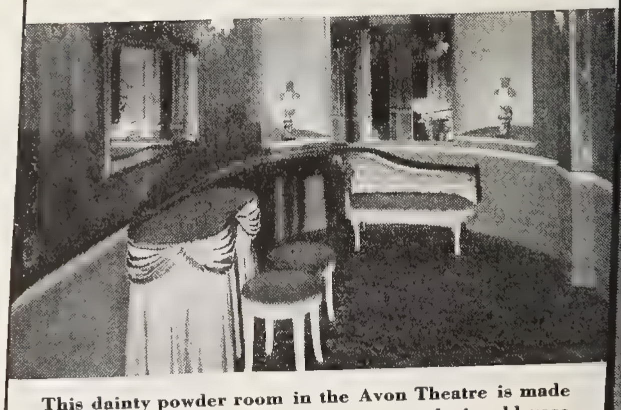
When the architect, Mr. William I. Hohauser, came to consider the carpet for this American Colonial theatre, he turned to Bigelow Carpet Counsel.

And Mr. Hohauser was unusually discerning, we feel, in his choice of qualities and patterns . . . particularly in his use of a delightful floral Axminster carpet, a Bigelow Imperial with beige ground, for the lobby, auditorium and mezzanine.

Why not let Bigelow Carpet Counsel help *you* on your next job? It's a big service at no extra cost per yard. It includes expert advice and counsel as to the right grades for the right spaces—the right colors—in keeping with your budget.

We are at *your* service for counsel, special designs, delivery on time. Get in touch with your dealer, who will bring you to us. Bigelow-Sanford Carpet Co., Inc., 140 Madison Avenue, New York, N. Y.

See how much charm is added to the Avon Theatre mezzanine by this floral carpet! Imperial Axminster, by Bigelow; beige ground with multi-color flower groups. Also in lobby and auditorium aisles.



This dainty powder room in the Avon Theatre is made luxurious underfoot by Bigelow Crescendo in old rose . . . a *very* deep-piled fabric.

(Not illustrated)

On stairs: Bigelow's Varsity Lokweave in beige.

In Lounge: Bigelow's Gropoint Lokweave in cedar.

Executed by L. Bamberger & Co., Newark, N. J.

Other Notable Installations

Newsreel Theatre	Chicago, Ill.	*Delwood*
Capitol Theatre	Rome, N. Y.	*Delwood*
Fairfax Theatre	Oakland, Calif.	*Delcraft*
De Anza Theatre	Riverside, Calif.	*Delwood*
Bleakers Theatre	Wildwood, N. J.	*Delwood*
State Lake Theatre	Chicago, Ill.	*Paramount*
Palamar Theatre	Seattle, Wash.	*Hartford-Saxony*
Blue Mouse Theatre	Seattle, Wash.	*Varsity Lokweave**

*Sold and licensed under Collins & Aikman patent.

THINK OF CARPETS . . . . . . THINK OF BIGELOW

CARPET COUNSEL by BIGELOW WEAVERS

Better Theatres

FEBRUARY 10, 1940
Vol. 138 No. 6

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■ ■ ■

"Black Light" Developments

AFTER MORE OR less experimental applications here and there during the past year, "black light" now appears ready for widespread use by theatres as a decorative device. Since Francis Falge's article in BETTER THEATRES last April, on methods of using it in theatres, further development work has been conducted, at the General Electric Nela Park laboratories, by the Continental Lithograph Corporation of Cleveland, the Keese Engineering Company of Hollywood, and others, while the illuminating engineering field in general regards luminescent decoration and advertising as a new trick of the trade ready for intensive promotion.

Effected with fluorescent lacquer-enamels and near-ultra-violet light energy, "black light" (so-called, of course, because the energy making the materials glow is not itself discernible as light) is being used or installed, it is estimated, in about twenty theatres in the United States. These installations range all the way from "spotting" ornamental effects into the general decorative scheme (such as outlining certain architectural forms or "highlighting" decorative figures) to coating the main areas of ceilings and walls so that they glow faintly during the performance.

As Means of Illumination

Some engineers point to such overall use as the logical means of providing motion picture theatre auditorium running illumination, not only because it continues decorative effect when the auditorium is darkened, but because the glow of the wall and ceiling surfaces supplies sufficient room illumination for proper level of visibility during performances, and can be so distributed as to do this without any spottiness or interference with screen light.

Such use, of course, would make "black light" more than a decorative medium for film theatres, suggesting it for general adoption as a method of illuminating their auditoriums. Other opinion holds that it is too soon to make predictions along that line at this time.

► Cost, however, does not appear to be an adverse factor, according to the reported experience of installing engineers, who say they are finding that solid applications of very heavy coatings cost as little as 12c a square foot, while the cost of light sources is comparable to that of regular lighting equipment that otherwise would probably be required.

Recent Use Decoratively

At least decoratively, an effective method of introducing "black light" into the auditorium is illustrated in the recent application of it in the Uptown theatre in Minneapolis. Here (incidentally, this is pictured in the advertisement of the Celotex Corporation on page 23) the architects, Liebenberg & Kaplan, provided a luminescent mural from arch to balcony on either side. The walls are finished in perforated mineral fibre tile, and the figures were formed in relief by cutting, or engraving out, the tile. The figures were then coated with fluorescent lacquer, which is energized by light sources concealed in opposite boxes.

$90,000 Remodeling on Roxy-Music Hall Lane

A remodeling project which has for its purpose the creation of another prominent New York "premiere house," or outlet for notable pictures for which no suitable theatre is now available—so runs the explanation—is that now definitely planned to transform the Waldorf on 50th Street, low-price subsequent-run house, operated by Myron Robinson, into one of luxurious appointments.

According to Joe Hornstein, New York equipment dealer who will supervise the work, little more than the walls of the building will remain, with the whole job representing an investment of about $90,000. That the auditorium will be completely carpeted, throughout the seating area as well as aisles, indicates the character of the plans.

The theatre is located a couple hundred feet from Radio City Music Hall, about twice that distance from the entrance to the Roxy, on a street that has become a link between the Times Square area and Rockefeller Center.

Probably the most elaborate use of "black light" yet made is that underway in the Hawaii theatre which Albert A. Galston and Jay M. Sutton are building on Hollywood Boulevard in Los Angeles. With a general treatment indicated by its name, the Hawaii, according to reports, will have, in addition to luminescent murals, ceiling effects simulating a moonlit Hawaiian night (and very reminiscent, it would seem, of "atmospheric" theatres!)

Nor is carpeting to be left out of the rapidly developing picture. Changes made in the lighting of the fluorescent carpet installed last June in the aisles of Warners' Kennedy theatre in Washington, D. C., have now brought enthusiastic approval of the operators, and Alexander Smith & Sons, carpet manufacturers who introduced it, plan to hold trade demonstrations of such carpeting shortly.

Fluorescent Carpet Lighting

Originally, the Kennedy aisle carpeting was lighted by argon glow lamps installed in end standard light boxes. These lamps, of only 2½ watts, did not supply enough energy to get full luminescence. "Black light" is now supplied for this purpose by 100-watt mercury lamps located (on a 3-foot ledge forming an architectural feature) above the rear of each aisle (the Kennedy is a one-floor house). The transformer equipment required for mercury lamps is in the projection gallery. Contrary to what you might expect, people passing down the aisle do not shut off the glow of the carpeting in front of them.

More Light Magic

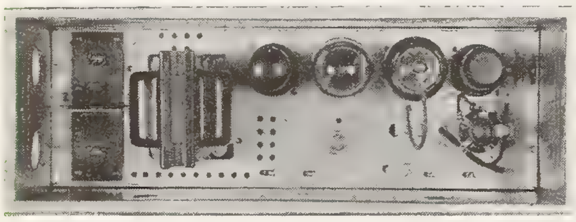
THOSE WHO WERE around when the electric lights came, happily amazed at getting light with the press of a button, have lived long enough to be told that now even the button can be eliminated! RCA has announced the marketing of an electrical device which, responding to static electrical charges of the human body, will turn lights on or off, sound signals and do a lot of things.

The announcement was so casual—just a little press release accompanied by a circular—that the writer of these paragraphs dispatched to the manufacturer an inquiry, suggesting that this device either was the most magical invention since Aladdin's lamp, or it was just another gadget, to which reply has been made that associating it with Aladdin's lamp is quite in order.

► Called the RCA Electronic Control, the device nevertheless does not employ a photoelectric cell or related actuator. It is a capacity-operated relay, with the relay responding to a change in the electrical capacity taking place when a person approaches and connecting or interrupting an electrical circuit according to the performance desired.

Some Things It Could Do

The manufacturers themselves cite such applications for it in the theatre as lighting up lobby displays at the approach of a patron, and opening doors (this method would not require posts or gateways in front of a door, making it adaptable to the opening of doors to lounges); it is also suggested that the relay could be used to sound a warning on the approach of anyone to potentially dangerous equipment, such as switchboards, generators, etc.



All there is to it.

▶ The control itself can be completely concealed—only a tiny antenna wire needs to be exposed—in display structures, door jambs, and so on.

Each unit (which costs around $25 or a bit less) is capable of operating electrical equipment burning up to 150 watts or so. For heavier loads other relays of much more expensive type must be added.

Broader Program

THE ENLARGED and revised group through which the Society of Motion Picture Engineers hopes to set up standards in theatre planning and engineering practices, has begun functioning. The studies of theatre planning which the SMPE inaugurated a few years ago, as well as the work of the long-established Projection Practice Committee, are now co-ordinated through a new general Committee on Theatre Engineering, headed by Dr. Alfred N. Goldsmith, noted consulting engineer and former president of the society. The other groups have become subcommittees, with Harry Rubin retaining the chairmanship of the projection committee, and Ben Schlanger that of the committee on theatre design.

The purposes of the new arrangement, according to Dr. Goldsmith in a statement made following the initial meeting, is both to extend the studies and to co-relate them so that such matters as projection room layout and construction, screen lighting, acoustics, sound, auditorium illumination, seating plans, architectural forms, etc., will be considered in their natural bearing upon each other.

"It has been recognized," said Dr. Goldsmith, "that the technical aspects of theatre design, construction and operation, affect audience satisfaction, ease and economy of operation, and the final theatre balance sheet. The time is now ripe for an even broader study of the problems of theatre engineering than we have been making and which have already resulted in recommendations of major value to exhibitors and designers."

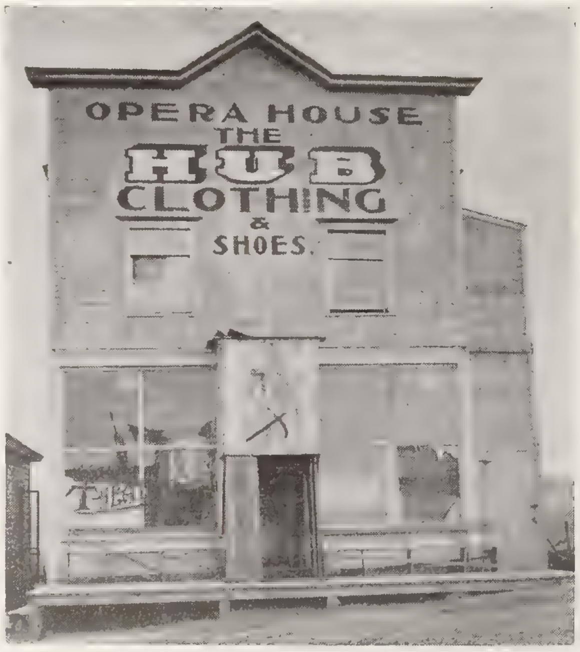
"The activities of the new Committee on Theatre Engineering will be conducted mainly through the two sub-committees. The general committee will advise them and co-ordinate their programs. Widely representative membership has been selected for both sub-committees, and it is expected that steady progress in the improvement of theatre design and operation will result from this work."

Besides the chairmen, members of the subcommittees are as follows:

PROJECTION PRACTICE COMMITTEE: T. C. Barrows, *president of the projectionists' local union in Boston;* H. D. Behr, *supervisor of projection, Wilmer & Vincent circuit;* F. T. Bowditch, *National Carbon Company;* F. E. Cahill, Jr., *supervisor of projection, Warner Theatres;* C. C. Dash, *Hertner Electric Company;* A. S. Dickinson, *MPPDA;* J. K. Elderkin, *Forest Manufacturing Company;* R. R. French, *Maritime Motion Picture Supply Company;* E. R. Geib, *National Carbon Company;* M. Gessin, *Trans-Lux Theatre Corporation;* A. Goodman, *RCA;* Herbert Griffin, *International Projector Corporation;* Jesse Hopkins, *Paramount theatre, New York;* Charles Horstman, *supervisor of projection, RKO;* Lester R. Isaac, *supervisor of projection, Loew's;* P. J. Larsen, J. H. Littenberg, *Altec Service Corporation;* Morgan Hobart, *Technicolor;* E. R. Morin, *theatre inspector, Connecticut;* J. R. Prater, *Congress theatre, Palouse, Wash.;* F. H. Richardson, J. J. Sefing, *National Theatre Supply Company;* V. A. Welman, H. E. White, *Eastman;* A. T. Williams, *Weston Electric Instrument Corporation.*

THEATRE DESIGN: Dr. Keron C. Morrical, RCA; I. L. Nixon, *Bausch & Lomb;* C. C. Potwin, *Erpi;* A. L. Powell, *General Electric;* A. L. Raven, *Raven Screen Company;* E. S. Seeley, *Altec;* Robert F. Ross, *State of Pennsylvania;* Messrs. Sefing, Horstman and Morin.

Any Ideas for This One?



Along about the time your editor was thinking about this issue, the annual Remodeling Number, this photograph came to light. Removal of the dust disclosed the legend: "Opera House, Sweet Grass, Mont. Projecting structure over entrance is projection room." But that was written in 1917. For later developments in motion picture theatre design, please see exhibits in the following pages.

Squabbles, Et Cetera

DRIVE-IN'S still increase in number, one by one, and continue to get themselves called names by neighboring "regular"—or shall we say, *legitimate?*—exhibitors and neighboring residents alike. Connecticut people have recently endeavored to prevent such an establishment near their homes. Now the Greater Cincinnati Exhibitors Association has protested the construction of a drive-in contemplated by William Sobel, president of Midwest Drive-In Theatres, Inc.

In Cincinnati, Mr. Sobel has indicated his intention to make a straight charge of 35c per occupant, no initial charge for the car and driver, with children going in free, more or less, it may be, as ballast. This arrangement is particularly annoying to Wess Huss, Jr., president of the Cincinnati exhibitor organization.

In general, however, the drive-in idea has not taken on as it was expected to. It is already seven years old, yet there are not more than 25 or 30 of them in the entire country.

Sound Injured His Ears, So—

▶ Ernest William Holland, Syracuse, N. Y., projectionist, is having his medical bills, occasioned by recent impairment of his hearing, taken care of under the state compensation law. James A. Corcoran, member of the State Industrial Board, found that Mr. Holland's loss of hearing "is related to his work." The roaring of airplane motors in a film projected while he was on duty is reported as the cause.

Plight of the Super-Theatres

▶ The 4,000-seat Minnesota theatre in Minneapolis, former Publix house, had no assured operator at last reports. Ben Berger, the Benz interests, and Stanley E. Hubbard, Minneapolis radio station executive, have made offers, but nobody is actually clamoring for the big house (grosses are reported to have ranged, during 25 weeks of operation by the Benzes, from only $4,000 to merely $14,000) . . . A. H. Blank has closed the 3,000-seat Paramount in Omaha, after 30 days of operation at what he has termed "a tremendous loss.". . . The Shea circuit in Buffalo, N. Y., is building one 1,200-seat theatre in Lackawanna, has plans for another of the same size in Niagara, and contemplates yet another of 1,200 seats elsewhere. Shea's previously had sold their 3,500-seat Century theatre to the Dipson-Basil interests.

Flash! Minneapolis Still Resisting

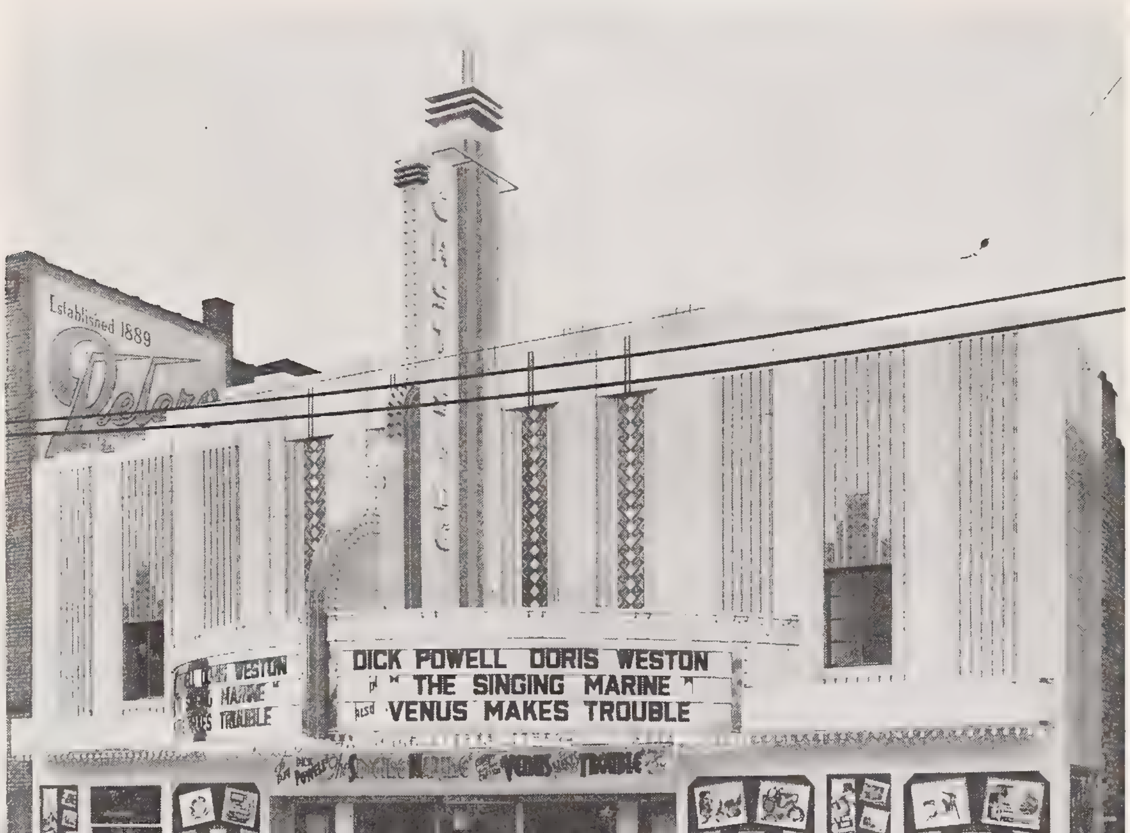
▶ At press time, the word from Minneapolis was that the city authorities were still holding out (this has been going on for several years) against granting permits for the construction of more theatres. There are several applications, but the Minnesota Amusement Company, Paramount partner, and Northwest Allied, representing independent exhibitors, insist Minneapolis is already overseated. The last vote of the city council was 15 to 9 to take their word for it.

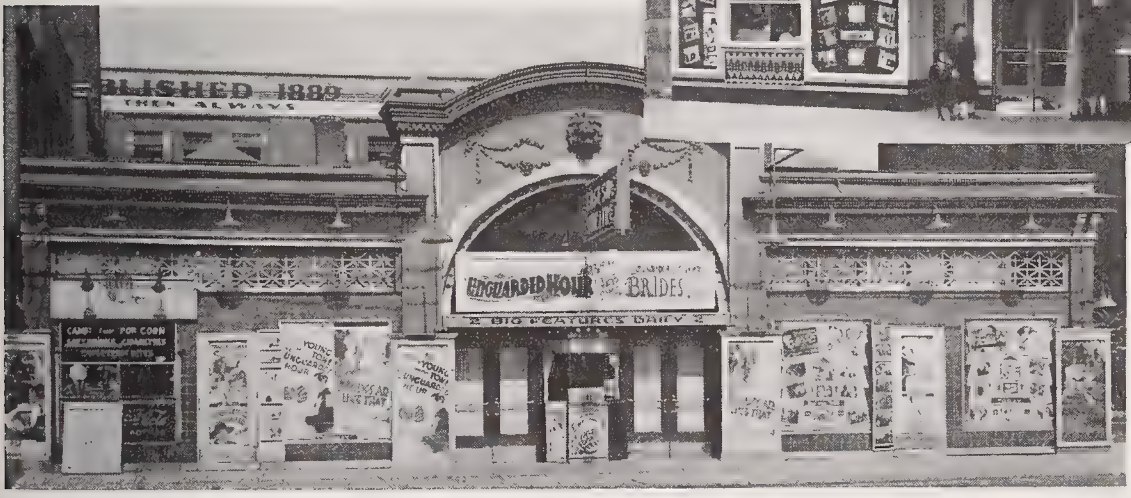
MODERNIZATION PICTORIAL

. . . presenting on this and following pages, a selected group of front and interior revisions, for the most part picturing the theatres before and after remodeling

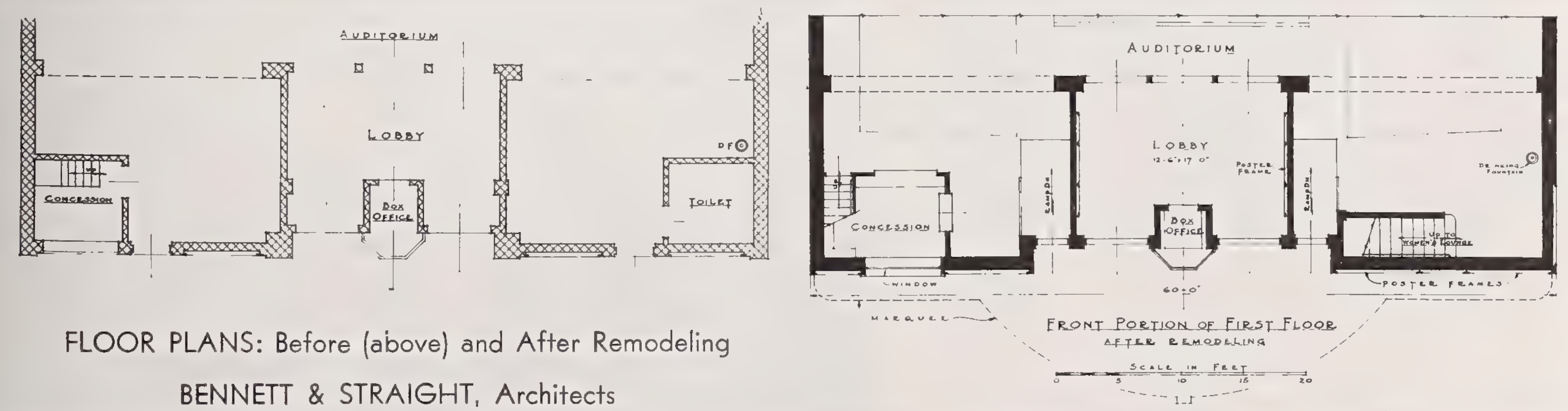
FRONT AND LOBBY REVISIONS SALVAGING AN EARLY-TYPE THEATRE

■ Photographs and plan drawings on this page show the front and entrance area changes made in the East Side theatre, Detroit, owned and operated by Sam Ackerman. Architects were Bennett & Straight, Dearborn, Mich. The entire old front was removed, the adjoining area, including the projection room, reconstructed, resulting in the salvaging of a nickelodeon-type theatre. Roof and ceiling were raised about 6 feet to increase auditorium height, new projection room was constructed over new lobby, lounge and toilet rooms, also an office was added on second floor in area adjacent to projection room.


Established 1889
DICK POWELL DORIS WESTON
THE SINGING MARINE
ALSO VENUS MAKES TROUBLE


ESTABLISHED 1889
UNGUARDED HOUR
BRIDES
BIG FEATURES DAILY

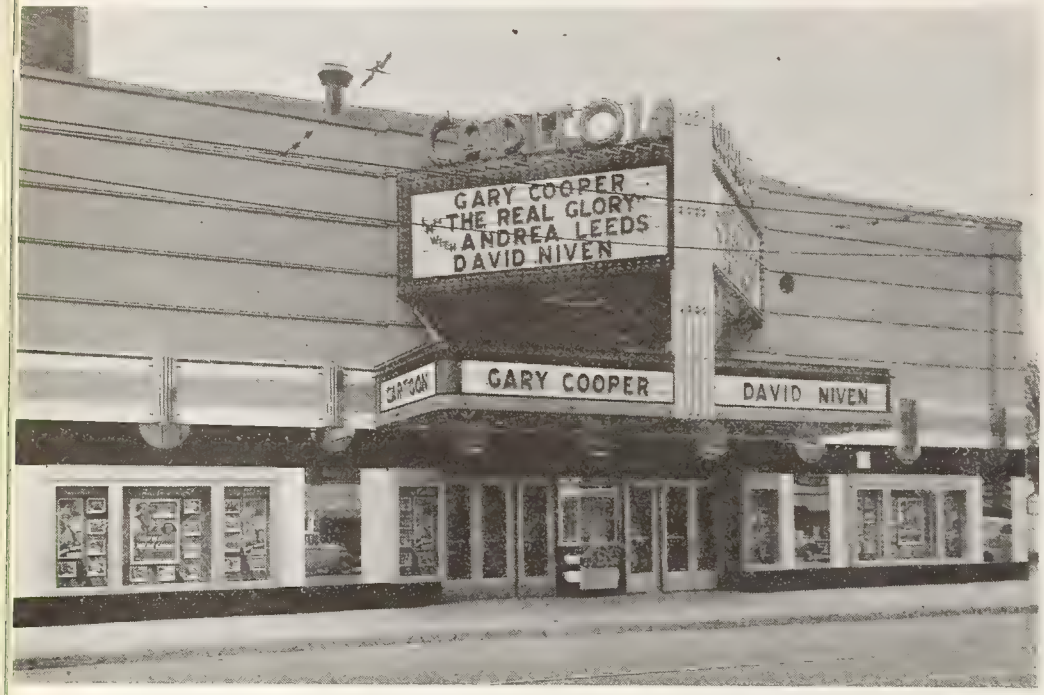
■ The new front, extending 60 feet along street (Gratiot Avenue), is faced with porcelain enamel in pastel shades of peach, tan and green. Panels are in deeper color with stencil designs. Marquee and sign is of porcelain enamel, trimmed in stainless steel, lighted with neon. New interior walls are of cinder blocks, painted and decorated. The entire revision cost approximately $25,000.

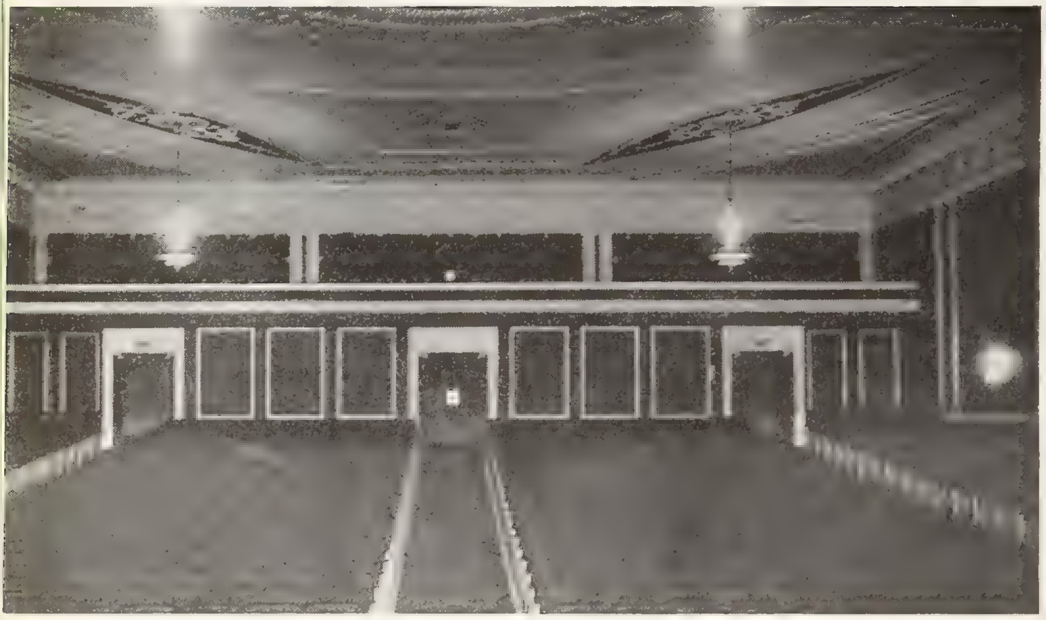

AUDITORIUM
LOBBY
CONCESSION
BOX OFFICE
TOILET
DF
AUDITORIUM
LOBBY
12'-6"x17'-0"
POSTER FRAME
RAMP DN
RAMP DN
CONCESSION
BOX OFFICE
DRINKING FOUNTAIN
UP TO WOMEN'S TOILETS
WINDOW
MARQUEE
60'-0"
POSTER FRAMES
FRONT PORTION OF FIRST FLOOR AFTER REMODELING
SCALE IN FEET
0
5
10
15
20

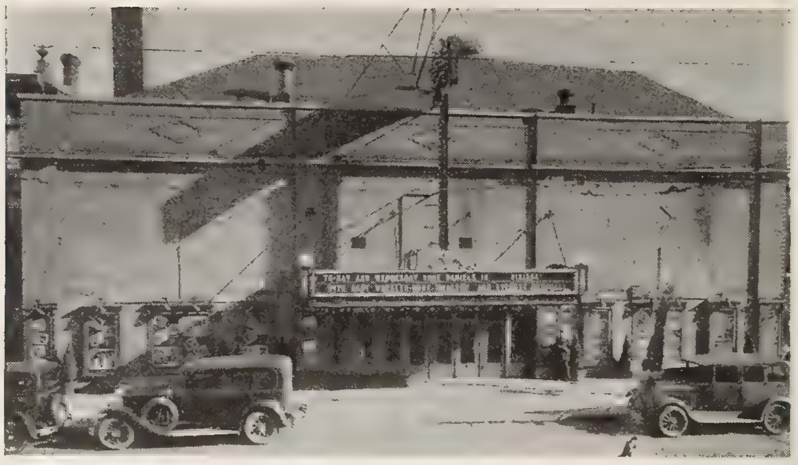
FLOOR PLANS: Before (above) and After Remodeling

BENNETT & STRAIGHT, Architects

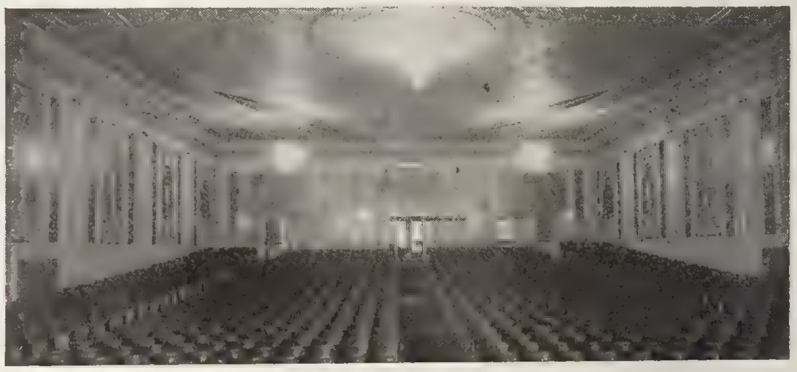
MODERNIZING A PERIOD STYLE





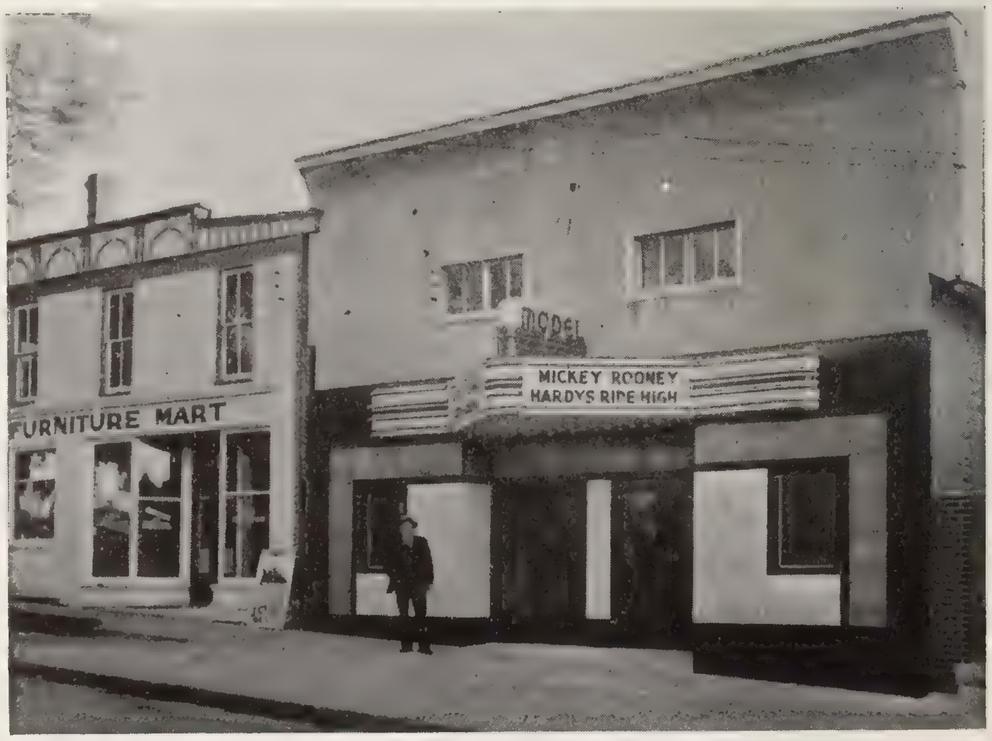


■ Above and below, the original front and auditorium of the Capitol, Famous Players Canadian theatre in St. Catharines, Ont., built about 20 years ago; at left is shown how the front and auditorium appear today, after remodeling from designs by Kaplan & Sprachman, theatre architects of Toronto. The front was refinished with Vitrolite architectural glass, black trimmed with fluted primrose and pale green. Six fluted objects over display are stainless steel fixtures with baby spots (100-watts each) trained on silver semi-circular mirror. Box office is black Vitrolite, doors hollow steel, satin finish. Upper facade finish is stucco with wood mouldings. Noted elevated attraction panel; this and marquee board (both of Adler silhouette-letter type) carry travelling lamp and neon trim. . . . Auditorium changes salvaged much of original Adam style treatment. General method was to subdue the old scheme, by repainting walls in three tones of mulberry, and making gold trim white, covering old "window" effects with red and gold damask, and stenciling existing Acousti-Celotex pilasters. Ceiling forms were left but repainted in blue, pink, yellow and white, while air outlets (for new air-conditioning system) had to be introduced. Rear wall revision consisted in placement of 1-inch Acousti-Celotex tiles with panel molds at top. A women's lounge was similarly revised.



NEW DRESS FOR A VILLAGE THEATRE

■ Brightly colored porcelain enamel facing, and a modern marquee, give an attractive theatrical character to W. R. Heaton's Model theatre in Harrisonville, W. Va. Facing is in two shades of red, three of blue, and ivory. Marquee and sign carry neon trim. The installation, including facing, is by the Artkraft Sign Company, Lima, O.



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"PITTSBURGH" stands for Quality Glass

Pittsburgh Plate Glass Company
2307 Grant Bldg., Pittsburgh, Pa.

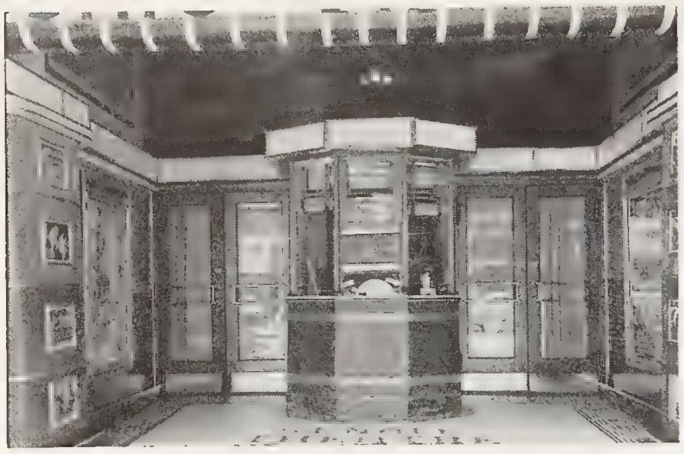
Please send me, without obligation, your new book entitled "How to Get More Business."

Name____________________

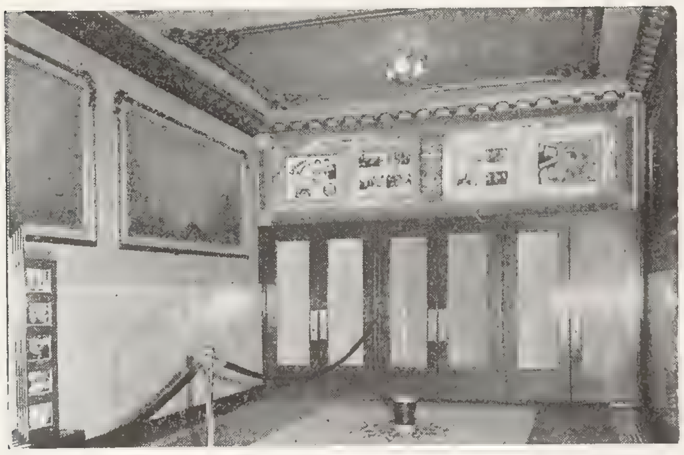
Street____________________

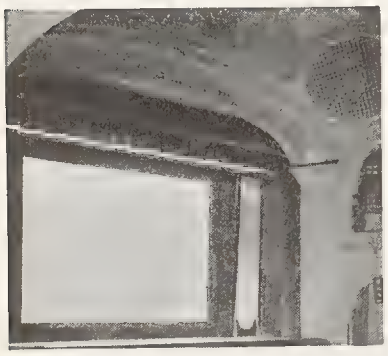
City________________State________

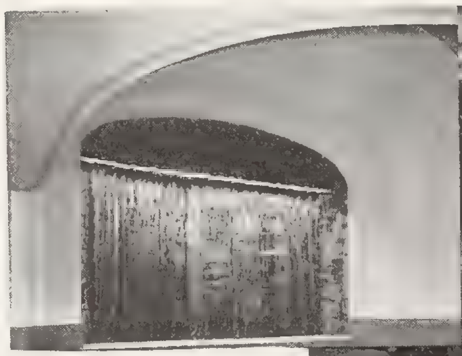
TRANSFORMING AN "OPRY HOUSE" INTO A THEATRE OF TODAY



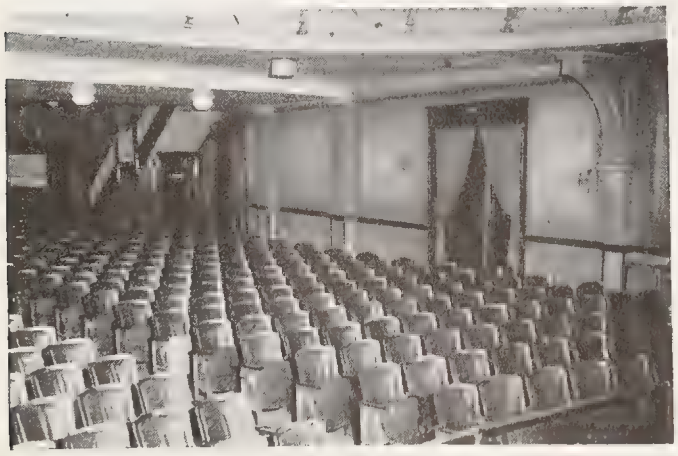
■ The original "gingerbread" lobby below; the new lobby at right, with lower ceiling, cove painted flesh color and lighted with fluorescent neon, walls in prima-vera flexwood (marble wainscot remaining), and former tile floor replaced by carpeting with rust and gray figures on orange ground. Doors were stenciled, elsewhere covered in red linoleum.

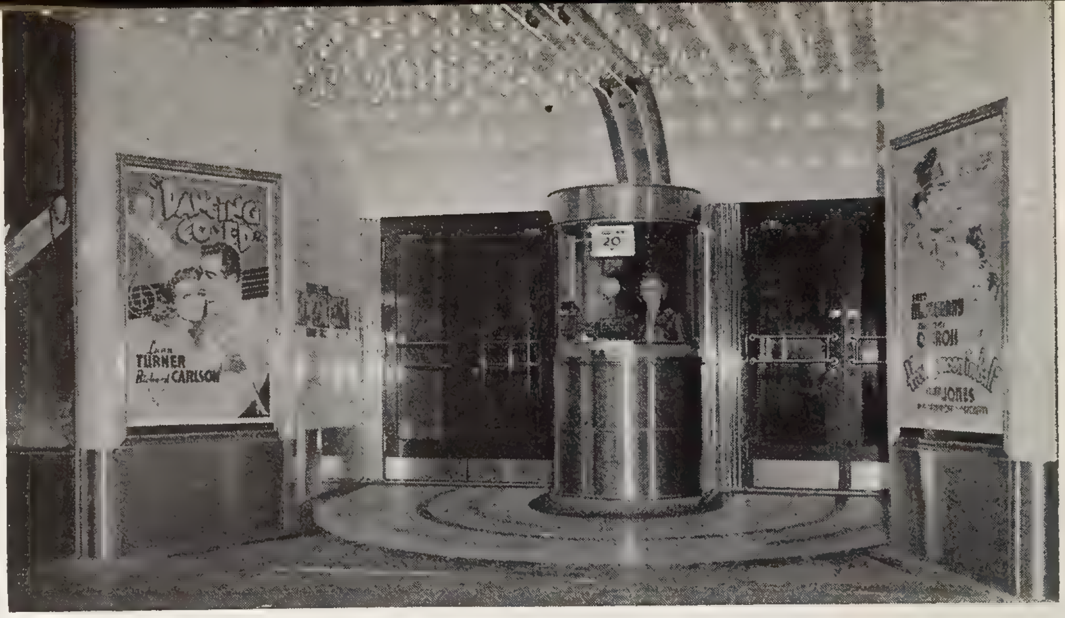




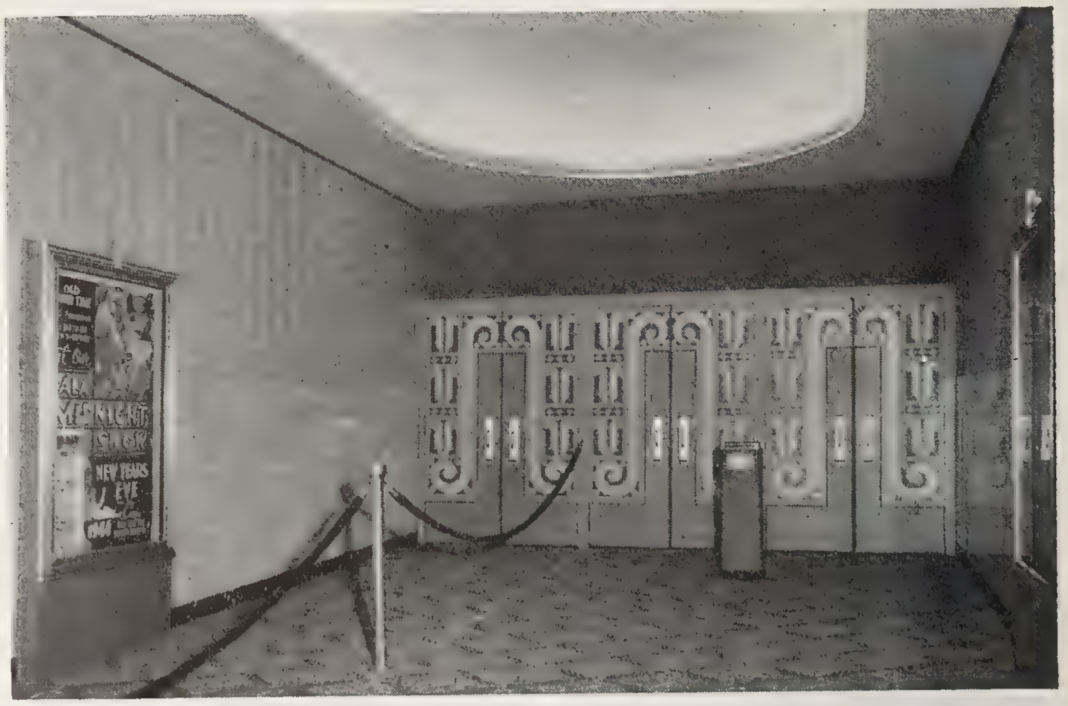


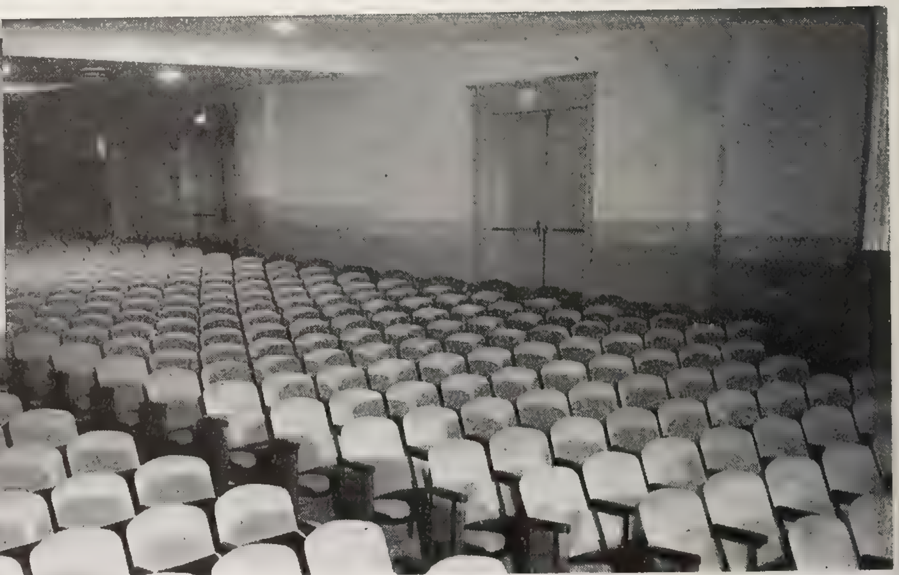
The proscenium arch before and after remodeling.





■ These pictures show the changes made by Kerasotes Theatres (operators of 10 houses) in their Senate in Springfield, Ill., which until recently was still of "opera house" type. Two years ago a modern marquee and sign were installed; now modernization has been effected throughout. . . . To meet front narrowness, vestibule walls were curved, also terrazzo floor pattern, and box office, while ceiling was lowered. Entire front refaced in ivory porcelain enamel with stainless steel trim; box office and display frames (latter on angle to aid reading) also stainless steel. Carl T. Meyer was the remodeling architect.

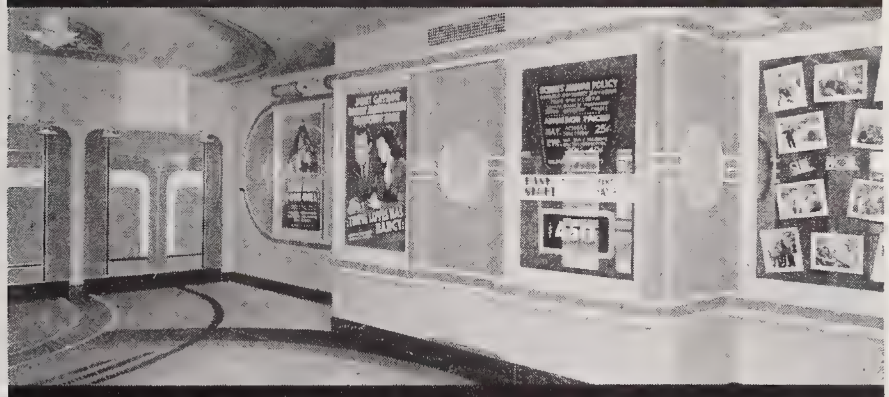




■ The auditorium, before (left) and after remodeling. To add three rows, the stage apron was removed and the pit filled. Capacity is now 850. Stairways to balcony were walled off. Air-conditioning with a duct system replaced the old air washer and simple ventilation; with construction of a light cove in balcony soffit, air ducts were placed in balcony construction at either side of cove. Side walls were repaneled and painted rust, plum and tan. At the arch, boxes and the ventilating grilles were removed, and this area neatly remodeled in a sweeping curve of plaster bands, each band concealing a line of blue neon. A red velour curtain was installed, and house was reseated by Heywood-Wakefield.

Theatrical FORMICA DOORS *and* LOBBY PANELING...

CONTINUOUS



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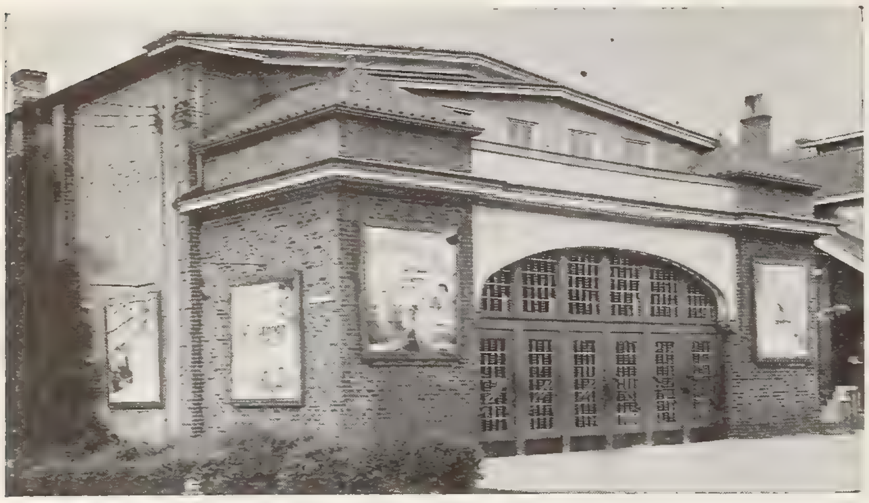
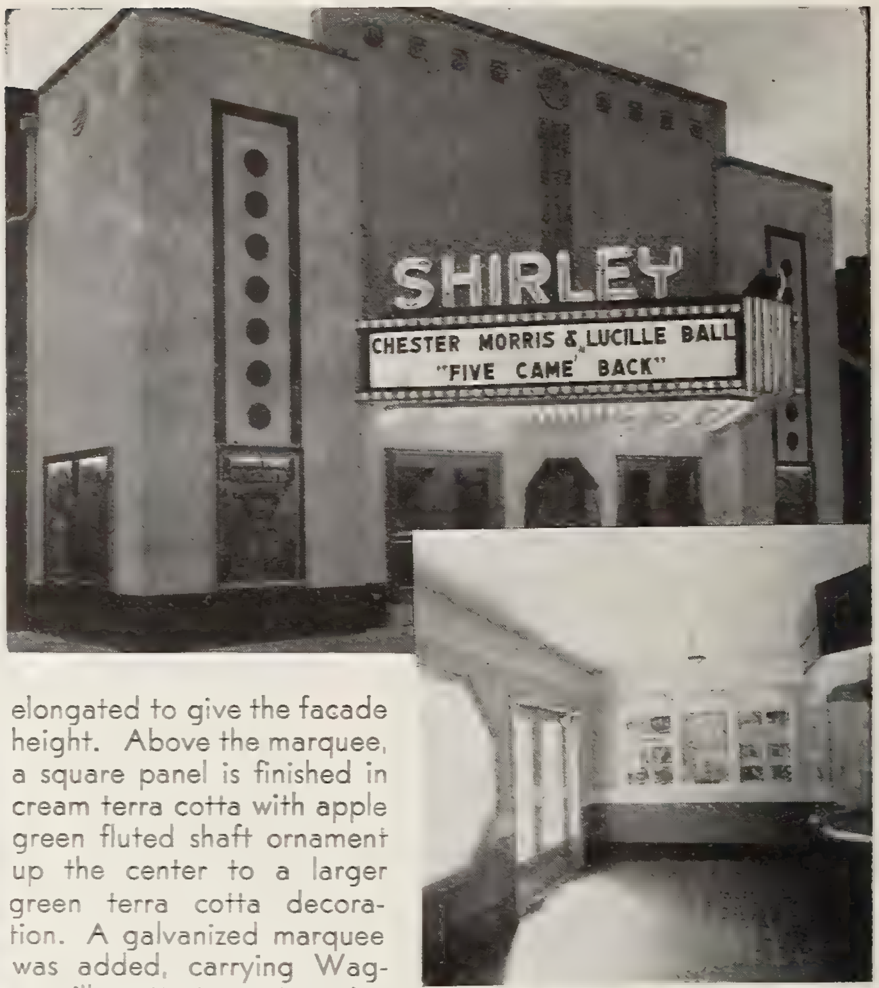
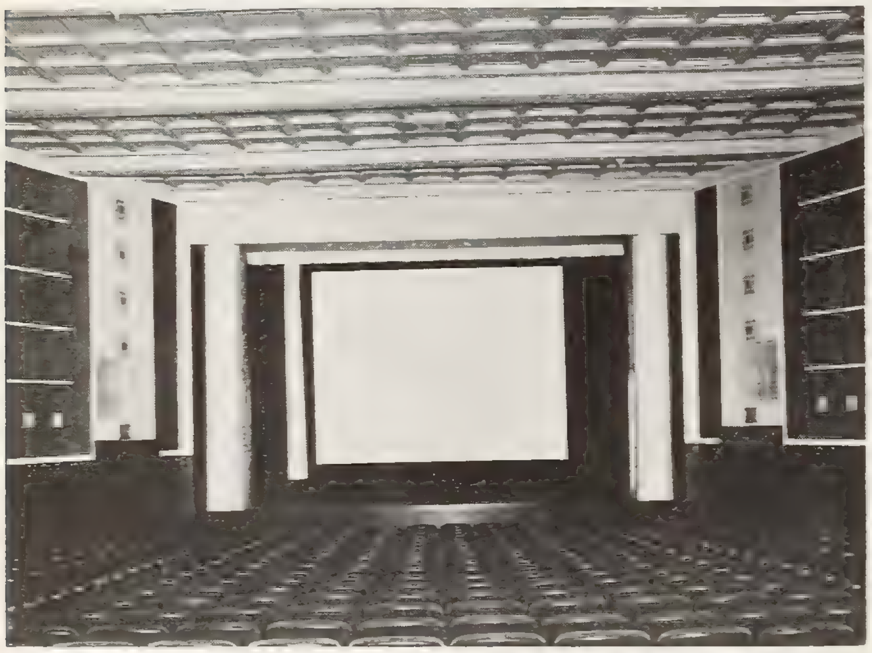


The original front of the twenty-year-old Shirley theatre.

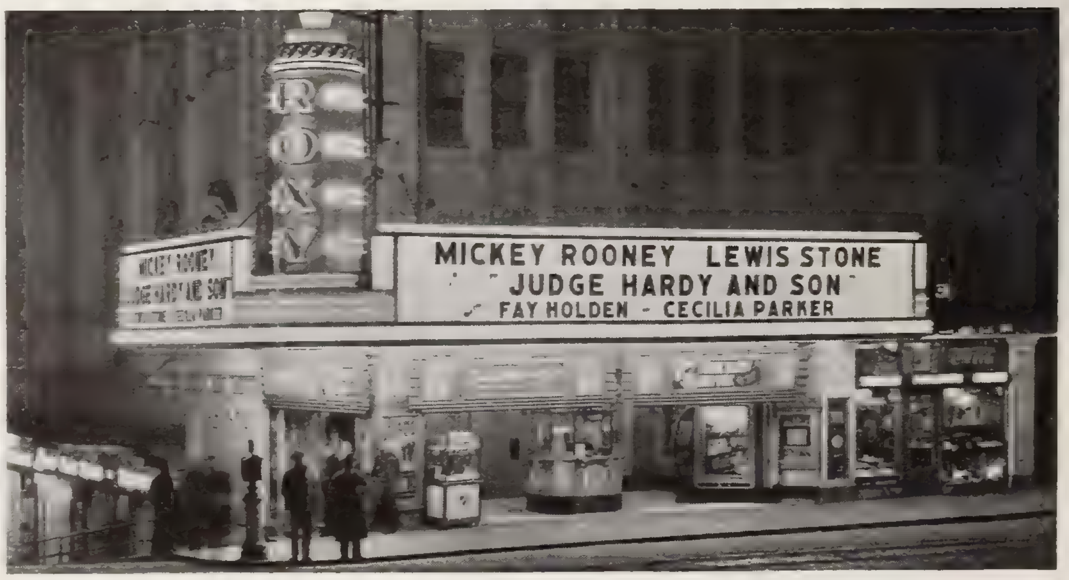




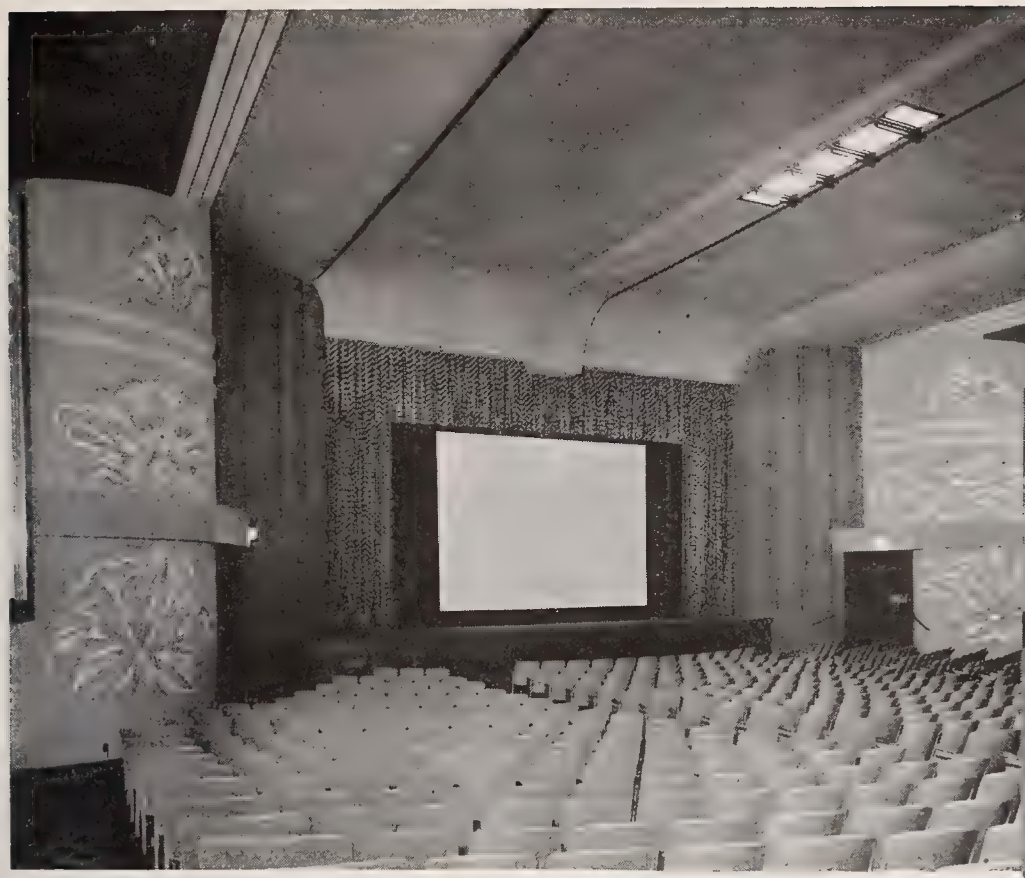
■ Originally built about twenty years ago, the first neighborhood theatre in Covington, Ky., the Shirley has been modernized throughout. The Shirley is owned by N. G. Shafer; the F & Y Building Service of Columbus, Ohio, were designers and engineers in charge of remodeling. . . . The comparative views of the front show the radical change made to effect a theatrical character. Front and side elevations are of marble—base course in Verde Antique, general field Listavena, a white Vermont marble with a green vein, but so prepared and sawed that the green veining provides a distinct pattern. Above display frames, Verde Antique and Listavena used to form an ornamental device, elongated to give the facade height. Above the marquee, a square panel is finished in cream terra cotta with apple green fluted shaft ornament up the center to a larger green terra cotta decoration. A galvanized marquee was added, carrying Wagner silhouette-type attraction boards, boardered by lamps on flasher. The name sign channel letters are outlined in power green neon. Front doors are of birch with cast aluminum push bars. . . . Necessity for an inside box office suggested the novel window between the doors, so that the box office is visible from street. The lobby was given an ivory ceiling, continuing into a cornice border, separated from the darker walls by an aluminum stripe, while upper walls of robin's egg blue are separated from red leatherette wainscot by bone-white mouldings. . . . The forward part of the auditorium was given a proscenium treatment centering around two free-standing columns, while the auditorium as a whole was reshaped to converge toward the proscenium. The steel ceiling was left and painted slate blue. Side walls are covered in rust velour in horizontal bands, interrupted by square plaster panels with three offsets, which form light troughs all around, the circuits operating on rheostats in the projection room. The first offset is painted robin's egg blue, the others two shades of flame. The velour of the bands is applied with wood mouldings painted ivory. The auditorium was completely reseated with International chairs having rust mohair backs and blue leatherette seats. . . . Raising of the front portion of the roof provided space for women's lounge on a second level, and the men's toilet facilities on the first floor were also increased.

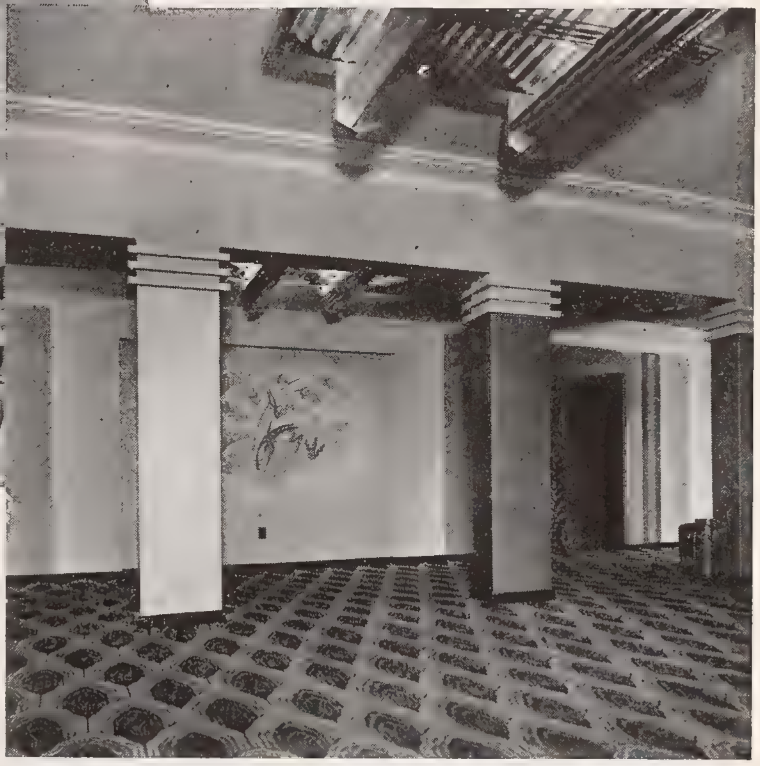
ROXY
JOHN HAMRICK'S ROXY THEATRE

■ Modernization confined to the installation of a new marquee, with multiple line attraction boards and silhouette letters (panels and letters by Wagner), and an ornamental sign pillar augmenting a large vertical sign (not shown) attached to building. The theatre is John Hamrick's Roxy in Tacoma, Wash. Installation was by Electrical Products Consolidated of Seattle.

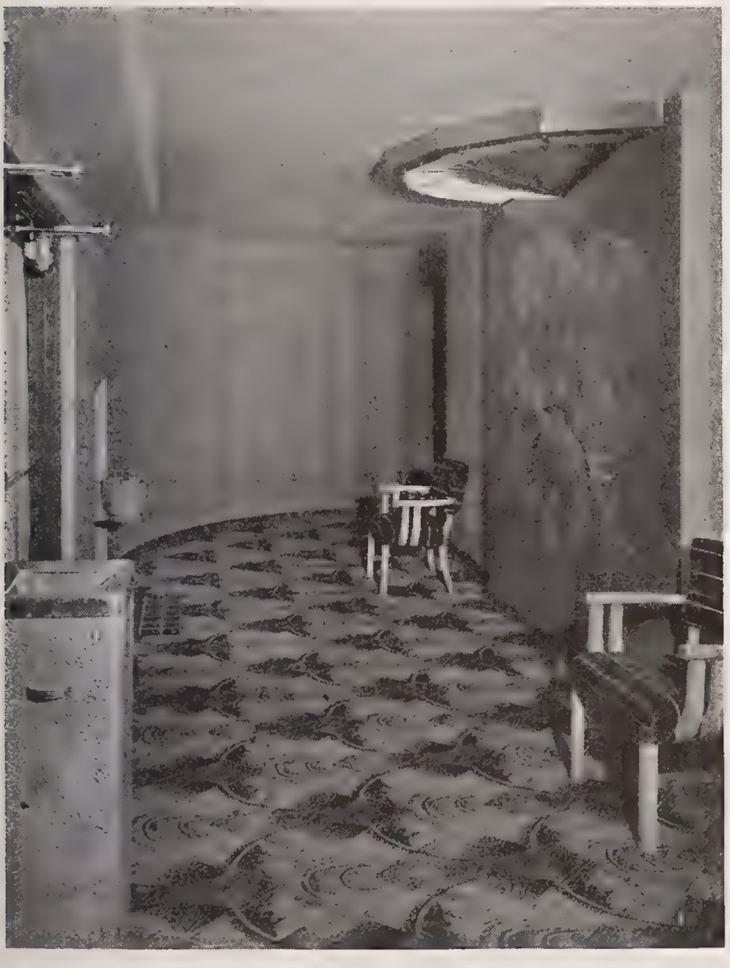


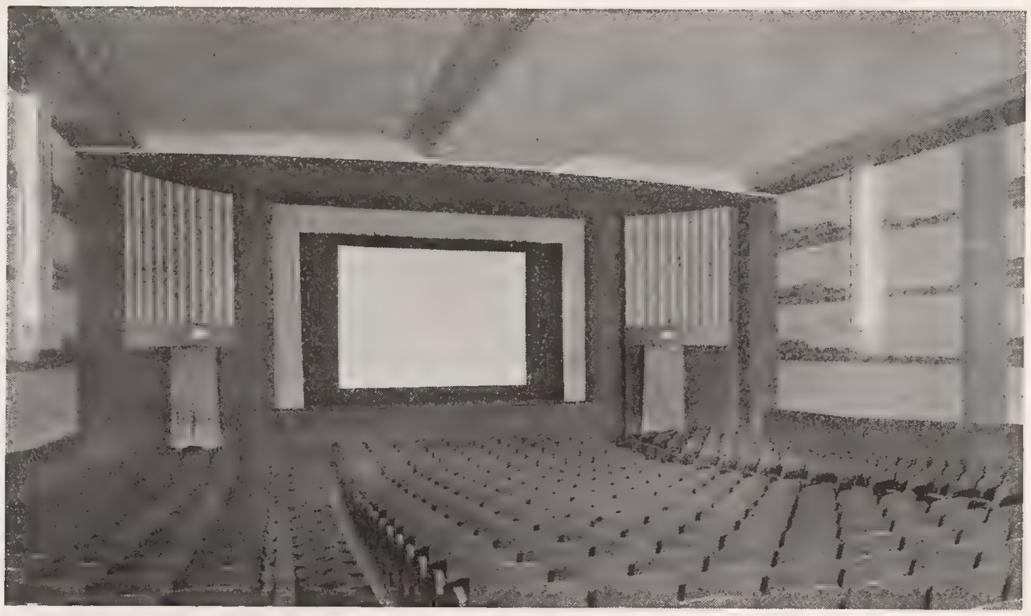
NEW THEATRES—FROM AN OLD THEATRE AND FROM A GARAGE





■ Above and at right are pictured the auditorium and foyer of the Esquire theatre in Davenport, Ia., Tri-States Theatres house seating 760. Before remodeling and renaming, this was the Columbia theatre, a typical old-style "legitimate" house with balcony and gallery. A major problem confronting the architects, Wetherell & Harrison of Des Moines, was to correct the shape of the auditorium, which was wider than deep. The stage was removed and auditorium lines carried to the alley, while sightlines were adapted to film presentation by floor slope revision, incorporating a forward upward incline. The new auditorium has walls of ivory tan fibre tile. The foyer is done in rose and green. Crestwood carpeting has similar tones.





■ The foyer and auditorium shown at left and above are of the Zephyr theatre in Burlington, Ia., which was recently created out of a garage building by Wetherell & Harrison. The Zephyr, which seats 576, is operated by Central States Theatres of Des Moines. The first story of the garage building was high enough for the auditorium, but not high enough for the heavy column beams to support the column points, hence the second floor was vacated and steel trusses to span the width were brought in in sections through the windows. These trusses were designed so that truss peaks would support third-floor girders at column points, and second-floor girders were suspended from the trusses (removal of live load from second floor allowed for added weight on walls). The auditorium of the Zephyr also has fibre tile walls, with decorative treatment in orange, red, blue and ivory. The foyer has plaster finish in rose, red, green and blue.

Other Remodeling Features: AIR-CONDITIONING EQUIPMENT REPLACEMENT, page 14 . . . NEW PLAN OF THE PIX THEATRE, page 21. . . . CARPETING INSTALLATION, page 24. . . . SCHEMES FOR INTERIOR LIGHTING, page 28. . . . RESEATING PRECAUTIONS, page 32. . . . ACOUSTICS, page 26

Why It Pays to Replace Old-Type Air-Conditioning Systems—

Today's Equipment Costs Far Less to Operate

Today's Equipment Assures True Comfort Conditions

Today's Equipment Is Easily Handled

Today's Equipment Is Cheaply Maintained

• And told in this article, by a well-known authority in theatre engineering, is just how this has come about—the equipment facts for those who want such documentation—the business facts for the average theatre operator

By J. T. KNIGHT, JR.

WHEN ONE realizes that summer air-conditioning, or *comfort cooling* as we accept the term today in reference to theatres, is just arriving at the voting age of 21, we must sense that many changes have taken place. Recall the automobiles of 21 years ago, or the trolley cars as compared with the streamlined buses, or more homely things such as toasters and electric coffee pots, and you can then begin to appreciate about what has happened to air-conditioning.

Many changes take place from infancy through childhood, adolescence to manhood, and that is the way it is with an industry founded, as air-conditioning is, upon science and engineering.

For many years the stock expression, originating with Mark Twain, was that everybody *talked* about the weather, but nobody *did* anything about it. This seemed to provide the alibi for not doing anything about the weather, but during those very years some smart engineers were burning the midnight oil studying the problem in an effort to find out just *what* to do about it.

The efforts of the early pioneers, combined with the initiative and foresight of some motion picture exhibitors, resulted in the first air-conditioning installation in a theatre.

Once Upon a Time—

One of the first installations, to my knowledge (and I do believe it was really the very first) was made in the Central Park theatre, operated by Balban & Katz, on the West Side in Chicago. This was a carbon dioxide compressor installation, with city water used through double pipe condensers, serpentine baudelot coils with water dripping over them in the air stream as the means of heat exchange between the air and the refrigerant. Everything about this plant was manual, from the setting of the fresh air dampers to the adjustment of the expansion valves. It has been years since I have seen that particular installation, and I do not know whether it is still doing active duty, so I won't continue to try to describe it further.

About this time commercial refrigeration, which includes ice making and cold storage, was handled mostly by ammonia, either operating on the absorption principle or on the compression principle, and carbon dioxide compression. Ammonia was definitely discarded as a refrigerant that could be used for theatre air-conditioning because of the characteristics of it, it being harmful should it be breathed, and explosive, so carbon dioxide became the refrigerant most generally employed, though the very nature of this gas made it costly from the standpoint of initial cost, maintenance cost, and operating cost.

Early Cooling Equipment

There may have been some attempt at using other refrigerants, as there were several others known; I do recall one theatre having a cooling plant that used sulphur dioxide; but mostly one heard of a carbon dioxide plant being installed.

About this time Dr. Willis Carrier brought into this country and commercially marketed a rotary compressor which really was the first, to my knowledge, to go to indirect cooling (cooling water first, and the cold water cooling the air). At any rate, this equipment created a great amount of talk and discussion because this system operated with a vacuum.

Pressure, as we think of it, is generally in terms of pounds per square inch, but before we arrive at zero on that conception, we already have the *pressure of the atmosphere,* which is 14.7 pounds per square inch. The gauge on your boiler may read correctly 5 pounds, but accurately speaking, the real pressure is 14.7 *plus* 5, or 19.7 pounds per square inch absolute pressure, taking the beginning of atmospheric pressure as zero. The term used, "absolute pressure," is always gauge pressure plus 14.7. Think this over and turn it over in your mind and you will see that a system of refrigeration that operates under a vacuum (less than atmospheric pressure) really operates on a pressure principle, but it is *absolute* pressure; its entire range is from zero *absolute,* up to 14.7 pounds per square inch. As this type of system is in wide use today, I shall deal in a future forthcoming issue with this vacuum (sub-atmosphere pressure) cycle.

These early rotary machines were manufactured under German patents and some of those early machines are still in operation. Despite the fact that these earlier machines are still in service, there have been remarkable changes in this particular equipment in the last several years.

Would Replacement Pay?

As there are three basic elements of air-conditioning—wet-bulb control (humidity), dry-bulb control (temperature), and air-motion, so there are three important sections of air-conditioning *equipment;* namely, *compression* equipment, *condensing* equipment, and *control* equipment. So, let's see what has happened in air-conditioning equipment under these three headings that would throw some light on the subject of *whether we should consider replacement with newer equipment.*

Sometime during the middle 1920's, I believe, Mr. Kettering of General Motors, and the du Pont organization, developed a new chemical combination known as *Freon* (sometimes called F_{12}). Nearly every exhibitor in this country has heard of it by this time. Well, this new refrigerant really revolutionized air-conditioning. This refrigerant meant relief from the excessive costs in connection with CO_2 (carbon dioxide) compression. I will give you some data on *Freon, Ammonia* and carbon dioxide, so that you may see this comparison for yourself:

	Ammonia	*Freon*	*Car. Diox.*
Boiling point	—28°F.	—21.7°F.	—109.3°F.
Freezing point	—107.86°F.	—247°F.	—169.9°F.
Critical point	271.4°F.	232.6°F.	87.8°F.
Explosion limits in air per cent	16%	—	—
Toxicity maximums tolerable for one hour per cent by volume	.03	—	30

What These Figures Mean

Now let me explain what all these figures mean, and I am sure you will understand why *Freon* is a superior refrigerant.

Starting from the bottom, the first requisite for a refrigerant used in comfort cooling in theatres is that it must be non-poisonous and non-flammable. There is always the possibility that a cooling coil may develop a leak and the released refrigerant gas would be carried into the conditioned auditorium. If the refrigerant were poisonous, the result might be disastrous. See for yourself from the above table—*Freon* complies with this requisite.

The *critical point* in temperature means that the gas under compression will not liquefy unless its temperature is brought below that temperature. This reduction in temperature of the compressed refrigerant is accomplished by the water in the condensing operation.

For instance, with carbon dioxide, the condensing water entering the condenser must be below 87.8° Fahrenheit, otherwise the gas remains a heavy vapor; whereas for *Freon* and *ammonia,* the temperature of the condensing water can be substantially higher and *you can still obtain liquefication* of refrigerant in the condensers.

A Significant Comparison

Please note how closely *ammonia* and *Freon* compare in this characteristic. The freezing point of refrigerants is of little importance in air-conditioning in relation to compression systems operating on gauge pressures above 14.7 pounds absolute, as the freezing point is only listed here for the purpose of letting you make a comparison with ammonia. The freezing point of all three of these refrigerants is substantially below any temperature we ever approach in air-conditioning.

The *boiling* point is of importance, however, and as long as that boiling point temperature is below the dew point (the temperature below which the air drops some of its moisture, in the form of dew or drops of water) of any natural air used in comfort operations. So, in regard to this characteristic, any one of these refrigerants will serve. Again note the close comparison of *ammonia* and *Freon.*

Ammonia, however, is definitely eliminated because of its toxic and inflammable characteristics. So from here on, our comparison must be between *Freon* compression and carbon dioxide compression.

And Now a Significant Difference

In a carbon dioxide compressor with a temperature on the suction (low pressure side) of 30°, the pressure gauge would read 479.9 pounds per square inch, and compressing this gas to a temperature of 88.43°, would give us 1056.3 pounds per square inch. [As a matter of fact, most gauges on carbon dioxide compressors read in atmospheres (units of atmospheric pressure, multiples of 14.7), so in the example above the gauge reading in atmospheres for the suction (low pressure side) would be 32.31 atmospheres per square inch, and for the discharge (high pressure side) would be 71.86 atmospheres per square inch.] Such an operation would require 1.33

(*Continued on page* 39)

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He Built Minnesota's First Picture Theatre

¶ An interview with L. G. Roesner, who started in a storeroom, now operates five modern theatres

▸▸▸ MORE THAN a quarter of a century ago, the first building *constructed* exclusively for the exhibition of motion pictures in the State of Minnesota, was opened by L. G. Roesner in Winona. The year was 1912. Before that he operated a store-room nickelodeon—his first one was opened as early as 1909.

When films came, even though they did not appear to be much, young Roesner naturally gravitated toward them. He had been theatre-wise since a small lad, having been a program boy in a legitimate theatre in 1892.

Now L. G. Roesner is the head of Colonial Theatres and the Winona Theatre Company, which operate all of the five theatres in Winona.

"Of course, times have changed otherwise, too," he remarked the other day when approached for his observations concerning operation today.

L. G. ROESNER

"Those were the days when a storeroom on the main street just had to be good enough. The picture theatre was still yelling 'mama.' To many people film shows were strictly low grade. And maybe they were — then. The public and the press thought 'moving pictures' a passing fancy.

"Anybody who entered the business took a chance," Mr. Roesner continued. "The conversion of a storeroom into a theatre, the money invested for the necessary apparatus and for the films, advertising and other necessities, required, perhaps not so much vision, but anyway a kind of courage. The 'legitimate' theatre was well established. For most of the people, those places were really the only kind of theatre. They were as a rule equipped with all comforts or conveniences—not as we know them today, but at least some. The best people attended them. Good plays served as a sort of assembly for the better classes of people.

"But the motion picture shows were for those whose taste for entertainment was not so high. Children were the standbys.

"Then the pictures became better. So did the audiences, not only as to size and constancy, but as to taste.

"Pretty soon the operators of that kind of showhouse began to realize that the picture alone was not the thing—that the building in which it was presented had to have beauty; safety, too, became a bigger factor. In short, the theatre had to look tasteful and permanent, not like a carnival show. Competition, not only among the film companies, but with the stage theatres, began to bring about changes in construction and operation which today are accepted as customary by the public.

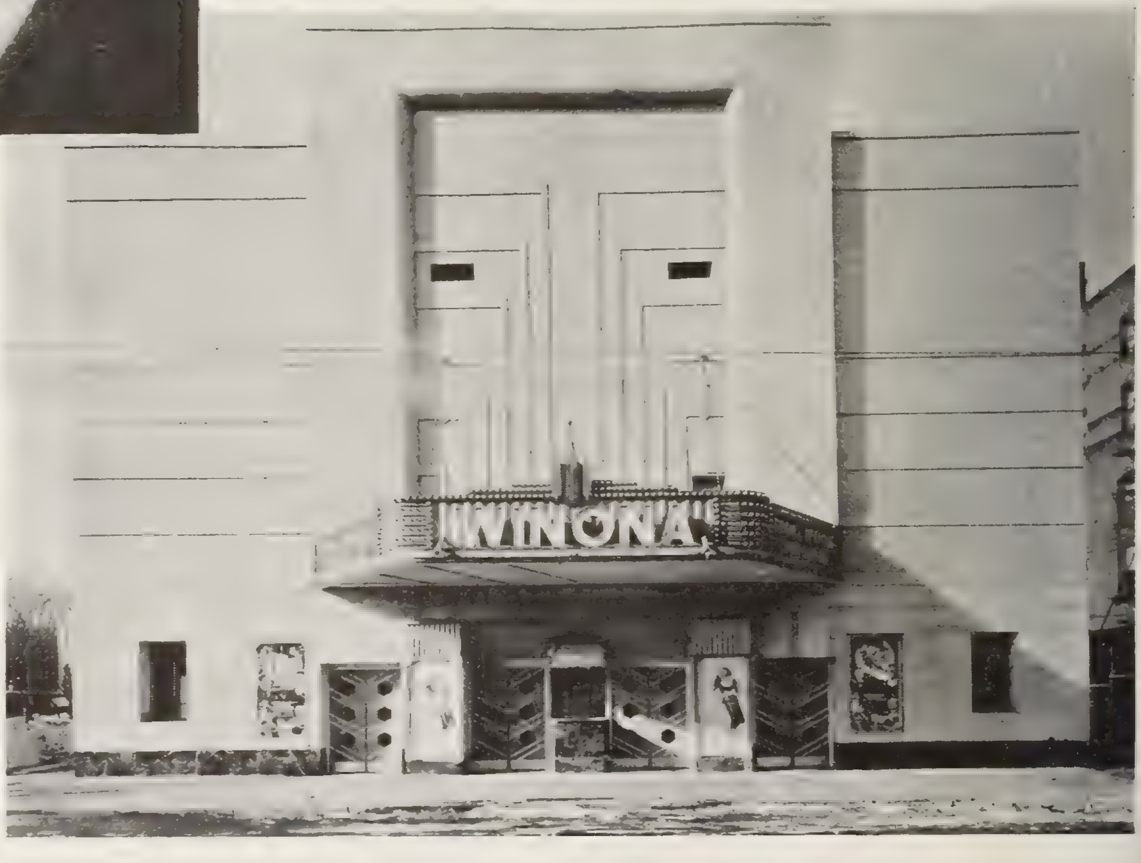
Perhaps the greatest innovation in the building and maintaining of a motion picture theatre, Mr. Roesner pointed out, has been air cooling.

"That kind of improvement gives the owner or operator the opportunity to run the year 'round. In fact, he sells in summer, not only entertainment, but comfort.

"There was a time when, if the weather was hot, and attendance became slack, as it always did, we placed blocks of ice before the screen and let fans blow the cool air over the audience. Well, that helped not only to increase receipts, but the prestige of the theatre—believe it or not. The rotating fans, and the new blowers backstage, which afterward became parts of the unusual equipment of the theatres, later helped, but we have travelled a long way from such methods with modern air systems."

"Today We Sell Service"

"You might say," Mr. Roesner continued, "that we've grown with our public. In the early days it was the picture that was sold entirely. There was nothing else to sell. As competition became keener we had to sell more than entertainment; we had to sell service in the form of comfort and luxury. The motion picture theatre became the place where friends met, where there was not only amusement but recrea-



One of the Roesner theatres recently modernized. Remodeled for the second time within a little over a year, the Winona now has front facing along entrance and display area, to a height of 12 feet, of buff Travertine stone, above a marble base. The upper part of the facade is finished in stucco, tinted steel grey. The marquee is the same as that installed during the previous remodeling, but the new revisions added modern display cases, lowered the lobby, formerly elevated and reached by steps, to the street level, and removed the balcony to bring all seats to one floor, with attendant redecoration and refurnishing.

The Winona when Mr. Roesner took it over for films.

tion, not cheap or tawdry, but solid and, you might say, elegant.

"Theatre management today must constantly be on the alert to apply, and to make known, the latest devices, as they come along. If we stand still, we go backward.

"Money spent for improvements inside and outside, and money spent to make it known to the public, is well spent."

"Selling Is What We Need"

Selling, Mr. Roesner emphasized, is what the theatre always needs, for both picture and theatre—and it is what neither gets in too many cases, he added.

"In the old days, when we got a one-sheet for the outside board, we thought that was fine. And when the newspapers gave us a word or two, that was fine, too. Even when the advertising became worthwhile, the newspapers were not so joyous over the 'reading notices'."

Then it was that Mr. Roesner resorted to such publicity stunts as an imitation Charlie Chaplin on the streets and to the showing of local scenes and persons.

"Much of the modern publicity is too long or prosy," he commented. "And the kind that resorts to premiums or cash games is not my kind of exploitation. The *picture* and the *theatre* should be sold to the public, not dishes."

Public Expects Progress

Even the conveniences now called modern he believes must be unusual. The public looks not only for beauty, but novelty in appointments, like the "electric eye" drinking fountains in some foyers of the Roesner Theatres, the ornate mirrors in unusual places, the "Powder Puff" room for women.

"There does not seem now to be much room for improvement in the construction and equipment of a motion picture theatre. Nevertheless, the public has been educated to expect more," concluded Mr. Roesner. "The quarter century to come is sure to bring many important changes. We've got to keep up with them. The owner or operator who proceeds on the basis of service to his public can be looked upon as being pretty likely to succeed."

—*J. L. Newman*

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about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Phil Baroudi has closed his Happy Hour theatre in North Creek, N. Y., for renovation to cost $10,000. Reopening is set for Easter Sunday.

Cecil Kelley of Plain Dealing, La., has leased the State at Stamps, Ark., from the Bodcaw Rent & Loan Company and will reopen the house soon.

A. J. Simmons, who sold his interests in three Missouri theatres, including the Plaza at Lamar, Mo., last year, has re-entered exhibition and, with Warren Weber, who operates theatres at Ellinwood, Stafford and St. John, Kan., has bought the Howard at Howard, Kan., from George Gotoged, veteran showman. Messrs. Simmons and Weber have renamed the newly acquired house the Plaza.

The Mount Pleasant in Schenectady, N. Y., operated for many years by Morris Silverman, has been renamed the New Metro. Plans call for both interior and exterior remodeling.

Arthur Burke, who operates the Gillham in Kansas City, Mo., has taken over the Colonial in the same city from Vogel Gettier.

The Plaza in Harrison, Ark., was destroyed by fire at an estimated loss of $20,000. The building, which was leased to the Commonwealth Amusement Corporation, and owned by James Myers, had been remodeled recently.

■ ■ ■

Mr. and Mrs. C. S. Ashcraft, both well known in the industry as associates in the manufacture of projection arc lamps, again became grandparents within recent months with the birth in January of a son to their daughter, Mrs. Tim Holt. Mrs. Ashcraft has been spending the past several weeks at the Holt home in Hollywood. The baby, a boy, has been named Lance. Mr. Holt is the son of Jack Holt and himself a featured screen player.

M. B. Presley, who operates the Globe at Savannah, Mo., and the Dixie at Belton, Mo., has taken over the Binney theatre at Pattonsburg, Mo., from Earl Binney.

Liberty Theatres Corporation of Boston, Mass., headed by Herman Rifkin, former Republic franchise holder, and his son, Julian, have acquired from the Winchester Amusement Company, five theatres in Springfield, Mass. The houses are the Phillips, Strand, Liberty, Jefferson and Garden. Rifkin interests also include the Suffolk and Majestic in Holyoke, and the Academy in Northampton, Mass.

Fire originating in the projection room of the Allied theatre at Dermott, Ark., destroyed the building. Loss was put at $20,000. Building and equipment were owned by C. H. McCroskey, who also operates theatres at Lake Village and Eudora, Ark.

F. L. Alig, Jr., president of Beach Amusements, Inc., has opened the new $50,000 Beach theatre, said to be the first motion picture house to be built on the beaches of St. Petersburg, Fla. Mr. Alig will manage the house, together with his theatres at New Port Richey and Bowling Green, Fla.

■ ■ ■

Edward C. Evans, manager of Schine's Plaza in Milford, Del., has been elected mayor of Milford. He polled 546 votes, his opponent 434.

Van Nomikos, Chicago independent theatre operator, has taken over three downstate Illinois theatres. The acquisitions are the Webb and Orpheum theatres in Savannah, and the Antioch in Antioch.

Mrs. Cerise Tracy has taken over the Rex in Bonner's Ferry, Idaho, from James Ewing.

John Eberson, New York architect, is drawing plans for a new Warner house to be erected at Bristol, Conn., to replace the Bristol, recently destroyed by fire.

The new theatre being constructed by M. Prokopovitz at Pulaski, Wis., is nearing completion. RCA sound equipment and Simplex projectors are being installed. Architects are Oppenhamer & Obel of Green Bay.

The new Gerard theatre, operated by the Alpine Circuit in Pittsburgh, has been opened. The house, seating 750, is being managed by Harry Roney. Frank Roberts, former manager of the Enright theatre in that city, was in charge of the opening.

Gerald Whitney, city manager for Fox at La Junta, Col., has been named manager of the Jewel and Gothic in Denver. Former house managers Ed Ward and Ralph Hamilton are to remain as Mr. Whitney's assistants. Before leaving La Junta, where he had been for 18 months, Mr. Whitney was tendered a farewell dinner by the business men of the locality and presented with an electric razor on which were inscribed the names of city officials and business associates. The new manager at the La Junta house will be Elwood Voorhees, former city manager for Fox at McCook, Col., who will be followed in that spot by Ray Search.

Henry Phaneuf, former operator of the Jodolin in Baltic, Conn., has leased the 350 seat Broadbrook in Broadbrook, Conn., and will operate the house six days a week. The Broadbrook is owned by Nathan Lampert.

Joseph Rosenfield, manager of Warner-Saxe's Modjeska in Milwaukee, has been elected president of the Mitchell Street Advancement Association.

Lou Mills of the Mills theatre, Olive Hill, Ky., will reopen the Cozy, Morehead, Ky. The house has been closed for some time.

The Nemacolin theatre in Nemacolin, Pa., operated by the Buckeye Coal Company for many years, has been taken over by the Ideal Amusement Company of Johnstown, Pa. The Ideal circuit is headed by Vernon F. Scott. Duff Burdge has been appointed manager of the Nemacolin.

The Ritz at McGahee, Ark., has been sold to Malco Theatres, Inc., by Dr. O. W. Clark, owner of the building. Fixtures and equipment were sold by Mrs. B. Baradel, who operated the house.

■ ■ ■

J. A. Nordquist, veteran exhibitor in this territory, has sold the Shinglehouse theatre at Shinglehouse, Pa., to F. Kenyen Reed.

Eldred B. Cooper, former theatre owner of Youngstown and Ashtabula, Ohio, has taken over the Arion from Ed Cole.

P. R. Touney, owner and manager of the Princess in Wauseon, Ohio, is reported to have closed a lease for a larger storeroom on the main business street, which he will convert into a 300 seat theatre.

Five Wisconsin Amusement Enterprises theatre managers were honored for outstanding showmanship at a meeting of the circuit on January 18, at the Hotel Northland in Green Bay. Awards were presented by Harold J. Fitzgerald, general manager of the circuit, to Russell Leddy, manager of the Orpheum theatre, Green Bay; Gene Kilburg of the Wisconsin theatre, and Roland Koutnik of the Sherman, both in Milwaukee; Harold Knudson of the Fond du Lac in Fond du Lac, and Ben Van Korn of the Paradise theatre in West Allis.

The Wisper & Wetsman circuit has acquired the Frontenac in Detroit from John O'Dell, Jr., son of the late circuit owner. The house will be renovated with Rogvoy & Wright as architects.

Barney Kilbride, owner of a small local circuit, is taking over the Dawn in Detroit from the Homer Warren Realty Company. C. Howard Crane, Detroit architect, has drawn plans for remodeling.

The Majestic theatre at Benicia, Calif., owned by Mayor W. L. Crooks, was recently damaged by fire to the extent of $10,000. It is planned to reopen the house.

David Petersen has succeeded R. Pollock as manager of the Playhouse at Calistoga, Calif. The owners of this house are considering the erection of a new theatre to succeed the Playhouse.

The J. Real Neth Theatres Company, which has been operating the 1,000 seat Lincoln in Columbus, Ohio, has purchased the building.

■ ■ ■

L. G. Lay has taken over the Louis, a colored house in St. Joseph, Mo., from M. B. Presley, who operates the Globe theatre in Savannah, Mo.

H. J. Thompson, president of the Clearfield Amusement Company, operators of the 850 seat Lyric at Clearfield, Pa., is installing new RCA Photophone sound. Miss M. E. Shiveley manages the house.

The Schine Circuit is planning to build a new theatre in Norfolk, Ohio, to take the place of the Forum in the same locality. The Forum is expected to be either converted into a "B" house or closed.

Vernon Burns has been appointed student assistant at the Majestic theatre, a Loew house in Bridgeport, Conn.

George Mallers, operator of a number of midwestern theatres, is modernizing three of his houses and installing new RCA Photophone sound equipment. The houses are the Grand in Bluffton, Hines at Portland, and Centennial in Warsaw, Ind.

John Danz has reopened the Rivoli in Seattle, formerly the State, with Murray Peck as manager.

The Paramount in Burlington, N. C., is to be remodeled at a cost of approximately $25,000. Earle Stilwell of Henderson, N. C., is the architect.

Ernest Conrad is rebuilding his Dixie theatre in Huntsville, Ark. The house had been damaged by fire.

W. H. Johnson has reopened the Prospect in Kansas City, Mo.

Col. Thomas E. Orr has plans for additions and alterations to his theatre at Fort Payne, Ala.

Remodeling of the Fox theatre at Turlock, Calif., has been begun by United California Theatres.

M. F. Bernstein and J. Lieberman, partners in the New theatre at Madawask, Maine, have installed new RCA sound equipment. L. Sleeper is manager.

J. J. Goodstein has reopened the Old Bideawee theatre in Denver under the new name of the Lincoln. The house has been thoroughly remodeled at a cost of $10,000.

Ike Byrne has been transferred from the post of city manager at Delta, Col., to a similar post at Las Curces, N. M., where he succeeds Ed Nelson, who has been moved to Denver, Col., to manage the Hiawatha theatre. Other changes made by Rick Ricketson, manager of the Fox In-

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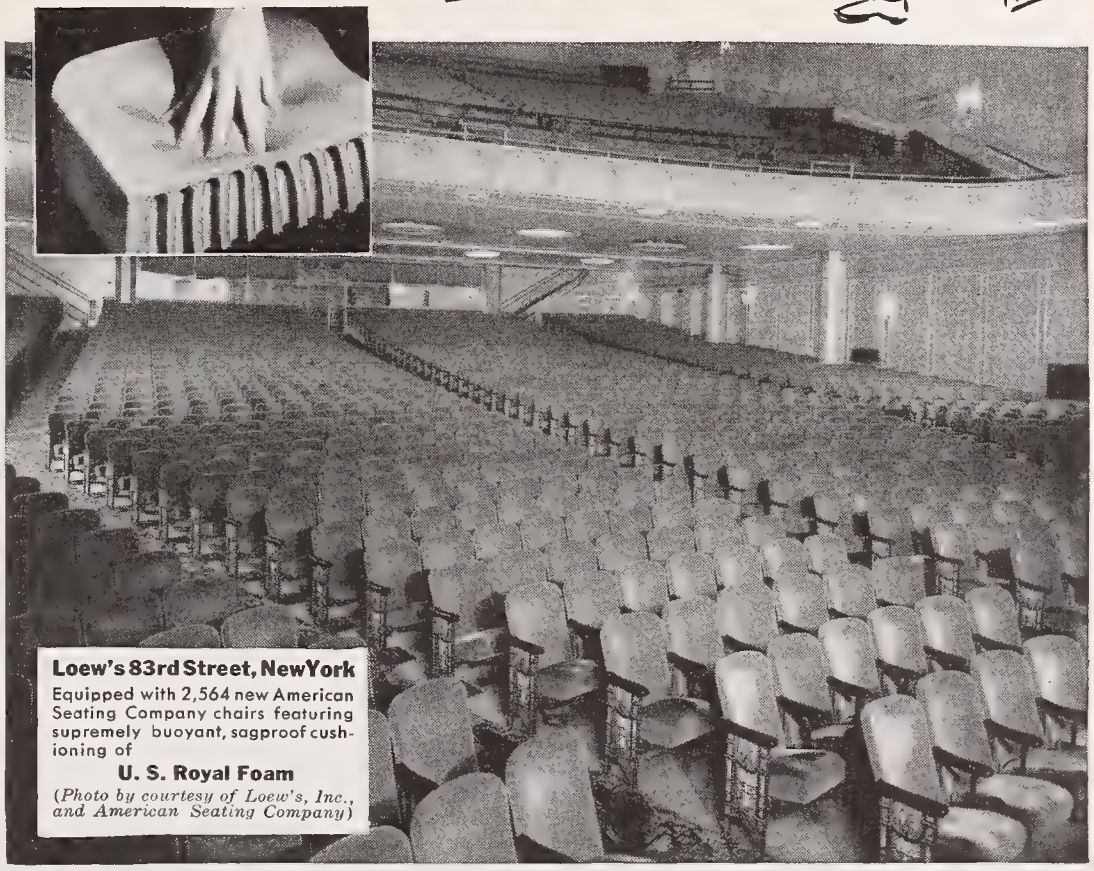

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termountain division, include the shifting of Vern Fletcher from the managership of the circuit's house in Billings, Mont., to Montrose, Col., as city manager; Don Dugan from city manager at Montrose to a similar post in Delta, Col., and the promotion of Lloyd Boreing from assistant at Pocatello, Idaho, to the position of manager of the Babcock theatre in Billings, Mont.

Full time operation of the Rex in Midland, Tex., has been started by J. Howard Hodge, who also manages the Yucca, Ritz and Rex theatres.

Glenn Miller, former owner of the Rex at Brighton, Col., has leased the Plaza in Denver, Col., from Dave Cockrill.

The Spring City theatre in Spring City, Tenn., recently destroyed by fire, will be rebuilt. Russell Stansbury was house manager and will also manage the new theatre.

Amusement Center, Inc., has been incorporated at Huntington, Calif., with a capital stock of $100,000, by T. W. Tubbs, Charles L. Zimmerman and Charles J. McLean.

E. M. Flaks, operator of three neighborhood houses in Baltimore, Md., has installed new RCA Photophone sound equipment in his 700 seat Lincoln.

The Boston Amusement Corporation has been formed as a new organization, with Elsie Gurian, Samuel R. Hadelman and Ida Echeer of New Haven, Conn., as incorporators. Mr. Hadelman is operator of the Capitol in Bridgeport, Conn., and has acquired the Colonial in the same city from Lou Anger.

J. N. McHale, recently appointed manager of the Oaks theatre in Berkeley, Calif., has been elected a director of the Solano Avenue Merchants' Assocation.

Fred Powell will remodel a building in Chester, S. C., into a modern motion picture theatre, at a reported cost of $55,000.

Frank Galven, for the past year manager of the Rivoli theatre in Berkeley, Calif., has returned to the Diamond in Oakland, Calif., as manager, and has been succeeded at the Rivoli by Joe O'Connor.

Morris Keppner has completed the installation of new seats, carpets and decorations at the Glastonbury in Glastonbury, Conn.

The New Mustang theatre in Madisonville, Tex., has been opened. The house, which has a seating capacity of 500, takes the place of the old Madison.

H. C. Bolling, owner of the Norton, Va., has commenced rebuilding to increase the seating capacity to 750.

The Golden State Theatre Company of San Francisco is remodeling the State at Hollister, Calif.

Hollis Boren, who has operated two theatres in Dallas for a number of years, has added three other houses to his holdings. The new acquisitions are located in Tulia, Dimmitt, and Jacksboro, Tex.

E. B. Wacaster, owner of the Ozark in Ozark, Ark., has completed extensive remodeling of the house.

P. F. Masucci, Eastern district manager of International Seat Corporation, has been attending the annual distributors convention held at Union City, Ind.

Arthur W. Shuttleworth, president of Mohawk Carpet Mills, Inc., died in Florida, January 27. He was 53.

Andrew Scheick, Eastern projection lens representative for Bauch & Lomb Optical Company, has returned to his office after two weeks' illness.

EPILOG—or maybe "Letdown" would be the better title. Anyway, the candid camera here duly reports lighter moments that followed several days of meetings conducted by the National Theatre Supply Company for all branch managers, summoned to New York for the purpose. After which, managers who had not yet hustled back to their posts, were guests, along with company executives, of Oscar Neu at his Neumade Products plant and offices, where, not the least hampered by desks, typewriters, stores of film cabinets, rewind tables, etc., etc., all got in much frolicking. More or less indicating the truth of that statement are these exhibits from the host's sometimes too candid camera, presenting (above, left) Lou Friedman, promotion manager, and Jake Watkins, Oklahoma City; then (above, center) John Laden, New York salesman; Earl Hines, president of General Theatres Equipment; George Friedl, International Projector's chief of sound engineering; and Jap Morgan, Denver manager; next (above, right), Herbert Griffin, vice-president of International Projector, with Miss Mary Jones, secretary; while below are (left) Arthur DeStefano, Los Angeles; Barney Kleid, S. Kutinski and Ted Rosenberg, who are on Jim Frank's New York sales staff; and J. I. Roberts, Dallas manager; and, finally, Jap Morgan (once more), N. C. Haefele, Baltimore manager; Harry Blumberg, Philadelphia manager; again, Mr. Roberts, and Ed Morton, Pittsburgh manager.

Planning & Furnishing the Theatre

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Revising a Small Theatre Floor Plan and Acoustics

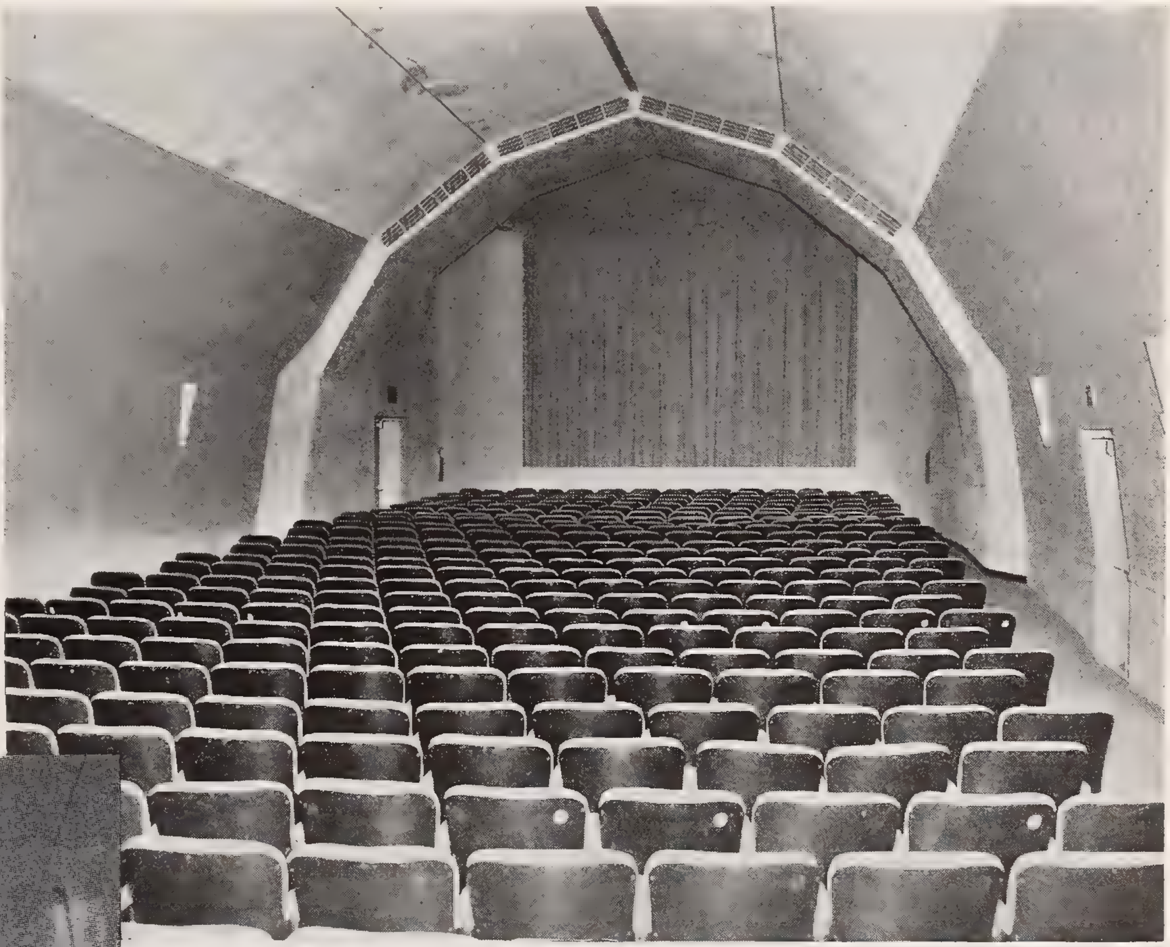
• Success of the novel Pix theatre in White Plains, N. Y., has resulted in its enlargement, with interesting treatment of the seating and acoustic problems

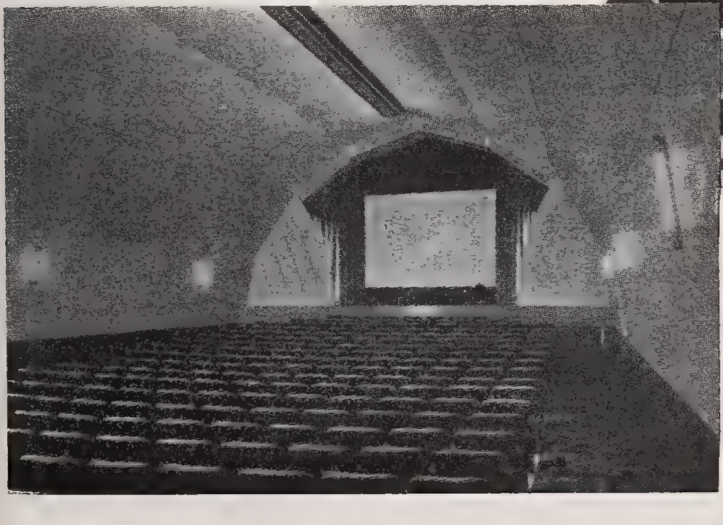
SINCE IT received considerable publicity when it was opened in 1936, many readers may recall the Pix theatre in White Plains, N. Y. It was of an unusual type of construction for a theatre, modeled to specifications as a type of house to be repeated elsewhere, to form a group of motion picture theatres of minimum construction, furnishing and operating cost.

The Original Plan

Built and operated by Pix Theatres, Inc., of which John S. Clarke, Jr., is head, the "quaint" little theatre, seating 300, in one of the better suburbs of New York, attracted local attention for its novelty at first, then began to be regularly patronized for its pictures and the excellent conditions under which they were presented. The original idea had been to design construction more or less for prefabrication, so that subsequent theatres could be even more cheaply erected. That notion had been filed away long before the house opened. The Pix has no successors—yet. The Pix settled down to being one of White Plains' regular cinemas, with patronage finally advising its enlargment. This remodeling has just been completed.

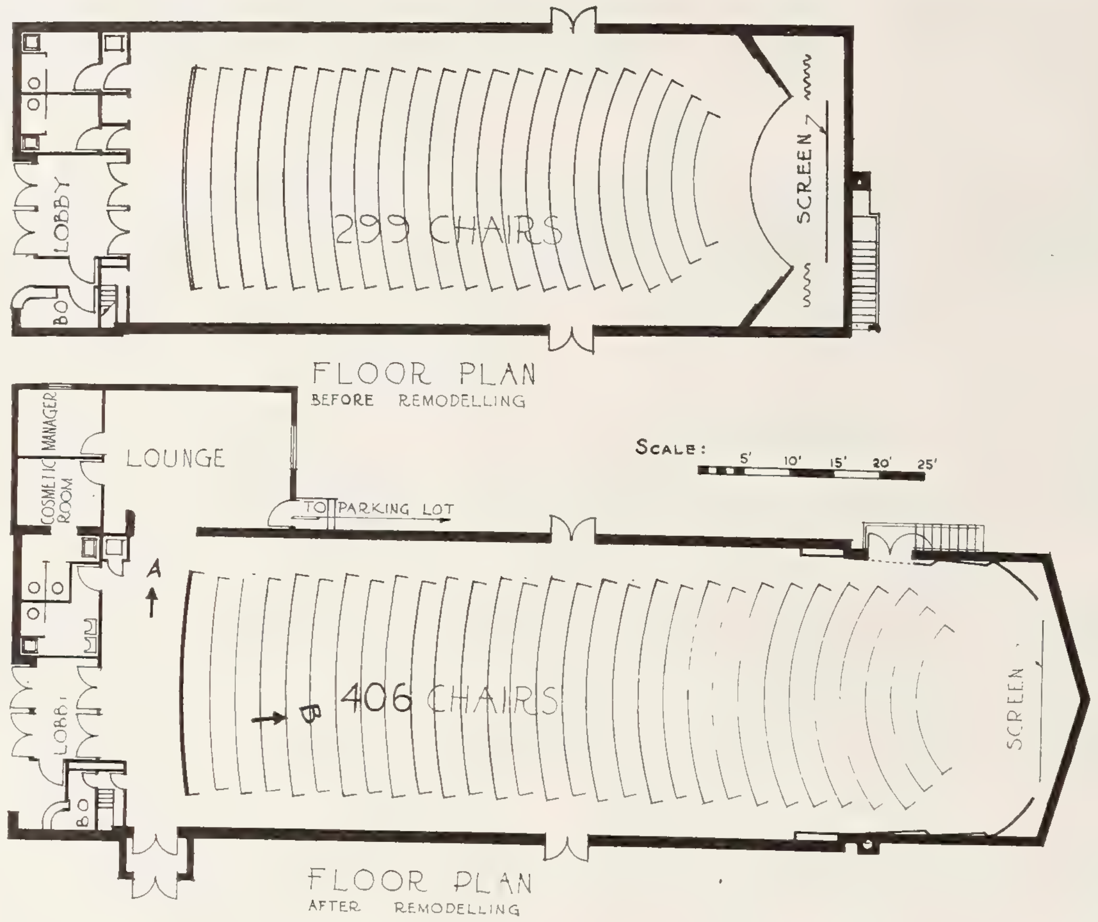
The Pix was constructed with true walls rising only 3 feet above the ground, with its piers supporting the roof at that height. Thus the roof forms both an upper wall, and its form is that of the inner wall which accounts for its specific auditorium characteristics. A false exterior wall was also built; this rises 6 feet.



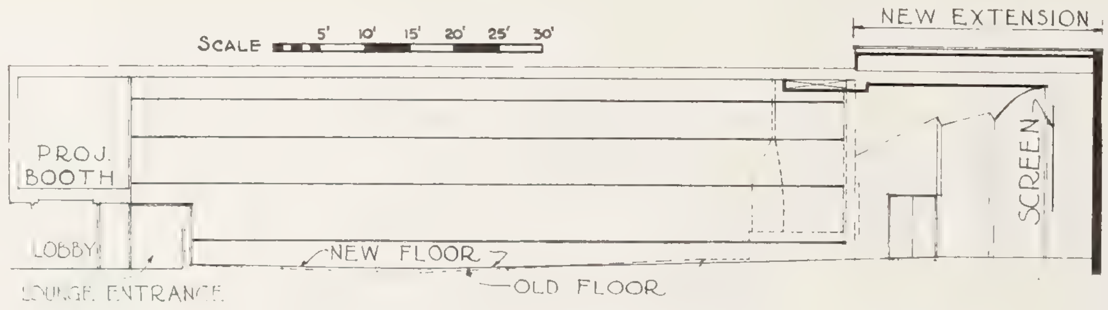


Looking at seating from point marked "B" on the accompanying plan (following page). Staggered aisle lines are shown; first eight rows, however, have no stagger, which would be ineffective here. See Longitudinal Section for character of floor slope. The portion shown beyond the arch containing original ventilation grilles is new. At left is shown the original auditorium and seating plan.

The changes and additions made in the remodeling of the Pix theatre lend evidence to the fact that rapid and constant improvements are being made in the art of motion picture design. The owners of the Pix had enough courage and foresight to make substantial changes in the struc-



Note below that new floor is flatter than the original one. The original floor was one of the early reverse floor types of what may be considered a radical departure from past practice. Yet this floor proved to function effectively for four years, the new floor being a further refinement of the basic idea and adaptable to conditions presenting themselves as a result of the remodeling.



FLOOR PLANS AND LONGITUDINAL SECTION

PIX THEATRE, WHITE PLAINS, N. Y.
Before and After Remodeling

BEN SCHLANGER, Architect

ture which had been erected as late as the year 1935, because they had studied their operation problems and new design trends and found that it would be poor economics and business to not benefit by the advantages present in the possible improvements.

Capacity Increased a Third

Lack of sufficient seating capacity, adequate restroom provisions, a lounge space, sufficient floor area between the street and the last row of seats, poor lighting amongst many other items were the problems which developed. Probably it was because of the fact that the theatre had an appreciative clientele and good management that the advisability of the remodeling work was justified. The cost of the new work was about $13,500 exclusive of the cost of changes made in the equipment and some new furnishings. The seating capacity was increased from 299 to 406 chairs. An extension was built to one side of the building at the entrance end to accommodate a new lounge room, ladies cosmetic room and managers office.

Improved access to the parking space was accomplished through the new lounge space. The box office was pushed back further into the outer lobby to allow for more sheltered space for those waiting to buy tickets. An extra exit was created behind the box office to allow patrons to leave without causing daylight streaks on the screen during the matinee performance. The number of toilet fixtures were increased to conform with the new seating capacity.

New Seating Plan

The seats were arranged according to the stagger system thereby permitting the use of a minimum pitch for the auditorium floor. Stronger floor pitches are always necessary when the seating depth is increased as it was in this case. To have to introduce a stronger floor pitch at the Pix would have entailed foundation difficulties, and interference with an air-conditioning apparatus room below the orchestra floor near the old screen position. The sightlines for the new floor are figured to provide for first row vision.

Acoustic Treatment

Increasing the length of the auditorium required careful consideration of acoustical design and treatment. In order to avoid "shooting gallery" conditions, the wall and ceiling surfaces of the new extension were designed with slopes and angles arranged to eliminate multiple reflections and to give the same effect acoustically as if the length had not been increased. This design also makes it possible to operate the sound system on the fader settings used previously, without the need for higher power levels to compensate for greater auditorium depth.

C. C. Potwin of Electrical Research Products, was the acoustics consultant for the revision.

Within the existing auditorium section the acoustical plaster used on a small portion of the ceiling area was retained. Rockwool blanket covered with a porous fabric was installed over the acoustical plaster on the upper rear wall section. This was done in order to provide the additional sound absorption needed at this point due to increased depth and a resulting greater path difference between the direct and reflected sound at the front seats.

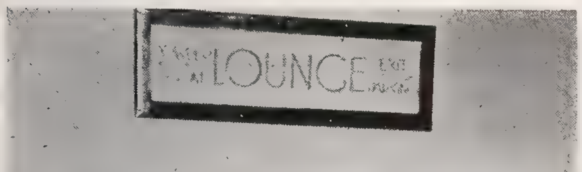
The combined absorption of acoustical plaster on the ceiling of the lounge and heavy carpeting on the floor, reduces and controls extraneous noise originating in this area immediately adjacent to the rear seating banks.

In extending the length of the auditorium there was as usual a more critical acoustical problem. The rear projection room wall facing the screen was treated with rockwool blankets covered with porous fabric over the old acoustical plaster to provide for the additional absorption needed at this wall due to the greater depth that has been created from the speaker to the rear wall. The ceiling and walls in the new extension were designed as hard surfaces at angles for proper sound control.

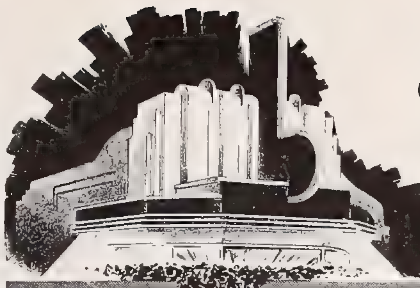
The picture size was increased from twelve feet wide to sixteen feet wide. The projection angle approaches very close to a true horizontal as was the case under former conditions. All ornamental architecture was avoided in and around the screen to provide a neutral setting. The surfaces in this new extension were made in a sand finish plaster to diffuse the light reflected from the screen, thereby controlling the surface light intensity around the screen to a proper ratio to the screen light.

Revisions in Lighting

Some worthwhile changes were made in the lighting of the auditorium. The long lighting trough in the center of the ceiling was removed because it served only one purpose that of intermission lighting and inefficiently at that. This fixture was difficult to relamp, and it required excessive wattages, in addition to the fact that it added to the appearance of undesirable length. A lighting trough was placed across the width of the theatre at the rear projection wall just over the doors. This trough is most accessible and it provides both intermission and picture light. Chair lights are provided and the use of side wall lighting was discontinued. Footlights were replaced by a few spotlights concealed in the ceiling at the beginning of the newly constructed part.



Looking into lounge from point shown as "A" on the accompanying plan. Wall paper is of silver and shades of gray. Warren McArthur dull finish satin aluminum and upholstered furniture, a plain twist-weave carpet of Lokweave type, a pale coral in color, without patterns; flesh tint mirror, and table lamps are the furnishings used.



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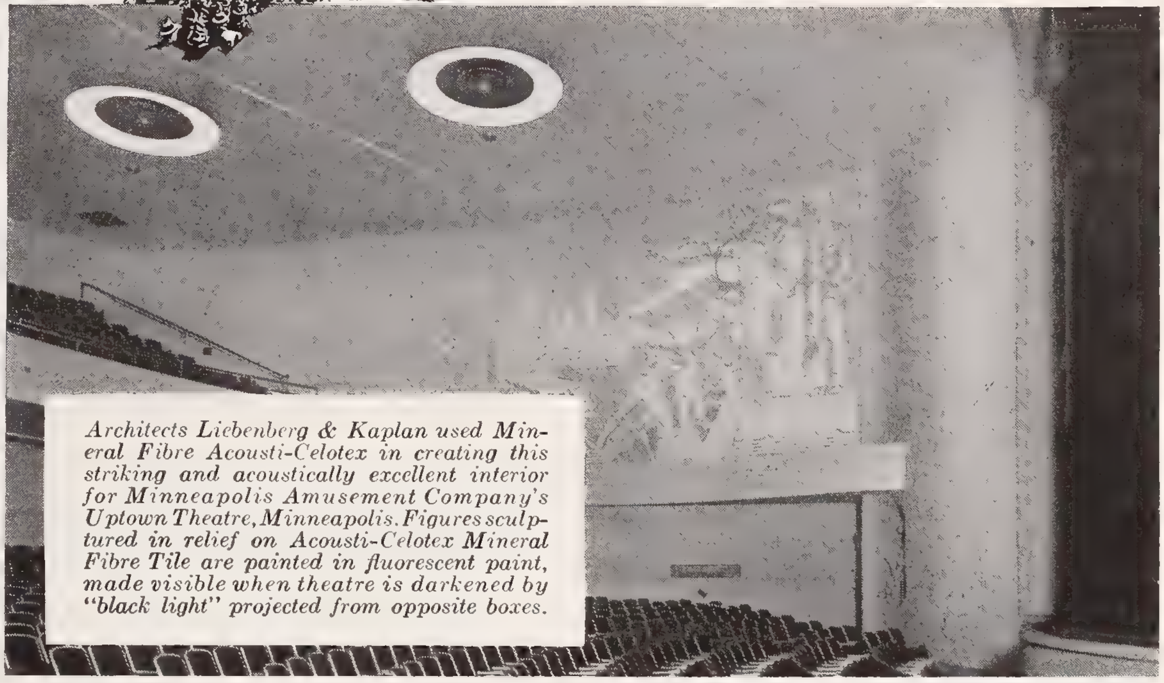

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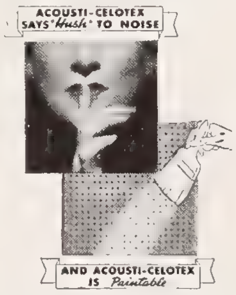
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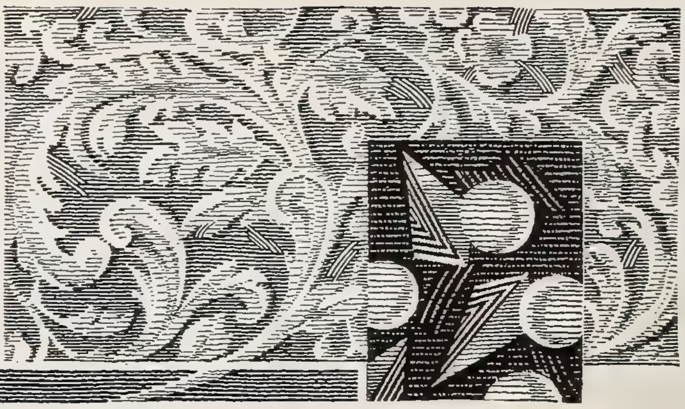

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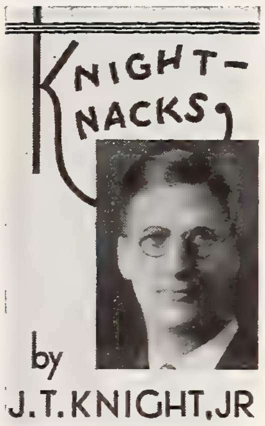

by J.T. KNIGHT, JR

SOMETIMES WE think of carpet in terms of our carpet troubles, and at such times it seems to be one of those necessary evils in theatre operation. But think of carpet in terms of a theatre without any floor covering, and I am sure you will agree that it then seems to become a real "tool of our trade"—an instrument of showmanship.

Just what does a carpet contribute to our theatres of today? These contributions might be listed — color, "atmosphere," decorative effect, improved acoustics, deadening of the sound of hard heels and scuffling feet, a sense of comfort and luxury. All of these elements are very necessary to theatres, nowadays especially. Thought of in terms of being without it we quickly think of carpeting more appreciatively.

We are all agreed, I take it, that carpet adds values to our theatre, and therefore we should be willing, not only to put up with the "carpet troubles" which we may have (and what of any value in our operations isn't occasionally "troublesome"?), but to give carpeting careful attention in preliminary planning, in selection of pattern, and in proper maintenance.

Lets start from the point of selecting carpet (we won't here go into quality, or grades, or weaves of carpet). Many theatres now use one pattern of carpet throughout the entire theatre, believing perhaps that they get a better price by purchasing more of one style or weave than smaller amounts of several kinds. That is not *necessarily* good practice. The larger the single carpeted area, the more monotonous the effect is. Then, too, when the time comes for replacement and it is discovered that the special pattern is no longer on the market, the fact that there is only one pattern complicates the replacement problem. We may then resort to shifting carpet from locations that have not experienced much traffic, to the worn locations, in order to delay the day of recarpeting.

Circuits have tried to beat this situation by standardizing on a given pattern of carpet and have the mill agree not to drop the pattern. In such cases all the theatres take on a sameness in one phase of their interior treatment, while no regard is given differences between the general style of one house and another.

Carpeting by Division

Most any theatre permits of breaking up the total floor area into smaller areas. The smaller areas usually correspond to the architectural features or divisions—lobby, foyer, standee space, stairs, vomitories or tunnels, aisles, powder rooms. Carpet pattern and color can be different in any or all such sub-areas.

Naturally, the change of pattern and color can be overdone and make the entire theatre give the appearance of a remnant counter on a sale day. A safe practice, however, is to consider carefully the areas that have to stand the severest traffic and try to isolate them. Then as they wear more quickly, those sub-areas can be replaced entirely, and the carpet in the theatre will not appear patched. *You just can't match new carpet with worn carpet, nor can you match the same carpet in sections of unequal degree of wear without giving the definite, more or less noticeable appearance of a patch.*

For the first of his "Knight-Knacks"—hereby installed as a regular feature concisely offering methods that he has found practical in theatres—Mr. Knight has chosen carpeting as his subject. In this type of contribution, however, he will of course be dealing with various phases of theatre operation, and "Knight-Knacks" will appear in different departments, according to the subject.—THE EDITOR.

Stairs and Aisles

Stairways and aisles and balcony steppings can be in a solid color and still be attractive and safe. Because of the high rate of wear in these locations, replacement costs can definitely be controlled to a minimum by this procedure. Many attractive effects can be obtained with plain colors by using contrasting borders, remembering, of course, that width of border must be in proportion to the total size of the area—a border that is too wide will make the area appear much smaller, while a border that is too narrow serves only to accentuate, often awkwardly, the shape of the area.

●

Carpet Lining Selection

In the same manner as we have outlined that the color and patterns may be broken up, with the idea of isolating heavy traffic areas, so also can that scheme be used as a basis for selecting carpet padding. I recommend ¾-inch thick padding, or padding in the 80- to 90-ounce class, as a minimum for use in theatres. I make this recommendation from the standpoint of overall economy, as lighter paddings do not seem *to contribute to the life of the carpet. If under the heavy traffic areas a good, heavy carpet padding be used, it will definitely result in longer carpet wear.*

◆

Joining of Different Patterns

Whenever two patterns of carpet come together, they should be separated by a piece of plain-colored carpet inserted bethem them. *It is at such division points that a change of weight in carpet padding may take place.* Realizing that there is a direction to practically all patterns, when the same patterns abut at right angles—— say, at the head of aisles—with the standee area, it is a very good thing to separate these by a piece of solid-colored carpet, one either pleasingly contrasting or directly harmonizing with the background color of the carpet. Such locations are often also places of excessive wear, and these pieces are readily replaced.

◆

Laying of Carpet Lining

The cementing of carpet padding to the floor is unnecessary except in aisles and in areas of heavy traffic that is entirely in one direction. Cheap carpet padding does not represent economy for it packs hard in flat areas, and in inclined areas it pulls apart. Each strip of padding should be carefully fitted to the adjoining strip so that there will be no tendency for them to work apart under traffic pounding. Strips of carpet padding that have worked apart —say, an inch, or an inch and a half— allows the carpet to sag or wear unevenly, besides which it is definitely a hazard for patrons, and especially for women with high heels.

◆

Importance of Thorough Cleaning

Good carpet justifies good care. Careful vacuum cleaning is about all that a theatre manager can do toward this end. Good cleaning implies first a good cleaner. Small domestic type cleaners just won't stand up for six, seven and eight hours on heavy theatre carpets on heavy padding. Such light-duty cleaners quickly begin to lose their suction. Though when put into service they may pull 3½ inches to 5 inches of vacuum, in only a few weeks they will be less effective. The beater or vibrating effect of practically all light-duty cleaners is not sufficient for theatre carpets. To prove this for yourself, obtain one of the old-fashioned wire or wicker carpet beaters, and holding the handle parallel to the floor and about 2 inches above it, with a sharp action of the wrist strike the carpet with blows in rapid succession in order to create a vibrating effect, then see for yourself just how good a job your vacuum cleaner is doing for you. Frequent and thorough vacuum cleaning is one of the best preventives of damage to carpets by moths or silvertails that I know of. It will substantially keep them out of the fabric.

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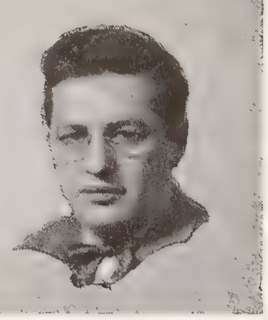
by BEN SCHLANGER
Theatre Architect
and Consultant

▪ ▪ ▪

Theatre PLAN & FORM



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

ACOUSTICS in Form & Decoration

▪ ▪ ▪

by
C. C. POTWIN
Consultant in Acoustics

FLOOR SLOPE CHANGES

TEN YEARS AGO when we started to go into the manifold problem of floor slopes, there was but one type of slope in practice, that of the completely downward pitch toward the screen. Although the pitches were in most instances excessive, the results obtained at best amounted to only second-row vision. If you cannot see the screen because a person seated immediately ahead of you obstructs your path of vision, and if you lean sharply to one side to enable you to see over the head of the person seated two rows ahead of you, you are experiencing second-row vision.

Some of the more conservative architects looked with question when we introduced the "reverse" floor slope, pitching upward at the front section. There were minor faults with it at the time, but it is the original reverse floor which has led to the development of many new variations of floor slopes, combining the downward slope, the upward slope, and the flat floor in various degrees of pitch, giving, where properly designed, first-row vision.

Reduction of Pitch

One of the latest developments is a floor which at first glance appears to be almost entirely flat. It actually has a nominal downward and upward reverse pitch with a flat section midway between the first and last rows of seats. Staggered seating in portions of the seating arrangement tend further to flatten out floors, which have become more reduced in pitch due to the reverse floor designs. It is now possible to obtain first-row vision within a maximum floor slope, in either direction, of 12 inches for a seating depth of as much as 28 rows, slightly increased slopes being used for greater seating depths.

Slope Type Selection

It is safe to say that hundreds of theatres have already been built or altered with floor slopes influenced by the early reverse floor designs, though because of inexperience on the part of the designer, some of the examples have not produced the results obtained in the more studied projects. There is considerable flexibility as to determination of floor slope characteristics. One particular type of floor slope will always be more effective for one set of conditions than for another set. The most effective floor slope is the one which permits the most economical construction and yet produces first-row vision.

When Staggering of Seats Is Advisable

THERE has been considerable discussion lately regarding the use of staggered seating. What constitutes such seating? When should it be used? What are the benefits to be derived from its use?

A seat is in a correct staggered position only when a line from its center point, to the centre point on the screen, forms a true, straight line which passes over the arm block dividing the two seats in the row immediately ahead. If this line passes to one or the other side of the arm block, the stagger may be ineffective for many seating positions because such a condition more or less places one of the heads in front within the line of vision.

Reason for Minimum Chair Width

Staggered seating requires chair widths of at least 20 inches, and preferably more width whenever possible, because heads that are placed too close to each other in the seats immediately ahead to begin with, may in addition become closer together if any movement of these heads takes place, as it is apt to. These warnings are an indication as to why staggered seating is not advisable unless the seating plan is carefully laid out for each seat.

Staggered seating is most effectively used in remodeling work where the existing floor slope does not provide adequate clearance of vision.

Staggering for Slope Adjustment

In new work it is advisable to use staggering only in a small percentage of the total rows of seating, to assist in adjusting the floor slope where necessary to desirable levels. And in these instances the staggered rows should be located where extreme movements of the heads immediately ahead would cause the least amount of obstruction.

The actual loss of seats in using the staggered system is very small since the stagger is introduced only in the center bank of seats, or its equivalent; the stagger forms automatically in most of positions of the side banks. Each seat location, however, must be tested to determine if the amount of automatic stagger is sufficient.—B. S.

MATERIALS FOR REMODELING

AN INCREASING demand for correct acoustics and noise control has led to the development and manufacture of acoustical materials which lend themselves readily to economical remodeling of motion picture theatres. For example, the wide variety of wood and cane fibre products now on the market are adaptable to many acoustical needs and are relatively low in cost. When tastefully selected as to color and texture, they transform an outmoded auditorium into a pleasing, modern one, characteristic of the most up-to-date theatre structure.

Tile Absorption

Acoustical tiles usually absorb a much higher percentage of sound energy than the boards. Therefore, in cases where only a small amount of sound absorption is necessary and coverage of entire surfaces would result in a "dead" condition, the particular amount of acoustical tile needed can often be arranged in horizontal and vertical bands, giving a modern decorative effect. The areas around the tile treatment can be refinished with new plaster and paint, where required.

Possibilities for obtaining a uniform surface are:

(1) The use of a scattered arrangement of rock-wool blanket or other suitable soft material, behind a perforated board which covers the entire wall or ceiling surface.

(2) The use of perforated tiles nonuniformly distributed over a portion of the wall or ceiling surface, and the areas around the tile treatment covered only with a perforated board for continuity of appearance.

(3) The combined use of a highly efficient tile and a moderately efficient board, arranged to form a pleasing decorative pattern as well as to provide the total absorption required.

Mineral Fibre

Several mineral fibre materials, developed within the past few years and applied to surfaces by the spray method, offer some very interesting possibilities in remodeling work. Where maximum low-frequency absorption is essential, new herringbone lath may be installed over the surfaces to be covered and the mineral fibre sprayed directly to the lath, without the need for the usual scratch and brown coats.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . .
LIGHTING • SEATING
AIR-CONDITIONING AND VENTILATION
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MARQUEE & SIGNS

OBSERVATIONS

of the editor

TESTIFYING TO VOLTAGE FLUCTUATION AND ITS PRACTICAL CONSEQUENCES

THAT voltage fluctuation is even more of a menace to good sound reproduction than was reported in the December issue of BETTER THEATRES, appears to be a necessary admission in the face of testimony given in response to those paragraphs.

First, Major Nathan Levinson of Warner Brothers studios, while "heartily" agreeing with the general conclusions drawn in the December story, objected to the view that sound reproduction will not be appreciably affected by fluctuation within 110 and 120 volts.

"This," he writes, "represents a four-fold increase in the power from the loudspeakers, and as a result patrons complain that the sound is too loud. The theatre manager drops the level, and a few minutes later the voltage may drop to 110 again, then the audience will complain that the sound is too low, so the level must be raised, and so on, ad infinitum."

As to the statement that "it is the dipping below 110 which affects sound quality," Major Levinson comments, "This is true in two respects; first, as the voltage is decreased, the sound level in the auditorium is decreased; second, as the voltage is decreased, the power capacity of the amplifiers is also decreased, making the equipment more susceptible to overloads. This decrease in power capacity, with its consequent impairment of sound quality, is, of course, highly objectionable, and for this reason we agree that voltages below 105 are dangerous."

■ ■ ■

Some actual experience data on the situation, which has brought numerous complaints from exhibitors to the film producers, that sound tracks were faulty, were also offered by Major Levinson, and these have been added to by E. S. Seeley, development engineer of the Altec Service Corporation. First, Major Levinson's:

"We have made a number of tests with a recording voltmeter of voltage variations in our Southern California theatres, and have found that over a 24-hour period, the variation is more than plus or minus 5%. And we have also found this to be the normal voltage variation at the Warner studios in Burbank. Measurements which we have made in our theatres also in the East, indicate that this is the best voltage regulation we can expect (without regulators in the theatre), and this variation causes a change in sound level in the theatre auditorium of from 7 to 8 decibels, which makes it very difficult for the exhibitor to put on a good show."

Mr. Seeley stated that enough statistics are not available "to give the whole picture" of voltage fluctuation, but he was certain that "such a picture would be a dark one."

"In one recent year, which we believe to be typical," he went on, "improper line voltage caused 53 trouble calls. Contrary to general belief, 75% of these troubles were in large cities. Trouble reports indicated that voltage at a theatre in one large city dropped to 85 volts."

■ ■ ■

Mr. Seeley cited the principal effects as those given in BETTER THEATRES' December article, but pointed out how the type of reproducing system is a factor.

"Principal sources of gain change," he observed, "are in the light output of exciter lamps, the sensitivity of photoelectric cells due to change in polarizing voltage, and the gain of tubes. The following figures represent approximations of the drop in gain corresponding to a 10-volt (8.7%) drop in line voltage.

"Exciter lamp output, ballast lamps not used—*about 4 decibels.*

"Exciter lamp output, ballast lamps used—*about 0.5 to 1.5 decibels.*

"Photoelectric cell sensitivity—*about 1.5 decibels.*

"Amplifier gain—*should not exceed 0.5 decibels when feedback is not employed."* When feedback *is* employed, the gain change will probably be negligible, he said.

Mr. Seeley also pointed out that amplifier gain will change to practically an unlimited degree if the tubes in use have relatively low emission.

Incidentally, we noticed the other day a power company advertisement citing Americans' expenditure of a billion dollars to see motion pictures, but only a quarter of that for domestic use of electricity. But a lot of those entertainment dollars go to buy juice just the same.

—*George Schutz*

LIGHT

" . . . light is a first tool of showmanship"

FOR VISION DECORATION AND SELLING

New Life and Color for Interiors

¶ Describing a variety of arrangements for the application of fluorescent lamps to both display and decorative illumination

By C. M. CUTLER
and H. J. CHANON

PROGRESSIVE THEATRE operators are constantly adding improvements that keep old patrons coming back and bring in new ones as well. Light and decoration go a long way in giving that new appearance and atmosphere so necessary to keep the theatre "out in front" in box office returns. A few ideas that may be easily applied are illustrated here.

Assuming that the theatre front has already been streamlined and renovized there remains the opportunity to modernize or to give fresh appeal to some parts of the interior. The lobby and foyer must fulfill the promise of the attractive theatre front. Since the patron is in these sections of the theatre for only a few minutes, it is important that light and color be so employed as to create a definite impression and a distinctive atmosphere to give immediate pleasure. Against this favorable background announcements of coming attractions become doubly appealing.

The lobby in Figure 1 has been given a new dress by applying architectural elements made up in the shop ready for installation to bare walls and ceiling. In this way the regular operation of the theatre was least disturbed. Line and color have been introduced in luminous elements which provide the general illumination. Fluorescent lamps are concealed in the center strip of the trough. This permits a wide flexibility in color and brightness, for lamps can be changed very readily to harmonize with the season or special occasions. The exposed fluorescent lamps add further to the variety of the lighting possibilities. Their diameter of $1\frac{1}{2}$ inches insures both ample light and comfortable brightness for areas in which people circulate.

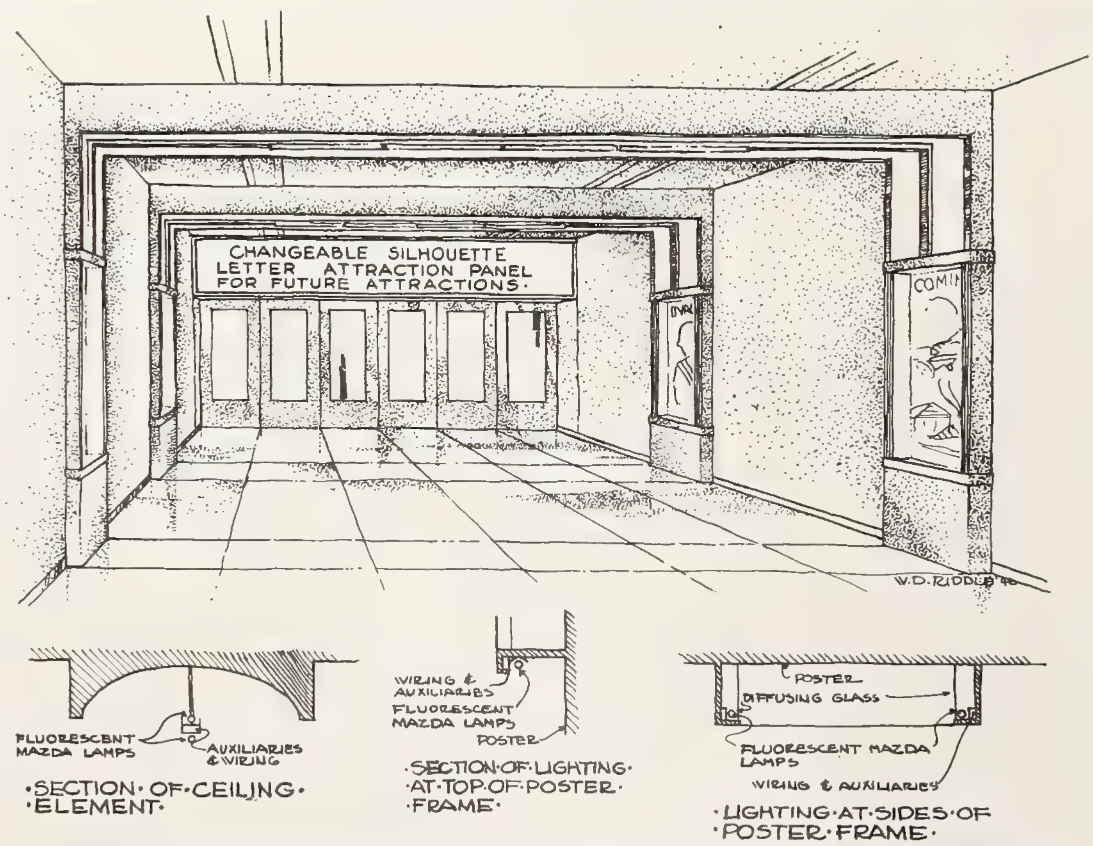

Figure 1.—A lobby, more or less typical, as it might be effectively renovated with the newer lighting devices as a major contributor. The schematic diagrams below the sketch indicate each of the luminous elements in their application here. Altogether, they provide an inexpensive means of modernization, which can be installed without closing the theatre.

Illuminated Displays

The location of the poster panels was chosen to fit agreeably into the architectural design and at the same time to tie in with lines of luminous elements so that the eye would inevitably be carried to them. A practical feature of great significance is the simplicity of the structure.

The lighting treatment consists of fluorescent lamps along each side of the cavity as well as above it. On the sides, the treatment illustrated consists of 36-inch or 48-inch fluorescent Mazda lamps behind plastic, frosted, or etched glass panels. These luminous surfaces of low brightness illuminate the poster and in addition attract one's attention to the display. This matter of attention value is highly important since one views the poster for only short intervals.

Attraction Panel Over Doors

The attraction panel shown over the doors utilizes effectively the space which so often is cluttered and unattractive. Rows of fluorescent lamps behind flashed opal glass offer a uniform background brightness for changeable silhouette letters. Here again colors can be changed readily when new effects are desirable.

Fluorescent lamps mark an entirely new

trend in fixture possibilities for the foyer, lounge and auditorium. These new sources combined with some of the newer materials, such as laminated translucent plastic, Louverglas, textured wall board and metal foils, open up unlimited treatments for decorative luminaires. Some indication of the possibilities of applying these materials may be had from the suggestions illustrated here.

Foyer-Lounge Luminaire

For the foyer and lounge the wall bracket luminaire (*Figure* 2) is particularly fitting. A fluorescent lamp placed vertically is shielded by flat strips or fins of frosted or configurated glass or plastic. The fins may be cut to pleasing shapes. Light from the lamp filters through the fins producing graded tones that impart distinctive character. The fins may also be made of opaque material such as metal. The finish may be treated in a wide variety of tones to produce a range of brightnesses to harmonize with the character of the room. And, of course, with the fluorescent lamps numerous colors may be had.

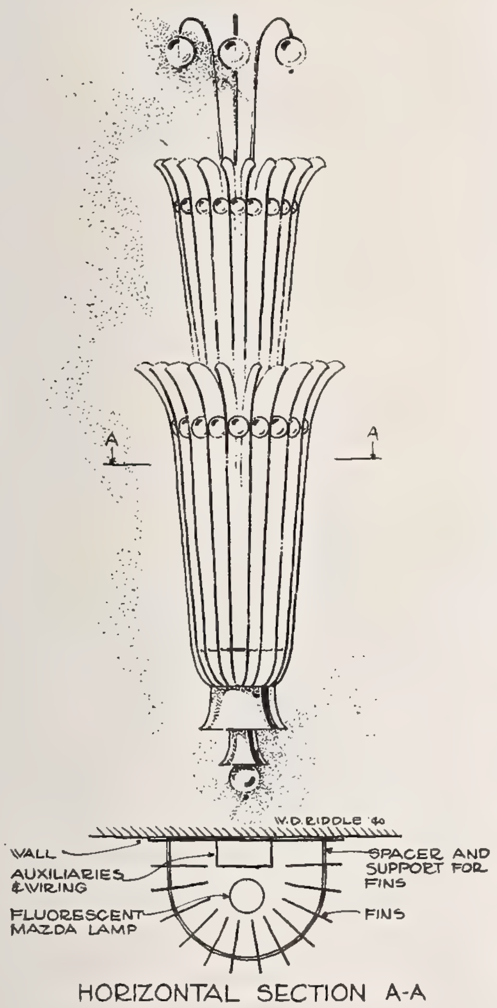
A
A
W.D. RIDDLE '40
WALL
AUXILIARIES & WIRING
FLUORESCENT MAZDA LAMP
SPACER AND SUPPORT FOR FINS
FINS
HORIZONTAL SECTION A-A

Figure 2.—Flexibility of color to harmonize with the character of the room may be obtained with this wall type bracket luminaire. Of particular significance is the low cost of materials, making possible wide application in the smaller theatres.

The plaque illustrated in *Figure* 3 is an

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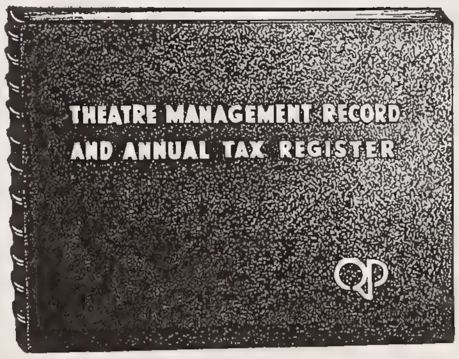
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interesting example of how the fluorescent lamp can be applied to produce large areas of low brightness for the foyer and auditorium. By appropriate choice of the color and density of the large cylindrical plastic sections used in the body of the plaque, a distinctive and pleasing area is obtained, the brightness of which does not interfere with the generally lower level of lighting desirable in the auditorium. The flat background lends itself to simple paint treatment to blend in with the foyer or auditorium atmosphere. The small cylindrical shield covering the central lamp may be of either metal or plastic, the choice depending largely on where the fixture is to be used.

Balcony Soffit Lighting

Lighting under the balcony requires special treatment. Here it is necessary to provide downward light but at the same time to exercise care that brightness does not contrast excessively with that of the soffit. A new material recently introduced called Louverglas is ideal for this purpose. Illustrated in *Figure* 4 is one type of suitable luminaire.

Louverglas is a plastic sheet in which very thin opaque strips are embedded to shield the fluorescent lamps housed within a luminaire from view at wide angles but still to allow the light to be directed downward. The louvers or thin strips may be obtained in white or color. When viewed from an angle the lower surface appears as a delicately tinted diffusing glass. The sides of luminaires of the type shown in *Figure* 4 may be finished in translucent lacquer to reduce the brightness and harmonize with the soffit. However, some light should be allowed to strike the ceiling surface around the fixture to minimize the contrast with the major portion of the ceiling. Fluorescent lamps because of their low temperature as compared with filament lamps are ideal for use with Louverglas.

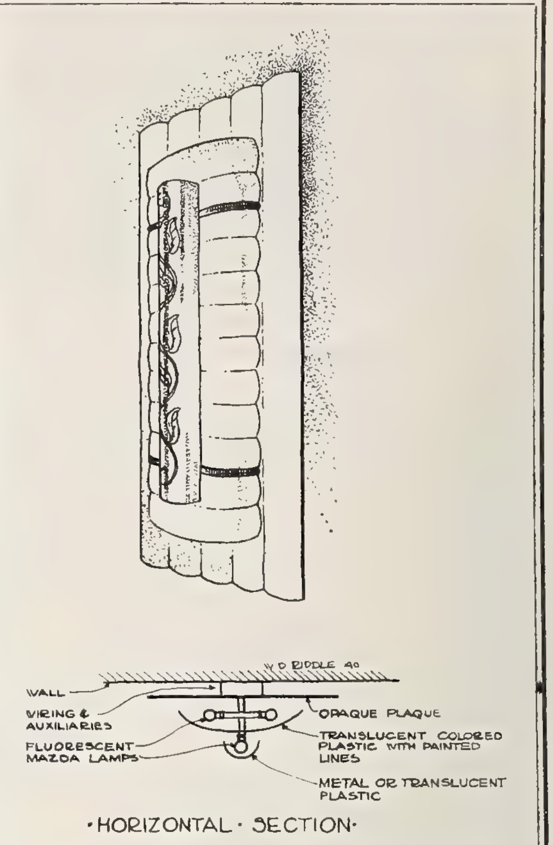


Figure 3.—Design for a decorative plaque suggested for either auditorium or foyer. The highly desirable large areas of low brightness are now possible by combining fluorescent filament lamps with plastic and other new materials.

The lighting ideas offered here suggest only a few of the many ways in which fluorescent lamps may be applied to enhance the attractiveness of theatre interiors.

[The authors are associated with Nela Park engineering laboratories of the General Electric Company. Mr. Cutler is in charge of the theatre lighting development work, and Mr. Channon is his assistant.]

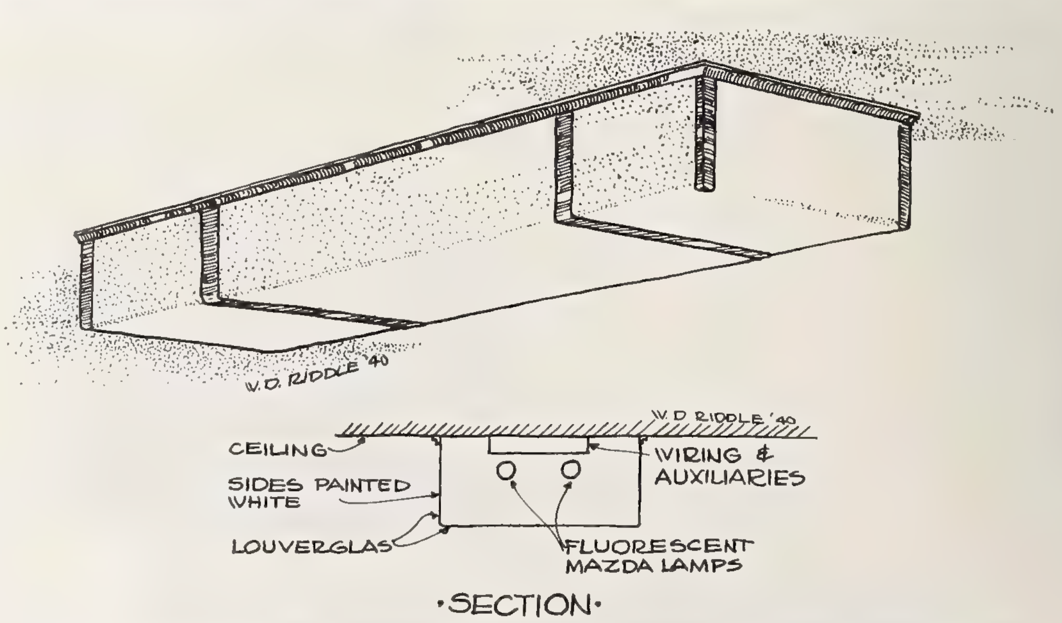
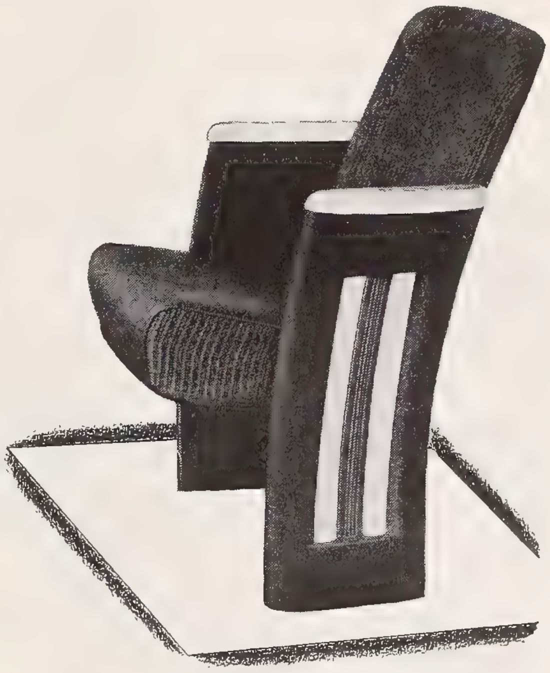


Figure 4.—Lighting fixture suggestion for use of Louverglas in balcony soffits. In this application, where downward light is desirable, but side light may be reduced in brightness, Louverglas in combination with mazda fluorescents offers many interesting possibilities.

THE SMART NEW IDEAL *Streamliners*



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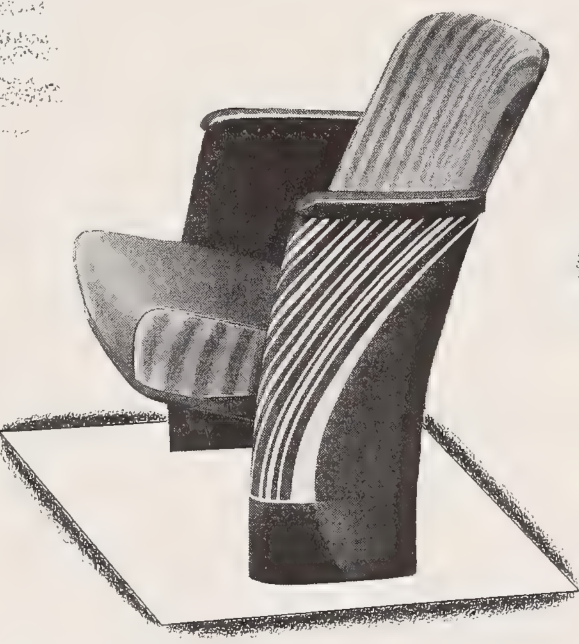
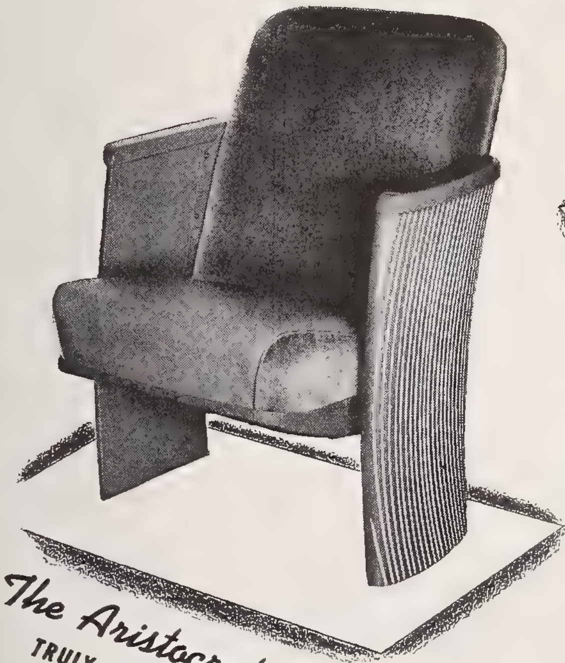


The Mercury
A STREAMLINED EDITION OF THE CHAIR
THAT HAS MADE HISTORY



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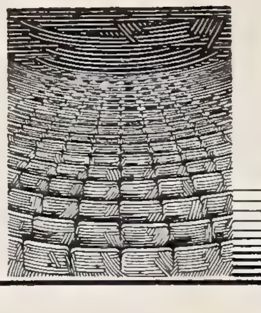

". . . no theatre can be better than its seating."

Chair Installation Precautions That Save Time and Money

- Offering a group of true stories, from the recent memory of one who was there — and each little yarn has its own moral

By J. J. SEFING

MANY VITAL factors that effect the proper installation of chairs are not always fully realized. A chair may be of the best quality, assuring comfort and durability, but if it is installed improperly trouble will arise sooner or later.

CASE ONE:

For instance, a job that was done about a year ago. The theatre owner completely remodeled his interior and also had a new concrete floor laid. Due to the expense of remodeling his interior, he decided to keep about half of his present chairs, since they were in fair condition; the balance of the chairs he purchased new.

This new concrete floor had a new and peculiar incline, which evidently the concrete man knew nothing of. The concrete of this floor changed about 5½ feet from the rear of the front. The concrete man marked off the concrete line with a light wood batten, which was inserted on a radius from wall to wall. In this way it was easier for him to follow the concrete of the floor.

After the floor was finished and the chair man started to drill for the bolt holes, it was found that at about every other row, the rear holes came directly in the crevice left by the removal of this wood batten. As a result, it was impossible to permanently anchor the chair standards to the floor.

This condition was brought to the attention of the concrete man and he, as an afterthought, said this would serve as an expansion joint in the floor. What he did not realize was that he *did* have expansion joints along the walls without having any in the floor itself!

Another thing was found—that the old chair standards would not properly fit on the new incline. In order to correct this, shims were installed under the legs. Due to the hurry of completing this chair job on time, improper shims were purchased. About a week after the installation it was found that most of the chairs were loose from their anchorage. On checkup, it was found that many shims had shifted under the standards, and where porcelain shims were used, they were cracked. The bolts that were drilled in this so-called expansion joint were entirely loose and it was impossible to use expansion shields in this situation with any substantial effect.

The only way to make a permanent anchorage of these chair standards, new and proper type shims were installed, while chemically treated cement was used to fasten the bolts rigidly in the floor. This theatre owner could have saved himself and others time and expense by checking beforehand these conditions.

CASE TWO:

Another instance: A theatre owner remodeled a theatre that was in a very run-down condition. After finishing the decorations, he found—or thought—that he could not afford to install new chairs. He bought secondhand chairs, which he was informed were in fair condition. In due time these chairs were installed, and it was noticed that the edges of the seats and backs were quite rough, while in some cases the plywood was peeled off. The chair man was instructed to sandpaper these rough edges to eliminate the possibility of tearing any garments.

On the opening night the theatre was packed with patrons, who were pleased with the new interior decorations. However, shortly before closing time several women appeared at the box office and complained that their stockings were torn in the theatre. One man even claimed that his trousers were torn. This theatre owner was frantic at the turn of events, especially on the opening night when he had to pay out money to please the customers. The next day the chair man was notified of this embarrassing situation and promised to go over the chairs again with sandpaper. Unfortunately, it was impossible to get these chairs in good condition, due to the fact that the plywood of the backs and seats peeled off or were torn off by some patrons. In disgust, the theatre owner decided to buy new chairs. In about a week these new chairs were installed, and after the installation it was found that the hinges on the seats would bind and not work smoothly. The chair man was notified and he informed the theatre owner that this particular chair was not made to be installed on a radius, but in straight rows. In this instance, the theatre owner was not familiar with the different types of chairs and for what use they are intended. He immediately contacted the chair distributor and was informed that they neglected to tell him that these chairs should be installed in straight rows. However, they agreed to furnish the owner with a hinge that would work on a radius if he agreed to pay half of the expense. Their contention was that this chair was being manufactured *at a price* which would not allow them to use a compensating hinge. This matter was finally thrashed out, but only after a lot of grief and inconvenience to the owner.

CASE THREE:

There was also the exhibitor who, in remodeling, had his wood floor torn out and a concrete floor put in its place. He decided to use his present chairs. After these chairs were installed, the theatre owner complained that many chair standards had worked loose from the floor. On a thorough checkup it was found where the bolts would not hold, the concrete was very thin due to the dirt fill underneath settling. What happened here was that the concrete man did not tamp down this dirt fill evenly and properly. When the chair man drilled for the bolt holes, he drilled completely through the floor, breaking out large chunks of concrete because there was no resistance to the downward pressure. To correct this condition on each bolt that was loose, the concrete had to be chipped out quite a bit and chemically treated cement put in.

Another thing was noticed—that in many places where the bolt holes did not *completely* go through the concrete, large pieces had worked loose by the bolts. It was found that this was due to the concrete being "green"—that is, not properly set. When this was told to the concrete man, he claimed that he had made a test and found the floor in good condition to receive the chairs. When pressed by the theatre owner to make good on this floor, he claimed he was not responsible as he was pressed for time due to the opening date set. This particular chair installation was finally adjusted only after a series of costly delays and annoying arguments.

[*The author has had wide experience in the laying out of equipment plans and in actual installation in theatres, both as an engineer with theatre supply organizations, and in association with theatre designers. He is now on the staff of the National Theatre Supply Co.*]

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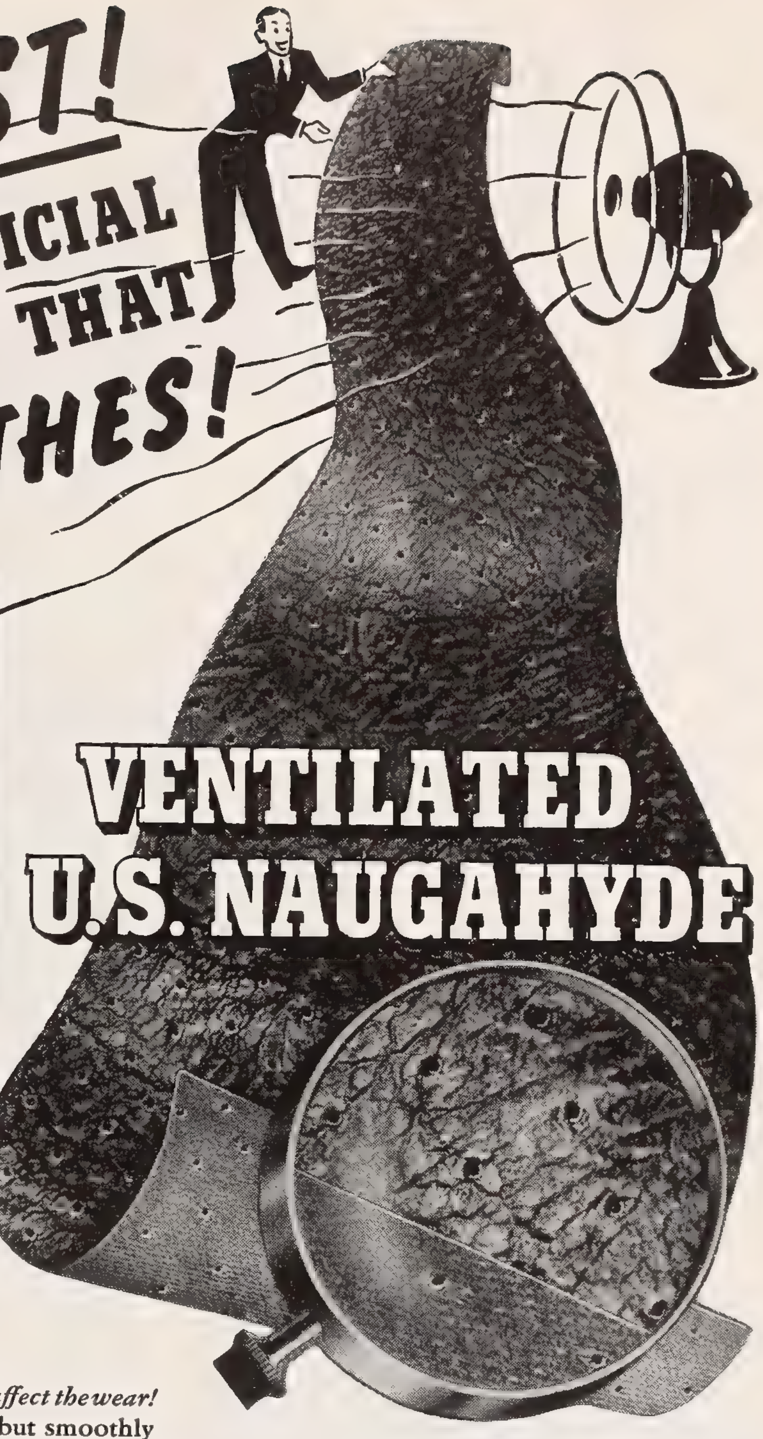

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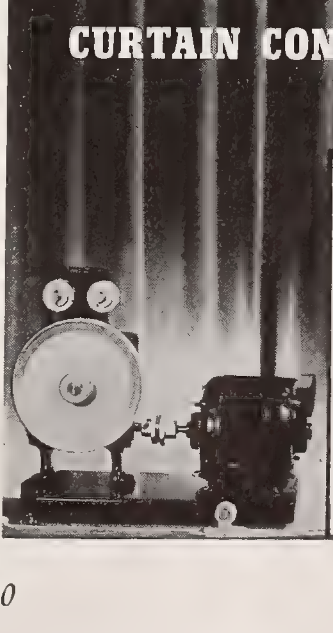

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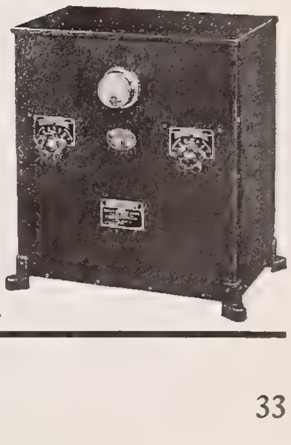

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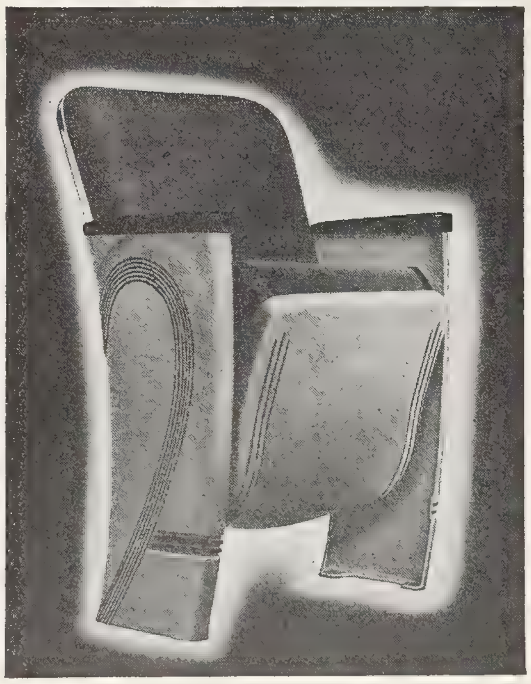
Notes on the Equipment Market

New Chair With Modern Styling

THE NEW model auditorium chair which the Irwin Seating Company of Grand Rapids, Mich., has added to its line, follows the more pronounced "streamline" effect to be noted particularly in the slight curvature of end standards, with these structural lines carried into the ornamentation.

The back is of full-upholstered type with steel back panel having an aluminum rim. This rim extends over the rear face of the panel to protect the enamel finish.



The seat has a coil-spring cushion. The bottom of the seat and hinge assembly is completely enclosed by a steel seat bucket; all bolts and nuts are concealed. Embossing on the seat bucket corresponds to the design on the end standard and may be finished in the same colors.

The hinges are of indirect compensating type, while the indirect bracket member is of malleable iron. The hinge operates on fibre bushings, which are die-swedged into the seat arms, and it is equipped with rubber bumpers to lessen impact on permanent up and down stops and generally to absorb jar.

The "Crusader," as this model is called, has a self-raising seat, with the balancing mechanism positioning the seat, when unoccupied at 15° from the vertical.

The chair is designed for shipping with hinges and seat buckets assembled. Kickboards are supplied, and all center standards are of H-steel. Filler panels are not included, but may be obtained.

Metal Reflector Booklet

AN INSTRUCTION booklet has been issued by Heyer-Shultz, Inc., on its metal projection arc reflectors. It is not a catalog or promotion circular, but has been written for guidance in the installation and use of this type reflector. Containing 31 pages, the booklet is of vest-pocket size. Many of the instructions are illustrated with diagrams.

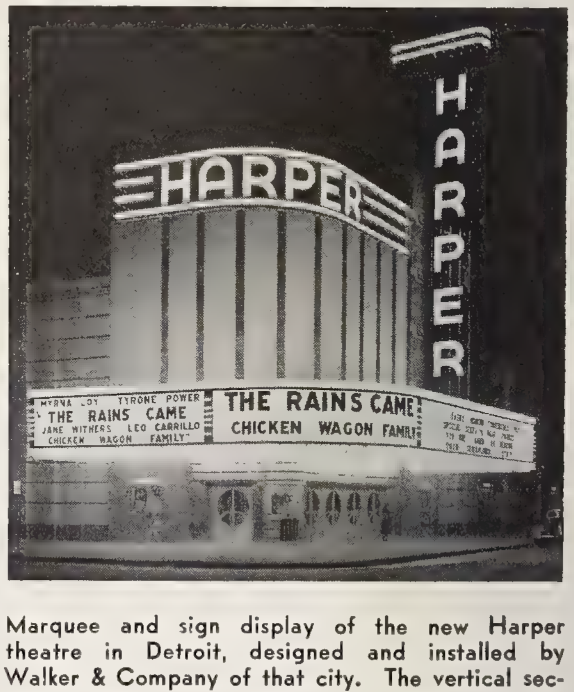
Projection Room Table

A NEW STEEL projection room table has been brought out by the GoldE Manufacturing Company of Chicago. This model is made in both 5- and 6-foot lengths.

The top is of heavy-gauge cold-rolled steel, and formed and reinforced at the corners. The 5-foot table has one drawer, the other size two drawers. Construction employs welding throughout. Legs are heavy angle iron and are welded to the body and cross braces. The top has a lip at the back to prevent tools, etc., from being pushed off.

Catalog on Mouldings

A NEW CATALOG has been issued by the Ames Metal Moulding Company, Inc., of New York, on its metal-covered mouldings for display frame construction, and snap-on mouldings for veneer and similar installation. All types are illustrated and described, while complete ordering instructions with respect to sizes and forms are given. Regular finishes obtainable are chrome, zinc, brass, copper, stainless steel, aluminum and bronze, while the staple metallic color finishes are gold, red, green, blue and black.



Marquee and sign display of the new Harper theatre in Detroit, designed and installed by Walker & Company of that city. The vertical section is over 54 feet high and 2 feet wide and extends nearly 8 feet from the wall. Letters are of raised porcelain enamel, cream color on a blue ground, and are lighted by green fluorescent tubing. The marquee is 119 feet long, carrying Adler silhouette-letter attraction boards for five lines of copy. The border is of cream porcelain enamel and has two rows of 10-watt yellow lamps separated by one line of green neon. The whole assembly is steady burning with the exception of red tubing in the headpiece, which has zig-zag animation, while the lamp illumination in the marquee border flashes to form a running border.

CLEANING

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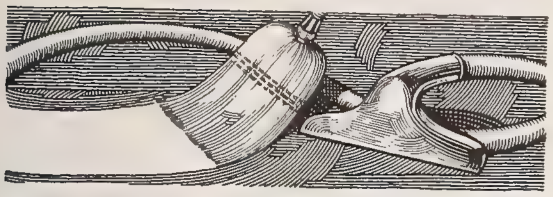
DEODORIZATION
AND SANITATION



The Regular Maintenance of Lobby and Foyer

• Stepping now inside the theatre in the second of a group of articles on cleaning, sanitation and related maintenance requirements

By S. BRAVERMAN

MOST PEOPLE still among the living have had the virtues of cleanliness drummed into them since childhood. For one thing, we today have been made germ-conscious, and germs are associated in the average mind with dirt. Dirt is many things—the word has a number of definitions; but all of us know what is meant by a dirty home—or a dirty theatre. It doesn't mean merely that dust has been allowed to collect. It means that in general the place is in disorder—something is where it doesn't belong. When we say a theatre is "dirty," we are usually covering a lot of territory. And most people today are quick to notice dirt.

In the same general classification is shabbiness. How people conduct their homes is their business, but the way a theatre operator conducts his theatre is the business of all his patrons, and the vast majority of theatre patrons won't excuse either dirt or shabbiness in the theatre. They expect something far different from theatre management today.

But as pointed out in an article on front maintenance in the January issue, good housekeeping in the theatre is not only a matter of appearance; it is also a means of keeping deterioration within normal bounds. Methodical and efficient maintenance therefore means long-run economy as well as maximum attractiveness. This is not said for the purpose of springing any surprises on the people who run theatres. We can't imagine anyone in showbusiness today who doesn't realize that keeping a

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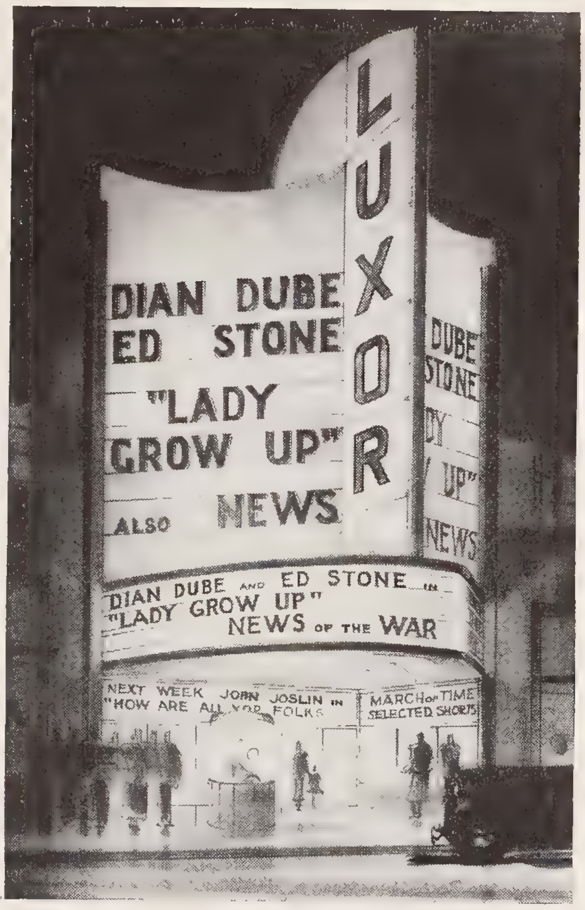
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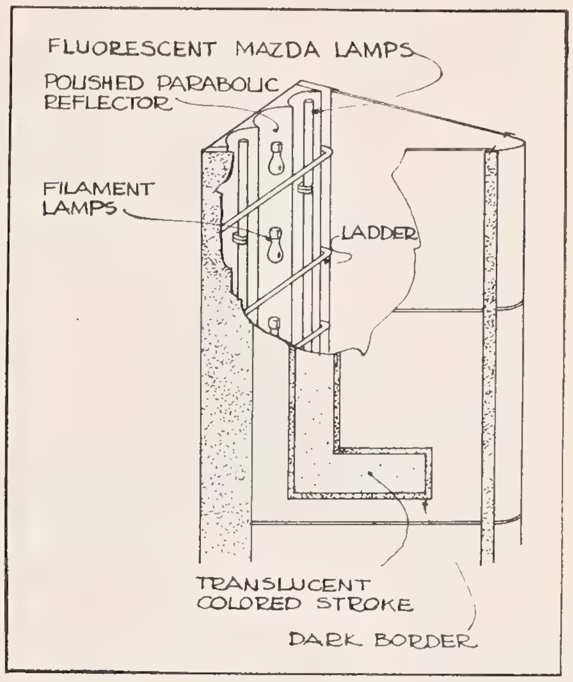
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LADDER
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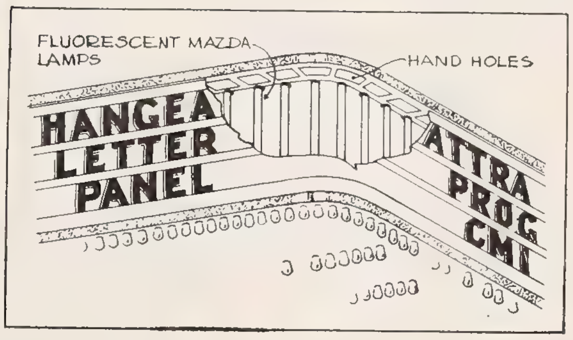
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HANGEA LETTER PANEL
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The two drawings show how G-E MAZDA F lamps can be used effectively for lighting the theatre front shown in the above illustration.

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building and its furnishings in good condition saves money. It is of course merely a matter of taking good care of property, so that it will give proper service for as long a time as possible. And yet, you can see in some theatres—

Well, to get on with our story. This article is concerned with the interior between the front and the auditorium. The area may include a lobby between the front and a carpeted foyer, with the lobby floor covered with rubber mats. The care of rubber mats was dealt with in the preceding article, however, so we need only to consider carpeting here in discussing floor covering maintenance.

Carpeting Cleaning

Vacuum cleaning equipment is of course indispensable for the regular cleaning of carpeting. We need not here go into the mechanical requirements of the machine itself—this and its own maintenance is another story. Suffice it to say here that to do a thorough job of cleaning the carpeting of a theatre every day, which of course should be done without fail, the main vacuum cleaning equipment must be either of central-plant or portable heavy-duty type.

All exhibitors are familiar in a general way with vacuum cleaning requirements: what many of them fail to realize is the value of a carpet sweeper for picking up loose dirt during performance hours. Staffs vary, but whoever is the person to see to such matters, be he a porter or someone else, he should keep an eye on carpeted traffic lanes for noticeable tracking in of dirt. Most material tracked in contains grit, which, if allowed to remain, will be tramped down in the fibres of the carpet, cutting them. A carpet sweeper is capable of removing such surface dirt, or at least the greater amount of it, and it can be used during operating hours since it makes no noise and does not require running an electric cord across the floor.

Gum should be removed as soon as detected—and not by pulling or scraping it off the carpet fibres, but by loosening it with gum remover. Carbon tetrachloride will do this, but gum remover mixtures (they contain carbon tetrachloride) are just as effective, somewhat cheaper, and do not evaporate as readily.

Carpet Shampooing

In the past the shampooing of carpet while on the floor has often been regarded as inadvisable unless the theatre were closed until the carpet was thoroughly dry. Now, however, carpeting may be conveniently shampooed on the floor with Carbona Soapless Lather, for with this method, if properly applied, the carpet is not soaked through to the backing, and the solution will dry in an hour or two.

This soapless lather is a concentrate, which is mixed with water—about 16 parts water to one part lather. A quick as well as effective means of applying the cleaner is a rubber mop

By using soapless lather, rinsing is unnecessary, as it leaves no soap scum or other harmful residue to dull colors or become rancid.

Shampooing of course gets rid of even the fine dirt that has become ingrained in the weave, as well as surface soil, thus reducing wear while at the same time renewing its decorative qualities.

Furniture Cleaning

The soft fabrics of foyer and lounge furniture should be vacuum-cleaned fully as often as the auditorium chair fabrics are cleaned, and cleaning should be accompanied by inspection for gum and soiled spots. Isolated spots on otherwise clean fabrics should be immediately removed (if possible) with a fabric cleaning fluid. One method is to wet the soiled spot with the fluid, then blot it up with an ordinary ink blotter. If this is not effective, use a rag, briskly brushing the spot in all directions and over an area three or four times as large as the spot itself so as not to leave a ring.

Then at intervals furniture fabrics should be given an all-over cleansing with the same kind of soapless lather and water liquid referred to for carpet shampooing. This will renew the appearance of the fabric, and by ridding it of grease and grime, substantially lengthen its life. How often this should be done will of course vary according to specific seasonal and patronage conditions, but it should be done whenever the fabric begins to look dull and generally somewhat soiled.

Leatherette Cleansing

Leatherette furniture coverings are to be regularly wiped off with a damp cloth, to remove all dust and surface soil. Every so often, following such cleansing, it is a worthwhile practice to give the fabric a light coat of a liquid wax (of a type certain not to injure the fabric). This will both protect the surface of the leatherette and give it luster. Wipe the fabric dry, however, so that none of the wax remains to get onto clothes.

Structural Parts

Metal parts of chrome and similar furniture are readily cleaned merely by wiping off with a damp cloth. Exposed wood naturally should be polished with a furniture polish, or a liquid wax, of a type that does not require too much rubbing to remove surplus that otherwise will collect dust, get on clothes and feel greasy.

Cleaning of Stairways

The only suggestions warranted here, probably (since it is understood that the stairway carpeting should be vacuum-cleaned daily), relate to matters that are frequently overlooked. Corners of treads, for example. These are not easy to clean thoroughly without some such implement as an "orchestra broom"—a whisk broom shaped and with a handle for just such purposes.

Another part of the stairway that sometimes is neglected is the step fascia—because it is not stepped on, it seems to be out of the path of dirt, but it really isn't. The sides and posts of balustrades are also wont to be passed up.

Incidentally, stair-cleaning time is of course the time to check for carpet tears and loose carpeting, not only from the point of view of appearance, but from that of hazard.

It is also a good idea to cast an eye along the wall of the stairway—people have a tendency to brush against it, swinging a purse, toying with a string of keys, etc., which occasionally inflicts scratches and discolorations.

Ceiling Area

Regular inspection includes keeping tabs on ceiling dust, especially in corners. Cobwebs in the making are not always easy to see—they must be looked for. The ceiling should be dusted often enough to keep the amount that adheres to the surface at a minimum, thereby reducing the rate of discoloration.

From an appearance standpoint, certainly, but also to get the most out of the wattage burned, lighting fixtures should be *kept* clean, no matter how often it is necessary to clean them. Lamps and glass bowls should be wiped off with a damp cloth (lukewarm water, slightly soapy and with a few drops of ammonia added). Metal parts should be similarly cleaned, oftener in summer than in winter, not only to restore their luster, but so that corrosion will not set in.

In the cleaning of screw-base type ceiling pendant fixtures, the porter should be warned to leave the bowl in the same position as it was. To reach some parts while standing on a ladder, he may screw the bowl around, then next time he may do the same thing, until finally the fixture is insecurely attached.

Cleaning of Walls

Walls should be dusted once a week. What further cleaning is necessary, and the method, naturally depend upon the finish. Painted (not calcimined) plaster may be wiped off with a slightly damp cloth. Wood veneers, etc., of course may be freely wiped with a damp cloth.

Bases and wainscoting of marble, or imitations of it and similar veneers, can be washed down with water containing *neutral* soap (having no free alkali).

Miscellaneous Elements

One finds in some lobbies or foyers such decorative objects as bases, boxes, jardinieres, often containing artificial flowers or vines. These are great little dust catchers and sometimes not easy to get at without stretching or climbing up a ladder. Nevertheless, dust looks as bad on them as elsewhere. It takes only an extra minute to include them, using a damp cloth on both the containers and the flowers.

(Incidentally, how about putting a 25-watt colored lamp in each vase or jardiniere?—and a row of 6-watt lamps of various colors in a strip behind the flower box? Some of you do, of course; but others don't, and it may not be a bad idea.)

Mirrors

Mirrors are not only susceptible to dust collection and clouding up from dust adhering to surface moisture, but fly specks show up on them as almost nowhere else. They should be cleaned often. A water-ammonia solution is all right. Dry-type cleaning powders make dust that collects at the edge of a frame or blows elsewhere in the room. A *liquid* glass cleaner, however, facilitates this job, perhaps even giving the mirror a brilliance not obtained with the water solution.

Display Boards

Boards on standards or easels for attraction advertising are frequently placed where the backs may be readily seen by outgoing patrons. Sometimes these are left unfinished, often with bent-over nails and patches plainly visible. Obviously it would add to the "atmosphere" of the theatre to paint the backs of these boards, either black or some color in harmony with the surroundings.

Outdoor poster boards are similarly allowed to look shabby. They should be painted at least every six months, otherwise they do more "un-selling" than selling.

One also sees from time to time display cabinets for dishes and other give-away's that need dusting or polishing.

Ticket Choppers

Some doormen have the habit of putting newspapers, etc., on and about the ticket chopper. The only object that they should be allowed thus to have around is a pass pad or time schedule.

Cigarette Ash Urns

A *sufficient* number of ash urns should be available to patrons so that there is absolutely no tendency to drop matches or cigarette butts on the floor.

With respect to urns, it is suggested that those who have not already adopted the practice, procure a strainer—one of the kitchen variety, of a medium mesh, 2 or 3 inches in diameter—with which to remove butts, matches, gum wrappers, etc., from the sand. They can thus be removed without removing any of the sand, which after all does cost something. In this way, and by washing the sand every so often to get the dust particles out of it, a supply of sand will last just about indefinitely.

[The author is now specializing in theatre maintenance, with headquarters in New York. He formerly was a theatre manager for several circuits, and has also been an independent exhibitor. He will continue discussion of interior maintenance in the March issue.]

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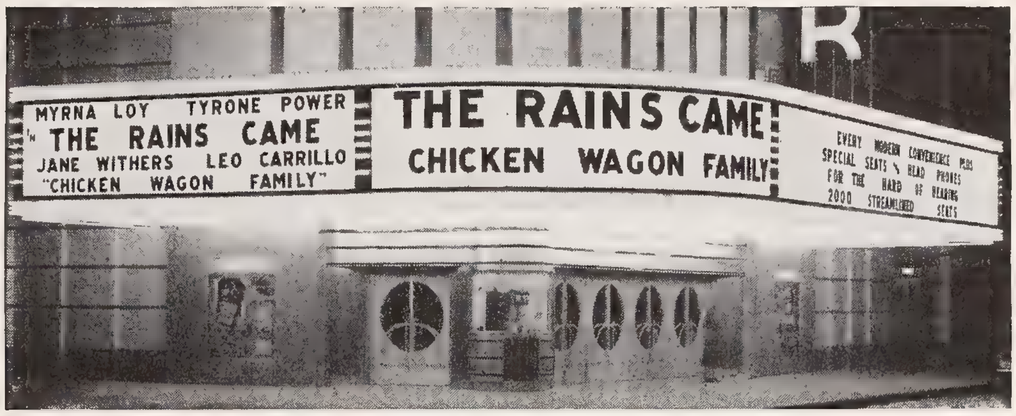
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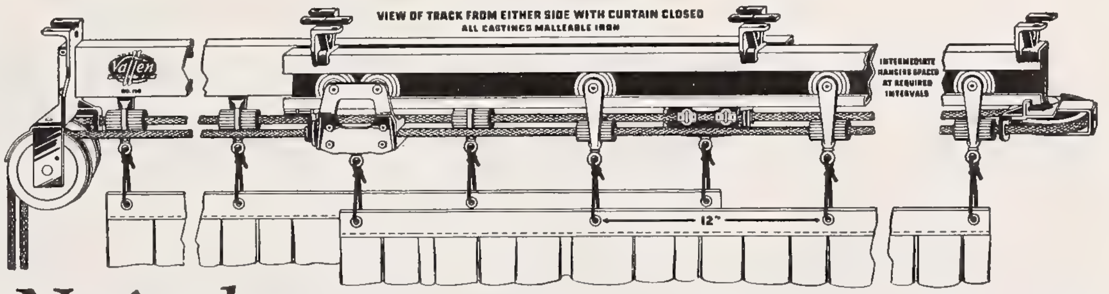
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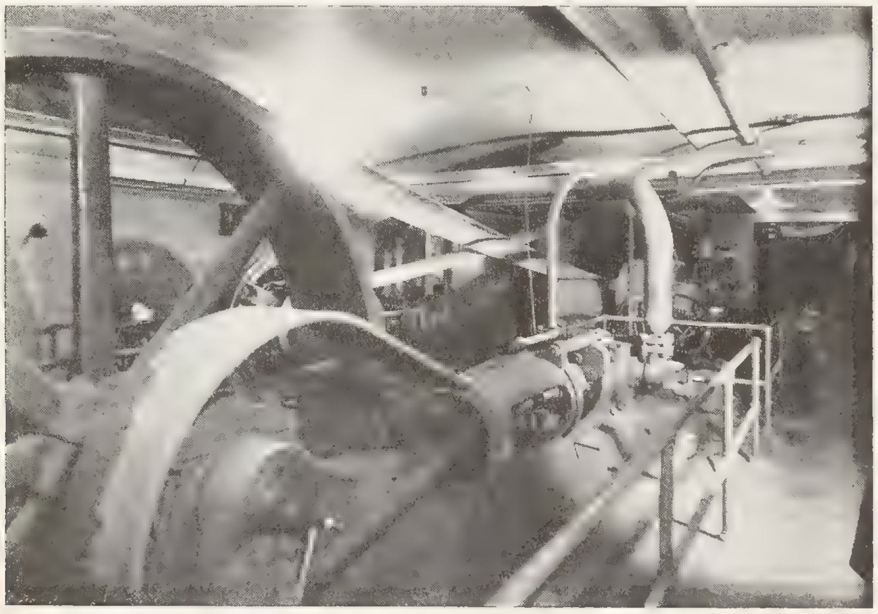
■ ■ ■

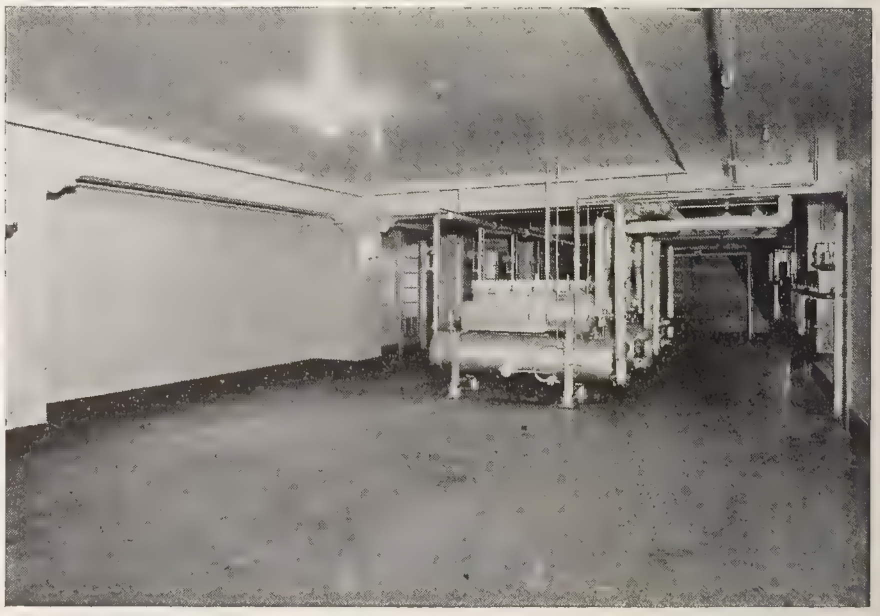
Air-Conditioning Advance: An Exhibit

¶ Comparing the new system of the State-Lake in Chicago with the one it has replaced

THE RADICAL changes made in recent years in air-conditioning methods and equipment design is demonstrated on a grand scale in the replacement of the system of the State-Lake theatre, 2,700-seat Balaban & Katz house in downtown Chicago. The system, in operation for a period including the hottest part of last summer, and with the condensing units occupying one-fifth of the floor space formerly required for corresponding equipment (see accompanying photographs), has never had its capacity taxed, while only three of the four refrigeration units installed have carried the load most of the time. It is estimated that the cost of operating the new plant is from a third to a half that for the old system.



The two original carbon dioxide machines in the State-Lake.



The four Westinghouse condensers in the same machine room.

The original installation was made about fifteen years ago (by the predecessors of the Kroeschell Engineering Company of Chicago, designers of the new system, then called the Brunswick-Kroeschell Company). The refrigeration cycle, which was that portion of the system replaced, consisted in two Kroeschell carbon dioxide compressors of 100 tons refrigeration capacity each. They were of horizontal design, with each powered by a 125-horsepower motor through a belt 16 inches wide, and each was equipped with flywheel weighing 7 tons.

Condensers were of the double-pipe, counter-current design. In accordance with practice at the time, all refrigerant channels were of extra-heavy piping, while evaporator coils were of 1¼-inch steel pipe electrically welded into continuous lengths. A cooling tower was also associated with these units to form the original cooling plant.

The two 100-ton carbon-dioxide refrigerating machines were replaced with four 40-ton Westinghouse units, using Freon as the refrigerating agent. These machines require 160-horsepower instead of 250, weigh 10 tons as compared with 83, and occupy only 200 square feet of floor space. The condensing machines are of hermetically sealed type, and each has its own evaporator unit, equalizing loading. Vibration has been so reduced by the design that no foundations for the condensers are required—they are not even anchored to the floor.

The use of four smaller-capacity units gives the new system complete flexibility, units being cut in or out according to attendance and other load factors, with fully automatic control. The new installation includes copper-finned direct-expansion coils, and a bank of Air-maze filters.

The State-Lake, built in 1922, has two balconies, large foyer and lounge areas, and many traffic corridors. It was originally erected as a vaudeville theatre.

Incidentally, while the original refrigeration plant was still in good operating condition when removed, it proved to have no salvage value whatever, so completely had air-conditioning practice changed as a result of advancement in engineering.

Why It Pays to Replace Old-Type Systems

(*Continued from page* 15)

horse-power per ton output *if your condensing water was as low as* 80°!

Now, let's look at the *Freon* compressor under the same set of conditions. With a suction (low pressure side) temperature of 30° the gauge pressure would be 21.05 pounds per square inch, and the discharge (high pressure side) temperature being 88°, the gauge pressure would be 96.4 pounds per square inch. Actually, the average operating range for *Freon* is 35 pounds per square inch, and 38° on the low side, with 136 pounds per square inch and 110°F on the high side. The electrical horse power requirements with *Freon* will thus range from only .9 to 1.2!

Actual Cases of Savings

During the past year a rather interesting conversion was made in one of the major theatres in Chicago [This is described elsewhere in these columns—The Editor.] where the carbon dioxide compressors were taken out and replaced with *Freon* compressors. At this writing a similar conversion is taking place in the Saenger theatre in New Orleans—carbon dioxide compressors (two duplex) rated at 300 tons output, each driven by a 250 horse-power synchronous motor, each motor requiring a 12½ horse-power exciter, making a total of 525 electrical horse-power. Because of the southern location the condensing water is seldom as low as 80°, and more frequently approaches 85°, making the maximum output tons about 207.

This equipment is being replaced with three reciprocating multi-cylinder *Freon* compressors which will total 225 connected electrical horse-power and which, due to special arrangements, will augment the capacity of the plant by nearly 30% and give a peak capacity for not less than three hours of more than 100% increase.

The older compressor jobs were installed at $500 to $600 per ton output; the *Freon* jobs are costing from $265 to $350 per output ton installed!

With the higher operating pressures of carbon dioxide, a trained engineer is required by local ordinances in most cities and because of those pressures, automatic controls are not practicable. With *Freon* the plant can be *completely automatic*.

From the standpoint of new compressor design, as compared with carbon dioxide and the early ammonia compressors that were sold for use with *Freon,* there should be no question about the advisability of discarding the old for the new.

I could continue to discuss this from the point of view of space requirements, maintenance costs on equipment ten, twelve,

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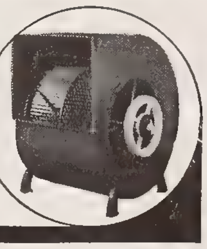

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and fifteen years old, and of operating costs, but all those savings should be apparent, especially to those theatre operators who are "sweating along" with out-moded equipment.

Water Cost Factors

Now, let us take a quick look at this problem from the standpoint of condensers and condensing costs. In the early days when the various cities allowed us to hook the city water service to our condensers, we ran up our water bill, but that was not so bad because those of us who had air-conditioning in those days had a new toy to play with and it attracted much attention. We took much of the business away from our competitors and we were sure that the plant was paying dividends even at the high operating costs.

Nowadays some cities demand that we do not use their water for our condensers, or else pay a special premium for it; our competitors have newer and more economical plants; air-conditioning is no longer new nor novel, and the problem of supplying those old double pipe condensers with from 6 to 7 gallons of not higher than 80° water per ton, seems to be costing a lot of money.

What Your Competitor May Have

Our competitor has a *Freon* job; he only requires 1½ to 2 gallons of 90, 95 or 100° water per ton output; his condensers are thin copper and the tubes in them have little fins that increase the rate of heat exchange between the hot gas and the water. Because of the construction, the new shell and tube condensers are easier to maintain at a higher degree of efficiency —we need merely remove the heads and rod them out as you would the barrel of your shotgun.

Or maybe that competitor has an evaporative condenser which holds his water costs to a minimum; at any rate, his condenser pressure is only 135 pounds per square inch, and yours, if you have carbon dioxide equipment, is 1,056 pounds per square inch, and it is hard to hold such high pressures.

This ought to speak for itself. It is really hard to add much more to it. You would not think of going out to race your neighbor in a 1924 car against his 1939 machine. The same applies here; bring your equipment up to the standard of today's then you will be on an equal footing.

Automatic Operations

Now, let us see what has happened from the control point of view. In the first place we have changed our point of view; we have learned more of the science of *comfort* cooling. Years ago, if it was 72° or 74°, we were happy because it justified the "polar bears" and the "icebergs" on the marquee and posters. Today we read on the warm days, "This theatre is scientifically cooled." Whether you know it or not, this implies automatic controls, and I will be frank with you—it is my honest opinion that if you have not got automatic controls you have no moral right to use that phrase on your theatre. I do not care how conscientious your engineer is, he can't be as responsive to rapid changes in conditions as a control instrument is.

Controls don't have to go out for dinner and thereby let conditions get bad; they don't have to have rest periods; nor do they fail frequently because of an upset stomach. Give them regular periodic inspection and cleaning and they will perform.

Operating Savings and Results

Fifteen years ago the control problem with the high pressures of carbon dioxide equipment and the delicate vapor balances of the rotary compressors were a headache. I have disconnected many of them and resorted to manual operation. During all the years, the equipment manufacturers have been improving compressors, coils and condensers, the control manufacturers have been making even more rapid strides in their specialized line. In fact, not only have controls been improved, but our idea of control and points of control have changed radically. The greatest improvements and developments in controls are being made right now. Some jobs which I personally laid out or supervised only three and four years ago are obsolete.

In important locations, those jobs are being brought up-to-date. In order that you may have an idea what complete control equipment costs in relation to the entire job, I am going to quote from my own records:

Job	*Tonnage*	*Cost Instal. per Ton*	*Control Cost*	*Total Cost*
A—	100	$207.65	$564	$20,765
B—	60	271.71	524	16,303
C—	120	267.57	672	32,109
D—	60	319.13	444	19,148
E—	75	279.61	423	20,971
F—	50	244.16	363	12,208

You see at a glance that proper control equipment constitutes a relatively small percentage of the total cost, and also a very small percentage of the cost per ton.

Proper control of a job actually *saves* money, but more important than the saving in electrical current is the fact that the complete value of the system is realized or reflected in the conditions in the theatre.

Please do not misunderstand me: proper controls cannot increase capacity if the job is under capacity, due to faulty or erroneous selection of design conditions; nor can controls correct bad air distribution if the duct system has been badly designed or poorly installed, or improper grilles have been selected for that particular job. In brief, good controls are not the answer to all the things that may be wrong with an air-conditioning system. But given a well designed system and intelligent selection of reputably manufactured equipment, it is penny-wise and pound-foolish to omit, for any reason, adequate automatic controls.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

REPAIR AND REPLACEMENT AN INDUSTRY-WIDE MATTER

THE other day a letter was received from a projectionist in Texas, who (asking that his location and name be withheld) reports this situation:

"This is a small town (2,500 inhabitants) and I have much trouble inducing the manager to supply needed parts for repair and other things necessary for good results. We receive many new prints upon which the emulsion is soft. After their return, almost invariably there is complaint by the exchange that they are scratched or that the sprocket holes were strained. I have asked different exchanges to send a projectionist here to see what luck he would have projecting green prints with projectors so badly worn. I know, too, I am not the only projectionist confronted with this situation.

"Would it not be a great help were exchanges serving a given territory to join in employing a competent man to visit all theatres in that territory at stated intervals, to examine the projection equipment and if found to be in need of repairs, to demand that they be supplied on pain of refusal of film service?"

Except for that last interesting proposal, the burden of this letter is not exactly new. Yet this must always be a live, timely matter. There can be no doubt but that in the end, far more is lost at the box office by refusing needed repairs for the projection equipment than the cost of the repairs would amount to, many times less.

Of course, one can **see immediately** a saving in deciding against making a repair, or replacing a piece of obsolete equipment. If a new part would have to be bought, we know it would cost, say $1.25, or $5, or some other fixed sum of money. Not spent, it is "saved," no matter what may happen to the equipment—or to the show! But the box office loss cannot actually be **seen** in any fixed amount, so it is hoped, such loss does not exist.

But it always does exist. Naturally, we are not so quick to blame a falling off of patronage on faulty projection or sound. They seem pretty good, and no patrons have complained, perhaps. No, the fault lies with the kind of pictures Hollywood is turning out—"just a lot of dogs!" Maybe we decide to lower the admission price—or to give away some dishes. But anything wrong with the theatre itself, its equipment, appearance, exploitation, staff courtesy and so on? No, the trouble is Hollywood—or the radio—or some sport or other activity that some of the public also enjoys some of the time.

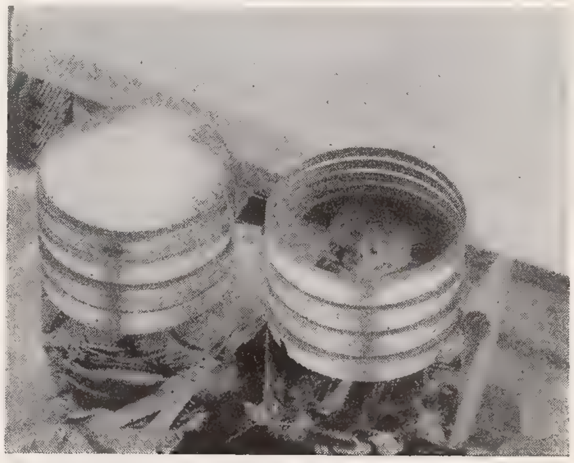
Yet another letter comes to my attention, this one from an Indiana projectionist. Inquiring about prices of certain accessories, he adds, "I have been unable to get the manager here to purchase them, after trying for a year, and I am not getting enough salary to purchase them myself. As we have no service, I am supposed to keep the sound in A1 shape, but cannot do it without proper instruments."

These things, of course, are not matters that concern merely individual box offices. A theatre not only sells certain pictures; it is selling **the motion picture**. And low operating standards give the motion picture a black eye, making it just that much harder for the motion picture to maintain its public.

BETTER PROJECTION PAYS

Transmission of Light Increased With New Lenses

PROJECTION LENSES utilizing a new principle in the reduction of light loss, said to increase screen illumination by from 15% to 40%, have been developed by the Bausch & Lomb Optical Company. Essentially identical in design and construction with the company's previous projection types, the new lenses have extremely thin, transparent coatings on all glass surfaces in contact with air. These surface films increase lens efficiency.



Comparing uncoated and new type lenses. Shown resting on a still from "Gone With the Wind" are two groups of lenses, each having four elements of the same type of glass used in Super-Cinephor projection lenses. Note reflections prevent seeing picture through the uncoated lenses at left, while the coated type at right clearly transmits the image.

Although the practice of coating lenses to minimize light loss is very new, the knowledge that thin films of material on the surface of a lens would produce that effect is nearly half a century old. The practical problem has been how to obtain a layer of chemical film, or of tarnish, of the correct thickness, and permanence.

The coatings used on the new B & L

projection lenses have a thickness of, very roughly, 6/1,000,000ths inch, or ¼ of a wavelength of light. They are of two types. Inner surfaces, which are less often cleaned, are etched with a metallic salt of hydrofluoric acid. Outer surfaces are corroded or tarnished by a process which disintegrates the glass as such, leaving a film of pure, tough silica.

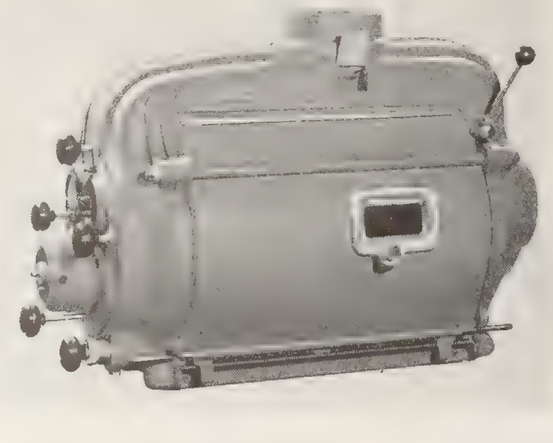
The extent of improvement in light transmission efficiency which can be realized by this means, depends partly on the structure of the lens system used—that is, on the extent of the losses previously present. A good uncoated lens is rated at a loss of from 4% to 6%, resulting from reflection of light at each of its glass-air surfaces. The total reflection loss in a lens assembly is therefore related to the number of glass-air surfaces it contains. In some cases, it is said, the new coatings reduce the loss per individual surface from 4% or 6%, to as little as four-tenths of 1%. In view of the number of glass-air surfaces present in a lens assembly light increase is considerable; also, focus is sharpened.

High-Intensity D. C. Lamp Designed for Small Theatres

A MEDIUM-CAPACITY, high-intensity projection light system, comprising a lamp associated with a specially designed power supply rectifier, has been brought out by The Strong Electric Corporation of Toledo. Intended for theatres with screens up to 18 feet wide and of seating capacities between 400 and 900, the new lamp delivers an output rated at approximately 2,000 lumens, or close to double the light obtained from the low-intensity equipments which many such theatres still use.

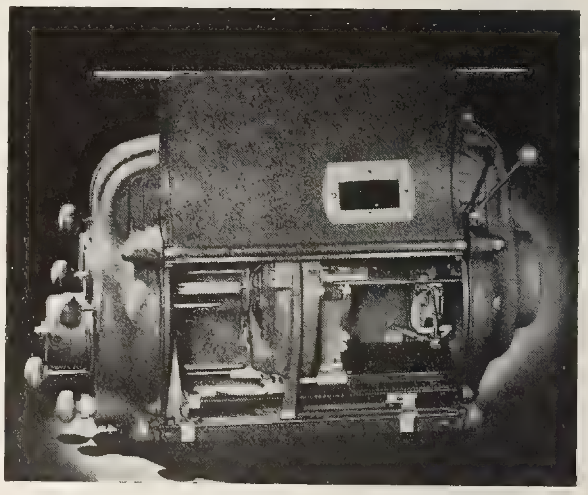
The lamp, called the "Strong Utility High," is of the reflector type, incorporating an 11⅜-inch mirror, and drawing from 1 to 2 kilowatts from its associated rectifier. Under normal operating conditions the drain at the arc is placed at 40 amperes, at 27 volts, and the rectifier current requirement is from 17 to 18 amperes from a 110-volt a.c. line.

The new Orotip C carbon, developed as a type which will not form carbide at its tip when operated at low current densities, is used in association with a standard low-current high-intensity 7-mm. carbon. Consumption has been observed to average 4.8 inches per carbon per hour.



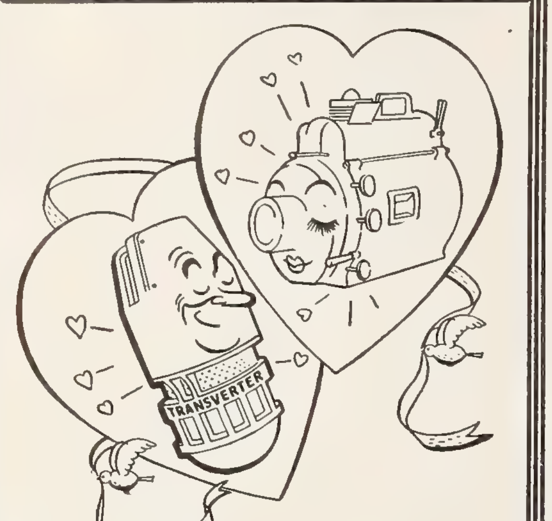
Magnetic control of the arc is intensified by introduction of a small ash guide of ferrous metal directly beneath the gap, thus concentrating the magnetic flux directly on the flame. The magnet itself is located behind the reflector.

Arc feed is controlled by a specially designed, relay-less motor, the field of which is wired in series with the arc. Arc and field winding together constitute a shunt across the motor armature. Under those conditions the arc acts as an automatic field rheostat controlling a d.c. armature's speed; when the arc current declines the motor speeds up, reducing the gap width until the arc current (and therefore the field current) return to normal. If the gap for any reason shortens, the excess current, acting through the motor field, slows the armature, reducing the rate of carbon feed until proper gap is restored.



The lamp is equipped with a guide for measuring unconsumed carbon lengths and for quick location of the gap position during trimming; the arc is struck by moving a control associated with the carbon guide. All other controls are grouped at the rear. These include knobs for vertical and horizontal adjustment of both the arc position and the reflector. This latter is placed 30 inches from the aperture, is rated at 4 inches working distance, magnification 7.5, optical speed f/2.5.

The associated rectifier unit is equipped with a transformer having a core specially designed for accurate control of the arc at the low current densities employed and said to assure stability of operation, at those current densities, when the flame encounters hard spots in the carbons. It utilizes four 15-ampere rectifier tubes. Inasmuch as the total amperage drawn from the rectifier under normal conditions is only 40 amperes, these tubes are underloaded, which reduces deterioration of their filaments and makes for longer life.



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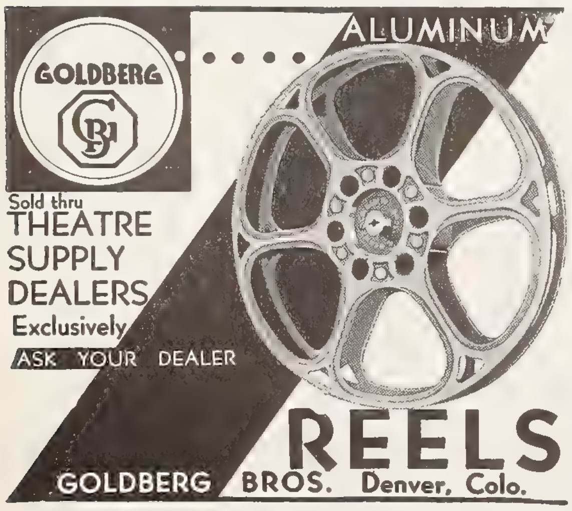

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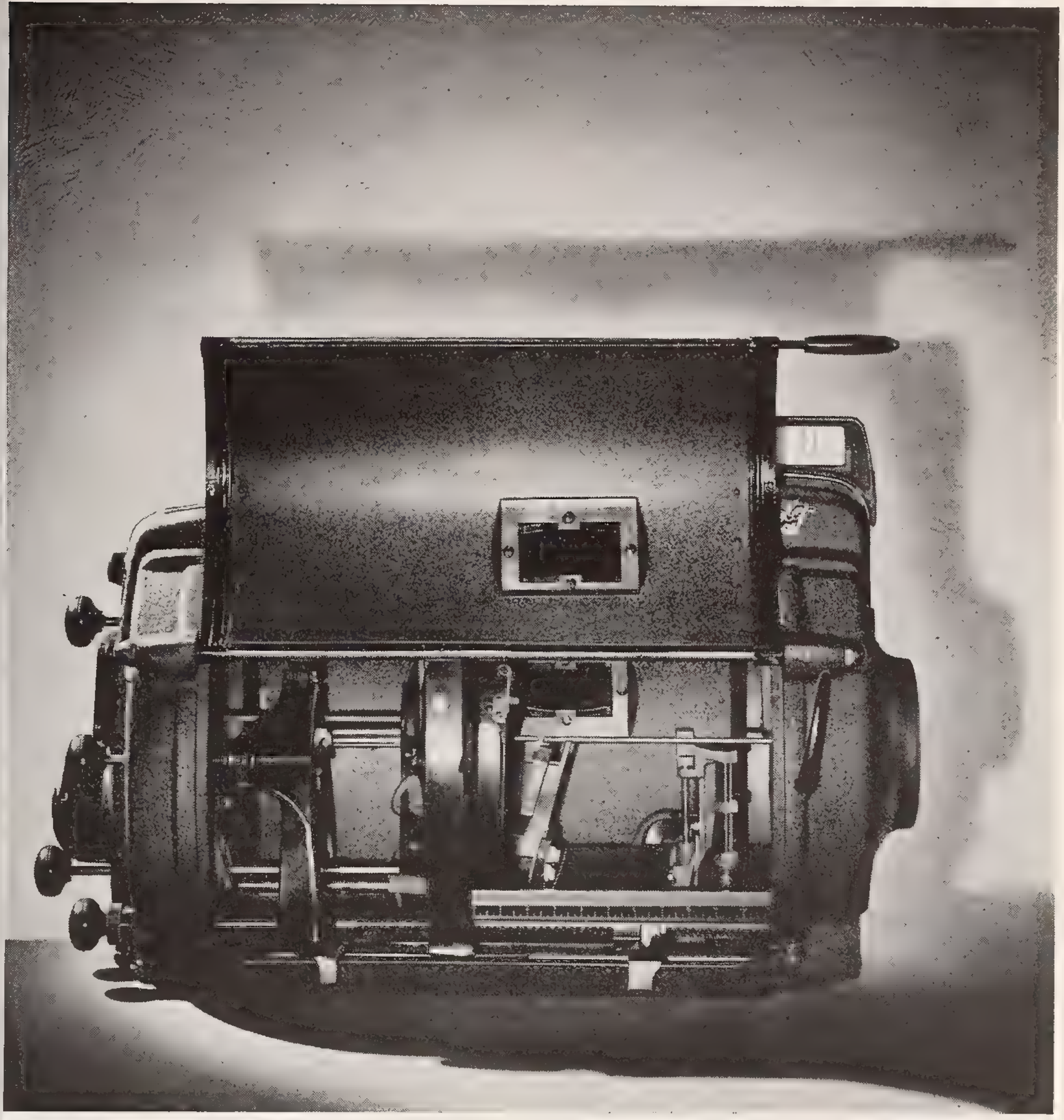
Although the Simplex High projects twice as much light as the low intensity the over-all operating costs are only slightly higher, because, this new arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7 m.m. suprex positive carbon burns for at least two hours.



THIS *Simplex High* projects the snow-white light characteristic of the high-intensity arc which is so necessary to the projection of colored pictures.

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ANOTHER EXAMPLE OF Simplex ENGINEERING EXCELLENCE

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

How Local 349 Serves Theatre and Industry

THE CONSTRUCTIVE policy of Local 349, Lima, Ohio, and how it works is described in a letter recently received from Theodore P. Hover, Lima projectionist. He writes:

"Local Union 349, IATSE & MPMO, this city, is quite proud of our past record of keeping the show (and a good one, too) on the screen with a minimum of breaks in either sound or visual projection. In addition to our well-established program of cooperation between our members, local radio parts dealers, electricians and local machine shops, our union is largely composed of men from among whom ideal projection staffs may be selected.

"As you are aware, we have three projectionists in each theatre. Under our set-up, at least one man in each theatre staff has sufficient engineering knowledge, for example, to design, say, an amplifier, and with this amount of engineering knowledge, trouble-shooting becomes a relatively simple matter, easily and rapidly performed. The close spirit of co-operation between our men and the service engineer makes a combination rather hard to beat.

"As a matter of courtesy, we immediately report any break-down occurring in the sound equipment of any of our theatres, though I can truthfully say we have, up to now, without exception had the sound on again before the service engineer arrived.

"We also endeavor to place at least one man of 'ace' calibre in mechanical ability on each theatre projection staff. He must be able to take care of any mechanical trouble or break-down as well as it can be done without new parts, sometimes not immediately available.

"The third man usually is a sort of jack-of-all-trades, possessed of good working knowledge of every branch of projection work. Having the co-operative assistance of both circuit and independent theatres of Lima, we have been able to carry out a program of effecting repairs before the actual break-down occurs, with the result that over a period of years I believe our projection room overhead is outstandingly low, while both screen and sound results are above the average.

"I might add, the activities of some of our members is not confined to the theatre. At least two of them maintain rather elaborate experimental laboratories (which you visited on your last stop here) for experimenting and working with sound, while two others have very excellent machine shops in the basements of their homes."

I commend this letter to the attention of local unions everywhere. When a union has the power to, and does, oblige exhibitors to employ none but their own members in the projection rooms of theatres, as a matter of common sense, fairness and justice to all concerned, the union has an obligation to supply those exhibitors with thoroughly competent projectionists, in all that honored title implies.

Nor can any justifiable excuse or reason be offered for failure so to do, remembering that the exhibitor is not the only one to suffer through lack of complete competency. In addition, there is the public, the producer, the equipment designer and manufacturer—in fact, just about everyone having any connection with the motion picture industry.

It's Up to Exchanges To End Film Marking

WHILE ABUSE of prints by the infliction of totally unnecessary changeover cue remarks has decreased, in some sections the outrage continues. Guy C. Black, projectionist of the Plaza theatre at Lyons, Nebr., submits a clipping from a new print in which three deep scratch marks have been inflicted in three successive frames, the marks extending halfway across the frame. As though this were not sufficient, on the opposite side of the three adjoining frames is a wide pencil mark in the form of an X, extending across each frame.

Brother Black rightfully says, "It is my personal opinion that if men perpetrating such outrages can be located, they should be *kicked* out of both the theatre and the profession!"

He adds, "Prints in this section are being thus mutilated so that it is impossible to project one until a complete check-up of reel ends has been made and a lot of these hideous markings removed. I have taken this matter up with the film companies but have been unable to secure any action. If they don't care a damn about how their productions appear to theatre audiences, they might at least give some consideration to projectionists who do."

I have treated of this matter very many times, pointing out the fact that such outrages *can* be stopped, but only completely in one way: *All exchange inspectors must clear all their reels of such markings.* Thereafter they should carefully inspect all reel ends and report to the manager any markings found, the manager then taking the abuse up with the theatre manager to insist upon its termination.

By the time a theatre manager receives a few such protests the abuses, I think, will cease in his theatre.

We now have quite a few exchanges where such abuses are not tolerated. May their number increase.

The Old Question: How To Learn Projection

IT IS A dull week that does not bring from one to half a dozen questions similar to that just received from Roy W. Garber, a Virginia man. He writes:

"I am considering taking a course in projection from a trade school which claims to give very complete training, not only to teach one to operate the equipment, but in the matter of repairing and adjusting it. Would you advise taking the course?"

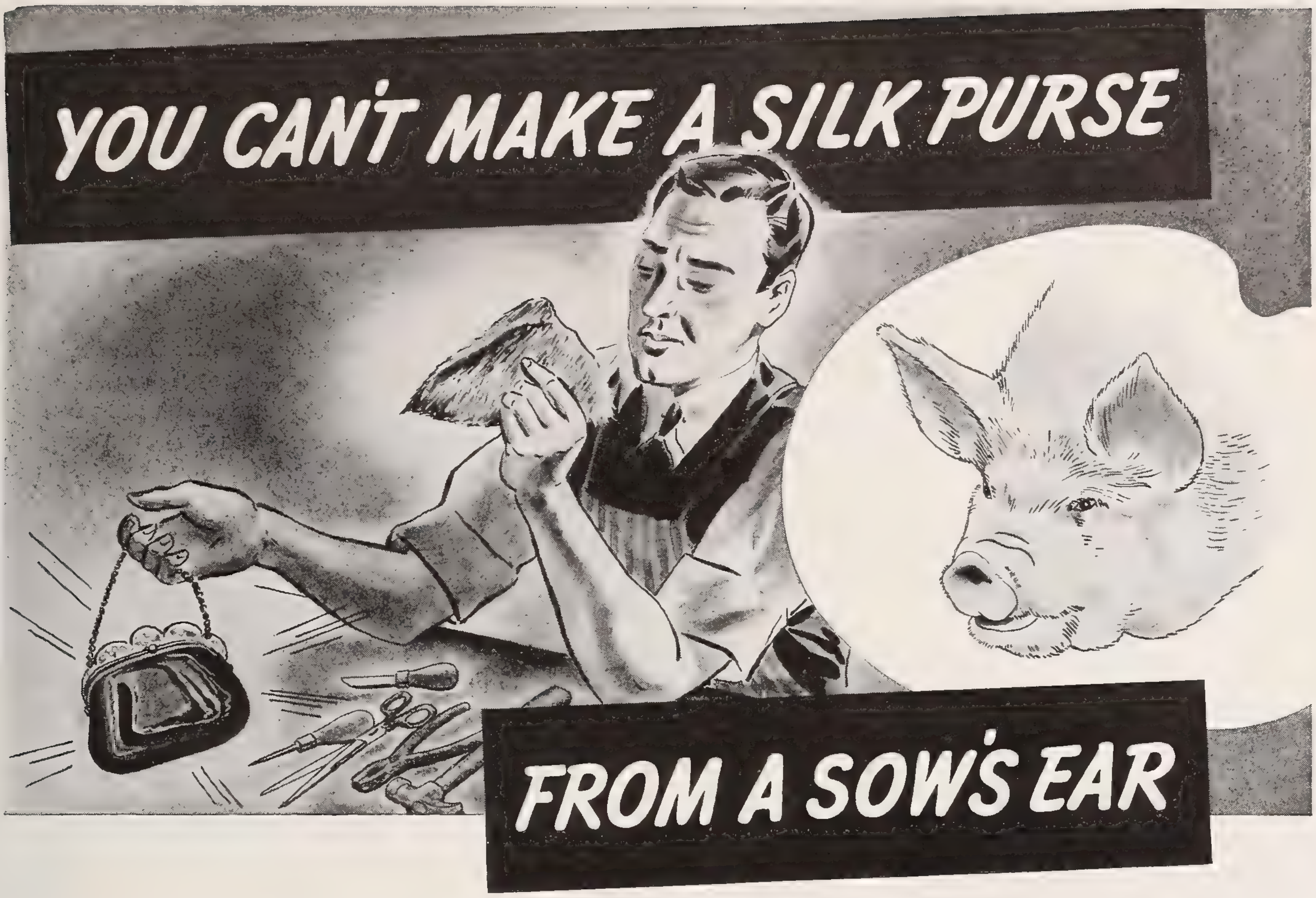
Once more, after years of saying it, no!

A trade school might teach one to adjust a projector, also to make some minor repairs. It might teach one to thread a projector and do some other similar things, but such matters are incidental. A trade school likewise might teach a man how a locomotive is run, but it could not teach him how to run that locomotive safely in regular traffic, or all those other things encountered in service "on the road."

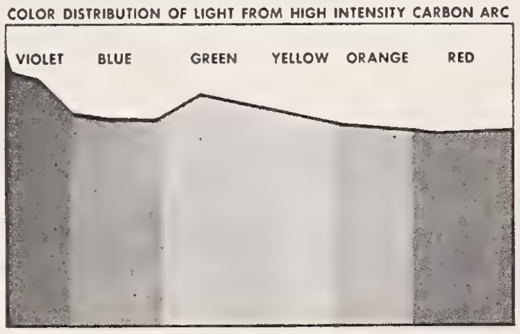
The same thing is equally true of projection. A student might be told about certain functions *incident* to projection, but when he took his place in a theatre projection room he would find he was far from being a competent projectionist. He would meet many situations he could not handle satisfactorily, if at all. If he attempted to secure a position in a city, large or small, he most likely would find that to do so he must first join the union, and unions no longer are willing to accept projectionists so "trained."

There is essentially but one way to become a practical *projectionist, and that is to serve an apprenticeship in some theatre, meanwhile studying.* My advice in these matters is, get a job in some theatre, no matter in what capacity. Then start studying the business in all its phases. Get acquainted with the projectionist, make him your friend. You will thus be enabled to pick up many practical pointers, which, combined with study, will start you well upon your way to a projection room.

When you finally get there, if you have really applied yourself you will really *be* a projectionist. Takes time, yes, and real effort. However, in this case the longest


YOU CAN'T MAKE A SILK PURSE
FROM A SOW'S EAR

. . . and you can't show color features in natural hues with unbalanced light



● The audience sees on the motion picture screen only those colors that are present in the projection light. If certain colors are absent from the light, the dye on the film can't put them on the screen. Excess of certain colors likewise distorts the natural hues of color features. ● High intensity carbon arc projection assures an evenly balanced light with all colors present in essentially equal intensity. This is apparent from the chart of color distribution here shown. ● This is the quality of projection light for which color film is processed. It is the only quality of light that gives *natural* color reproduction.

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way 'round is the shortest. "There is no excellence without great labor."

Incidentally, Mr. Garber, you might use the money you would pay a school to buy the projectionist a dinner occasionally. You may find that one way to a projectionist's knowledge is through his stomach!

A Projectionists' Own Survey of Projection

LAST FALL J. R. Prater, projectionist of the Congress theatre at Palouse, Wash. (also a partner in its operation), motored approximately 6,000 miles, to attend the fall session of SMPE and, so he says, to visit me. Now back home, he has written me his observations on the trip.

Probably the main point to be gleaned is that there still is a large percentage of our theatres in which top-quality projection, or even passably good projection, is rendered impossible because too many managers, due to a false idea of economy, refuse to supply what is necessary to maintain projection equipment in proper condition. Mr. Prater writes:

"I visited a goodly number of projection rooms between the two coasts. It was a genuine pleasure to find many projectionists splendid, capable men. It is a highly regrettable fact, however, that some of them who were able and eager to produce better results could not do so because of what they had to work with. These men could not be justly blamed for an inferior presentation of the picture.

"Most of them were, or at least, *had* been eager to improve the results, until they discovered they were butting their heads against a stone wall of managerial indifference. I also found many cases where the projectionists had taken real pride in keeping their equipment in perfect working order, with the managers willing to supply things necessary to do so.

"Many of the men had taken the trouble to point out places where improvement or greater efficiency might be accomplished, but had received neither thanks nor cooperation from the management, or at least too little to enable them to proceed, they told me. This was especially true of circuit houses that are operated by "remote control."

"Another highly injurious effect too often set up by both managements and unions is that no projectionist may feel assured of the right to stay on his particular job as long as his duties were performed satisfactorily with the results delivered all that could be expected from the things provided him to work with. As a logical result, men working under this unsettled condition invariably did not care to exert extra effort to improve projection. They might expect replacement or transfer at any time, regardless of the excellence of the performance. Such a condition, in the very nature of things, engenders a what's-the-use" frame of mind. True, the show goes on in spite of such things, still the lack of competent, conscientious work becomes increasingly apparent, with unquestionable, though seldom realized, loss at the box office.

"The focus is not maintained at razor sharpness, as it might be with most films. Oil smeared films are received and projected without protest, or even comment, and so on through a long list of small faults, because of the 'I-should-worry' attitude of the man who knows he very possibly will not be there tomorrow.

"Viewed individually, many of the faults are not serious, but collectively they are. Each represents a bit of loss to the public. Viewed collectively, they represent a large one to the box office. Moreover, as the 'I-should-worry' attitude advances, efficiency of operation drops off, and this may, and usually does, continue indefinitely without detection.

"In closing, may I offer this tip to exhibitors: Many of the best men now in the projection field, according to my observations, are already looking around for other fields offering greater opportunity for brains and ambition than is offered by projection. It is certain that unless projection soon recognizes and appreciates the value of the work of really sincere, able projectionists, many of that calibre will soon be in other fields.

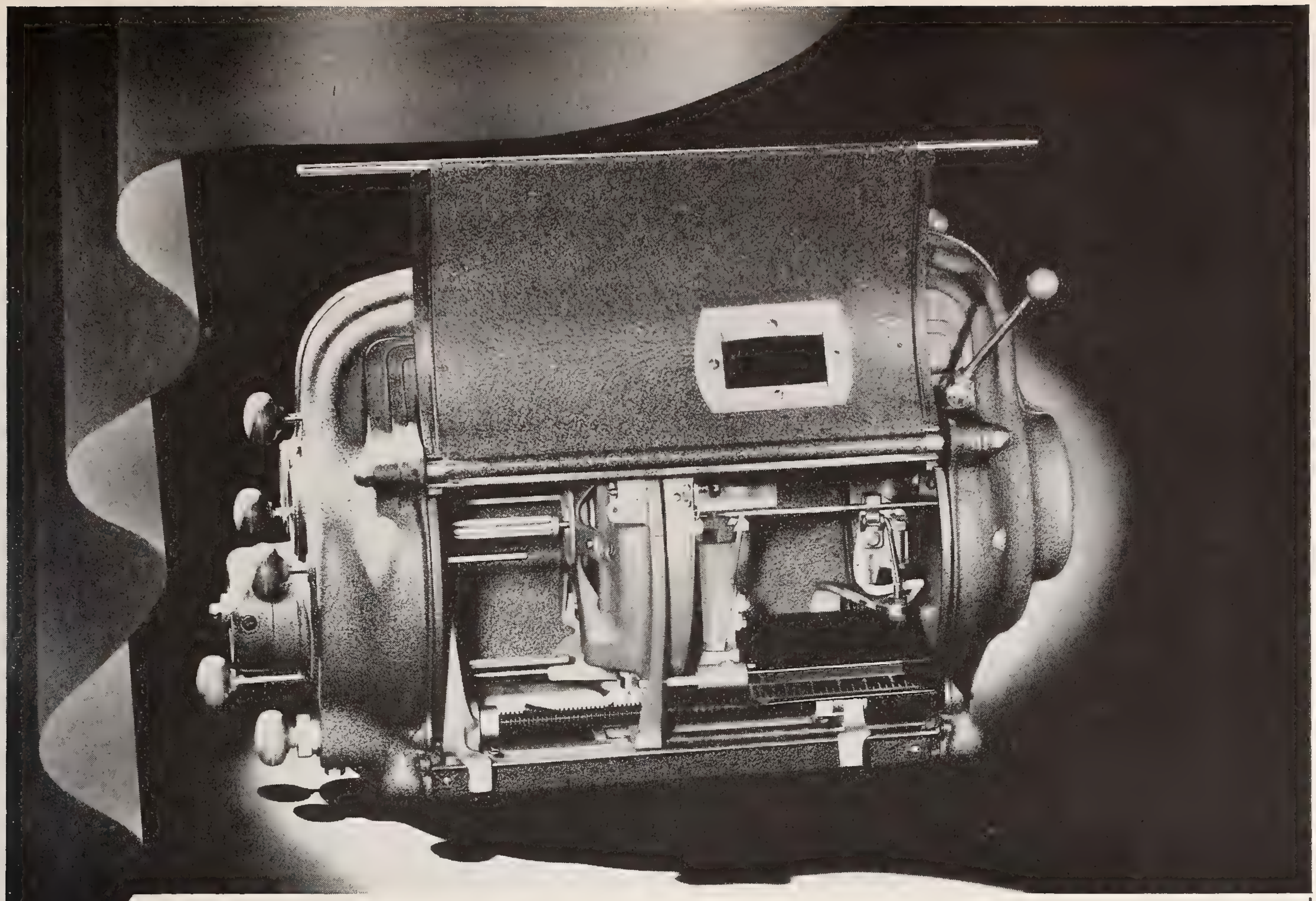
Factors in Deciding Mazda Suitability

HERE IS A subject apparently still too little understood by theatre men. O. F. Craig, manager of the Royal theatre at Newark, Ark., asks, "Can we get a good picture using a 900-watt, 30-volt Mazda light source? We now use a 900-watt Mazda on a 60-foot projection distance, but desire to make our stage deeper and locate screen at its rear. Have heard it is impossible to get a good picture with such a light source at any distance exceeding 60 feet. We therefore apply to you for information."

Which is gladly given. First, as to distance, considered as such. We are told by the scientific fellows that, using a telescope, we can see stars located one million light-years away, the latter being the distance traveled in a year by light, which speeds along at 186,000 miles per second. Thus, we see that light actually travels at least 334,800,000,000,000 or almost 25 trillions of miles through space, plus 50 miles of our atmosphere, to the earth. [We hope he's right, but if F. H. thinks we're going to spend our time checking him up on his arithmetic when he plays with figures like that, he's sadly mistaken!—YE ED.] Why, then, worry about a matter of 20 or even 100 added feet in a theatre?

Of course, especially with Mazda, the light source is located relatively close to the converging element and therefore has an optical system that causes a more heavy divergence beyond the aperture. If, therefore, the working distance (distance from aperture to first surface of projection lens) is too great, it is very possible the beam of light from the aperture will overlap the lens and that light loss will occur.

The thing to do is obtain a projection



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This necessary doubling in light over the low intensity has now been made possible at an increased combined current and carbon cost of less than 2 cents per hour, through the development of a perfectly balanced and coordinated lamp and rectifier unit of intermediate capacity which exactly fits the needs of this class of theatre.

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lens of the focal length that will be required, focus the light upon something located where the screen will be and see whether or not all of the light beam enters the lens. If it does, there should be no difference between the picture you now have and the one you will get, projection lens quality and other things being equal.

It is not the added distance that should be worried about, but the efficiency of the projector optical system, provided the screen surface reflection power be not altered.

Further Observations On Intermittent Flicker

FROM Frank R. McLean, director of projection for the Sparta Theatre Circuit, Coulterville, Ill., I have this letter:

"For years I have followed your writings and now am moved to contact their author. The article, 'A Curious Case of Intermittent Flicker,' in your Comment, page 42, December issue, interested me deeply. May I be pardoned for taking issue on one point of your comment on the trouble therein described, namely, 'a flicker occurring intermittently'?

"You name current pulsation caused by rectifier action as one possible cause of the trouble. According to my own view, the type of shutter being used would be a more probable cause. As you well know, no screen illuminated by an intermittently interrupted light beam is wholly without flicker, though the same may be reduced to the point of invisibility when projecting the average print at present-day speed. However, the close observer can detect it if the projector is projecting white light—no film.

"Of course, as you say, there is a possibility that low-cycle current may be at least partly responsible, but as I see it, the 48-cycle pulsation of the light beam resulting from the two-blade shutter would be far more visible than would 50-cycle pulsation caused by a full-wave rectifier fed by 25-cycle current.

"Regarding the special shutter mentioned, this type is being used with satisfactory results by many theatres in this section, including Sparta Theatres, Inc. However, they are not perfect, being in effect a modified one-blade shutter, due to the fact that one of their two blades intercepts more light than the other.

"With prints of average density the effect is not noticeable; with those of less density, particularly in scenes having large areas of clear film, a visible flicker appears. However, after watching such a scene for a time the effect seems to disappear, except when it is deliberately watched for, as Mr. Jackson doubtless was doing. If he desires to obtain more light from his present light source, let him try the following experiment:

"Remove the metallic shutter blade from its hub, lay it on a sheet of stiff, white cardboard, such as business cards are made from, mark its outline upon the paper and cut it out, disregarding the wire rim that joins the outer ends of blades.

"Blacken this paper blade with ink and install it in the shutter hub. Install the whole on the projector and set it correctly. Such a paper blade will stand up surprisingly well. [I used one for three weeks once.—F. H. R.] Then, cutting the same amount off each edge of both blades each time, keep doing so until very slight travel ghost appears. Remove the paper blade and trace its reduced outline on the metal blade to match—*less just enough to eliminate the small travel ghost.* Reinstall the metal blade and the job is done. However, do not trim the metal blade *too* close or as the gears wear, travel ghost will appear; also, be sure to trim both edges of both shutters exactly the same.

"During past years I have done much experimenting with shutters, both in theatres and in my own repair shop, finding these facts to be true: (a) no present shutter will operate without some trace of flicker; (b) any departure from the standard shutter having two identical blades will increase flicker visibility; (c) provided the gear train has a minimum of lost motion, the blades of 90° stock shutters supplied by manufacturers of some projectors may be trimmed as much as 15% without introducing travel ghost, but (highly important) both blades must be trimmed in exactly the same amount, otherwise flicker visibility will be increased."

Truly an interesting answer to the trouble, methinks, and I am of course grateful to Friend McLean for his discussion of this trouble. Moreover, I am inclined to think that he may be very much right in his diagnosis. What do you other fellows think?

modernization & replacement

recent installations of theatre equipment furnishings, etc.

AUDITORIUM CHAIRS

State, Danville, Ind.; Palacio Chino, Mexico City, Mex.; Blumenfeld's, Sacramento, Calif.; Kent, Newark, N. J.; Jefferson, Port Arthur, Tex.; Indiana, Martinsville, Ind.; Forest, West Haven, Conn.; Time, Detroit, Mich.; Halls, Halls, Tenn.; Novelty, Parisk, Ida.; Westwood, Westwood, Cincinnati, Ohio; Center, Monroe, N. C. [*Reported by International Seat Corporation, Union City, Ind.*]

SOUND EQUIPMENT

Whitney, Hamden, Conn.; Egyptian, DeKalb, Ill.; Regent, Erie, Pa.; Palace, W. Palm Beach, Fla.; Florida, Daytona Beach, Fla.; Scenic, Lake Wales, Fla.; Wakefield, Bronx, N. Y.; Cass, Cass City, Mich.; Lido, Michigan City, Ind.; Avalon, Cleves, Ohio; Naples, Naples, N. Y.; Cine Roma, New York City; New, Madawaska, Me.; Lyric, Clearfield, Pa.; Metro, Schenectady, N. Y.; Clair, Albany, Ga. [*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*]

TICKET REGISTERS

Ashton, New Orleans; Carlton, Providence; Capitol, West Columbia, Tex. [*Reported by General Register Corporation, New York City.*]

LIGHTING FIXTURES

Pix, New York City; Paris, Paris, Ky.; Lust's Hyattsville, Hyattsville, Md. [*Reported by Charles J. Weinstein & Co., Inc., New York City.*]

OTHER INSTALLATIONS

Joe Goldberg, Inc., Chicago, Ill., reports the following recent installations:

Ritz, Chenoa, Ill.—Ideal auditorium chairs.

Imperial, Chicago—Brenkert projectors and lamps, Da-Lite screen, Alexander-Smith carpeting.

Crest, Peoria, Ill.—Brenkert lamps, Benwood-Linze rectifier, Da-Lite screen, Ideal auditorium chairs, Alexander-Smith carpeting.

Pix, Chicago—Benwood-Linze rectifier.

Drexel, Chicago—Benwood-Linze rectifier, Ideal auditorium chairs.

●

The following installations have been reported by Dominion Sound Equipment, Ltd., Toronto, Ont.:

Pylon, Toronto—Mirrophonic sound equipment.

Colony, Toronto—Motiograph projectors, Ashcraft projection lamps, Imperial motor-generator, Hurley screen.

Kingsway, Toronto—Motiograph projectors, Ashcraft Cyclex projection lamps, Hurley screen.

●

The following installations have been recently reported by Mid-West Theatre Supply Company, Inc., Cincinnati:

State, Newport, Ky.—Brenkert projectors and projection lamps, Da-Lite screen, International auditorium chairs, Mohawk carpeting, Benwood-Linze rectifier, Westinghouse motor-generator.

Clovernook, Cincinnati—Brenkert projectors and projection lamps, Benwood-Linze rectifier, Westinghouse motor-generator, Da-Lite screen, International auditorium chairs, Mohawk carpeting.

Louis Wiethe's Westwood, Cincinnati—Brenkert projectors and projection lamps, Imperial motor-generator, Da-Lite screen, International auditorium chairs, Mohawk carpeting.

Vinton, McArthur, Ohio—Baldor rectifier, Da-Lite screen, International auditorium chairs, Mohawk carpeting.

Bremen, Bremen, Ohio—Baldor rectifier, Da-Lite screen, International auditorium chairs, Mohawk carpeting.

Elmwood, Cincinnati—Brenkert projection lamps, Imperial motor-generator, Da-Lite screen, Mohawk carpeting.

Liberty, Covington, Ky.—International chairs.

Crist, Loveland, Ohio—Da-Lite screen, International auditorium chairs, Mohawk carpeting.

●

The Western Theatre Supply Company, Omaha, Nebr., reports the following installations:

Goldberg's Arbor, Omaha—Ashcraft Cyclex projection lamps, Da-Lite screen.
Goldberg's Winn, Omaha—Ashcraft Cyclex projection lamps, Da-Lite screen.
Goldberg's State, Omaha—Motiograph projectors, Brenkert projection lamps, Da-Lite screen, General Electric rectifier, Ideal auditorium chairs, Mohawk carpeting.
Bradshaw's Inland, Martin, S. D.—Simplex projectors, McAuley projection lamps, Century motor-generator, Ideal auditorium chairs, Mohawk carpeting.

●

The following recent installations have been reported by the Western Theatre Equipment Company, Butte, Mont.:

Harrigan's Grenada, Philipsburg, Mont.—Strong projection lamp and rectifier, Raytone screen, Wenzel projector.
Harrigan's Pix, Drummond, Mont.—Preddey projection lamp, Strong rectifier Raytone screen, General Seating auditorium chairs, Alexander-Smith carpeting.
Schneider's Sheridan, Sheridan, Mont.—Strong projection lamp and rectifier, Raytone screen, Alexander-Smith carpeting, General Seating auditorium chairs.
Ekalaka, Ekalaka, Mont.—General Seating auditorium chairs, Alexander-Smith carpeting.
Gem, Chinook, Mont.—Wenzel projector.

●

Installations recently made by the Central Theatre Equipment Company of Kansas City, Mo., include the following:

Isis, Kansas City, Mo.—Motiograph projectors.
Fox, Kansas City, Mo.—Motiograph sound equipment.
Cook's Tivoli, Maryville, Mo.—Motiograph sound equipment, Brenkert projection lamps, Robin-Imperial motor-generator, Forest screen.
Sosna, Mobierly, Mo.—Motiograph sound equipment, Forest screen.
Libey, Sedalia, Mo.—Motiograph sound equipment.

●

Installations recently made by Standard Theatre Supply Co., Greensboro, N. C., are reported as follows:

Myres, Nashville, N. C.—Baldor rectifier, Da-Lite screen, Ideal Seating chairs, Mohawk carpeting.
Maxton, Maxton, N. C.—Brenkert projection lamps, Baldor rectifier, Da-Lite screen, Ideal Seating chairs, Mohawk carpeting.
Palace, Greensboro, N. C.—Brenkert projection lamps, Baldor rectifier, Da-Lite screen, Ideal Seating chairs, Mohawk carpeting.
Osburn, Hillsboro, N. C.—Brenkert projection lamps.
Elder, Siler City, N. C.—Brenkert projection lamps, Baldor rectifier, Da-Lite screen.
Draper, Draper, N. C.—Ideal Seating chairs, Mohawk carpeting.
Aberdeen, Aberdeen, N. C.—Baldor rectifier.

●

Installations recently reported by The Capitol Theatre Supply Company, Boston, Mass., are as follows:

Gorman's Greenwich, East Greenwich, R. I.—Motiograph projectors and Mirrophonic sound equipment, Alexander-Smith carpeting.
Stanzler's Community, Wakefield, R. I.—Motiograph projectors, Brenkert projection lamps.
Orpheum, New Bedford, Mass.—Motiograph projectors, Brenkert projection lamps, Forest rectifier.
Capitol, Fall River, Mass.—Brenkert projection lamps and rectifier, Ideal auditorium chairs.
Strand, Fall River, Mass.—Brenkert projection lamps and rectifiers.
Park, Fall River, Mass.—Brenkert projection lamps and rectifiers.
Empire, Fall River, Mass.—Brenkert projection lamps and rectifiers.

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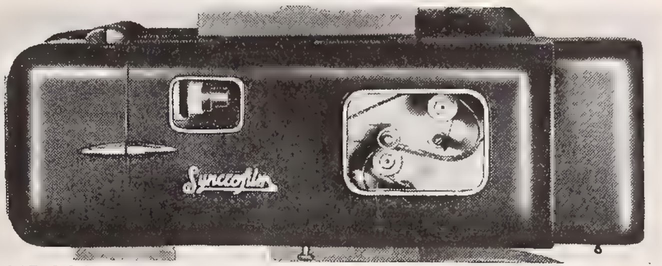

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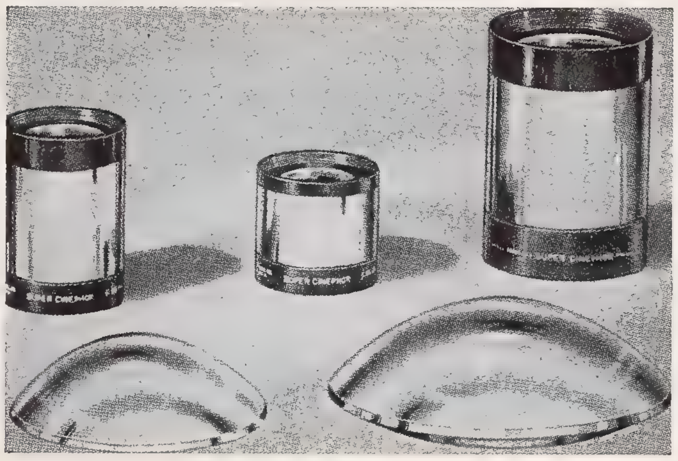

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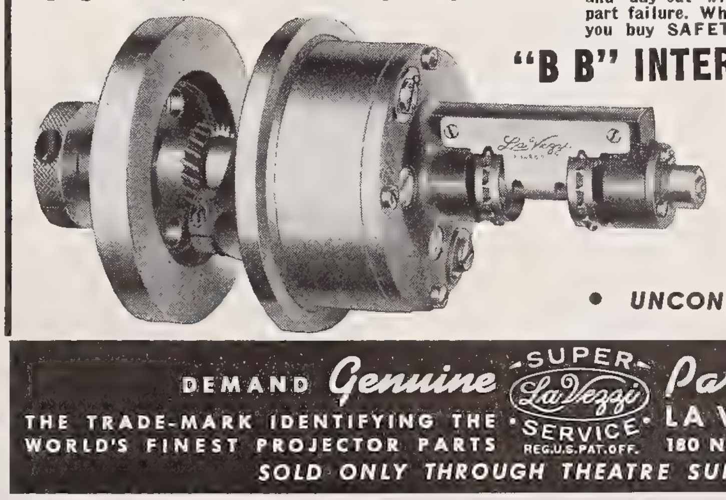

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Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G
Grilles, ventilating

H
Hearing aids
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

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Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

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Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
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Switchboards

T
Tickets
Ticket booths
Ticket destroyers
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Vending machines
Ventilating systems

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JOHN LIVADARY	Columbia Studio	Mr. Smith Goes to Washington
C. L. LOOTENS	Republic Studio	Man of Conquest
T. T. MOULTON	Samuel Goldwyn Studio	Gone With The Wind
ELMER RAGUSE	Hal Roach Studio	Of Mice and Men
LOREN RYDER	Paramount Studio	The Great Victor Herbert
DOUGLAS SHEARER	Metro-Goldwyn-Mayer Studio	Balalaika

and

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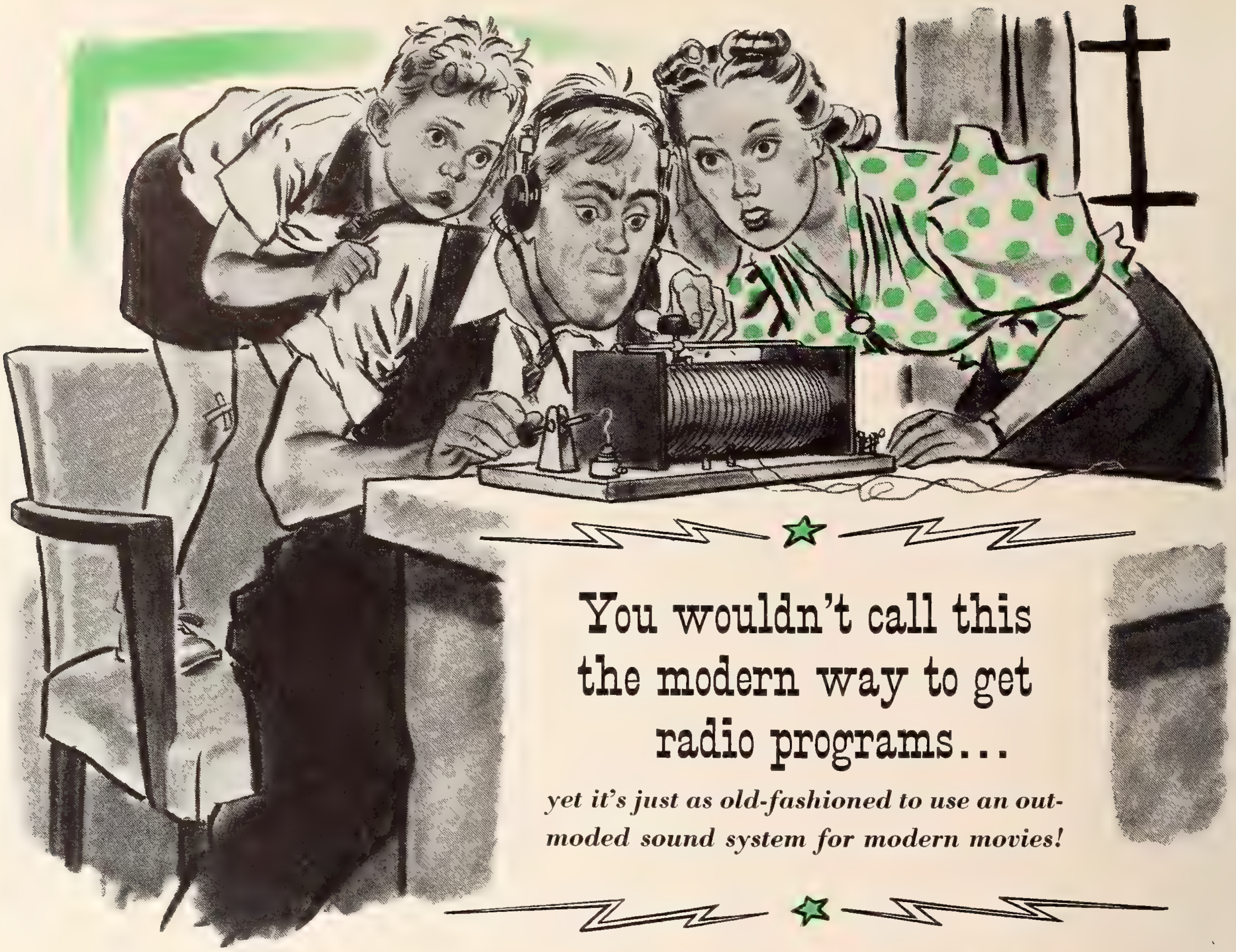

You wouldn't call this the modern way to get radio programs...

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BE PROFIT-WISE! MODERNIZE WITH RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN!

It's the only movie sound equipment with Rotary Stabilizer plus Shock-proof Drive! Is available at low cost to theatres of every size!

IN THIS AGE OF SOUND, moviegoers have sharp ears. They lay their cash on the line to *listen* as well as look. And that's why Hollywood studios spend fortunes on sound recording equipment.

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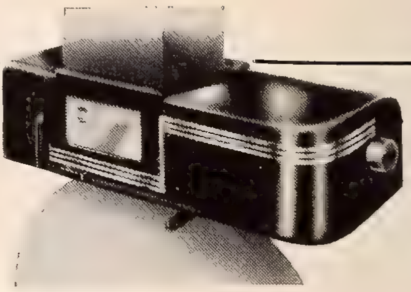

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MAGIC VOICE OF THE SCREEN

MAGIC VOICE of the SCREEN

RCA Manufacturing Company, Inc., Camden, N. J. • A Service of the Radio Corporation of America

MR. WILL
28 W.
NEW
N.

MOTION PICTURE HERALD

RADIO GOES TO FILMS FOR JOINT FIGHT ON ASCAP WHILE MUSIC GROUP ACTS TO BUILD GOODWILL

21 Independent Film Poster Exchanges Added to Centralized Accessory System

U. S. Turns Over Exhibitors' "Pot o' Gold" Complaints to Department of Justice

Goddard Scorches U. S. Counsel for Tactics in New York Trust Case

VOL. 138, NO. 7 FEBRUARY 17, 1940

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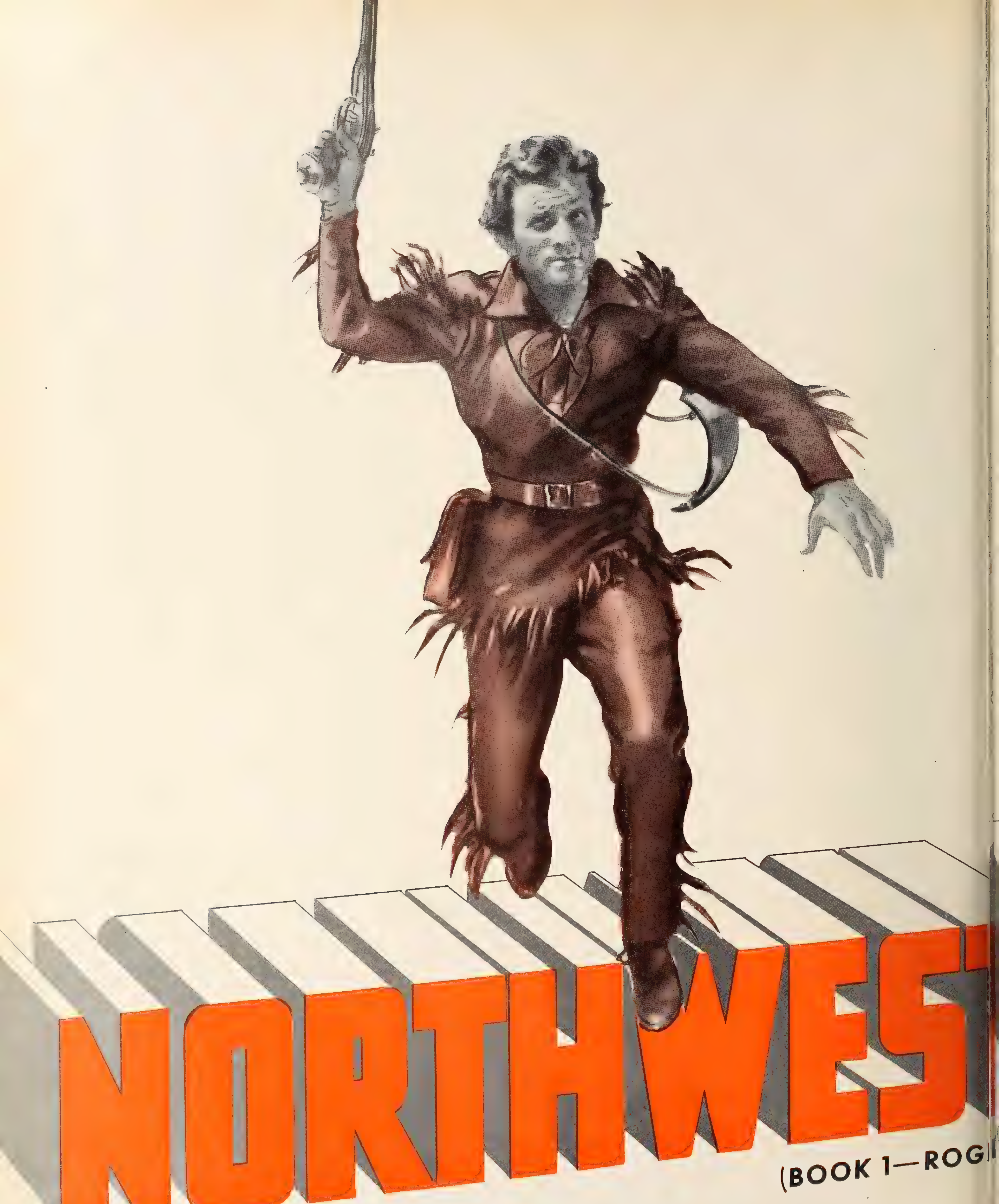
1940 by Quigley Publishing Company



(BOOK 1—ROG

A Metro-*Goldwyn*-Mayer PICTURE IN **Technicolor**

Screen Play by Laurence Stallings and Talbot Jennings • Based on the Novel by Kenneth Roberts

Produced by HUNT STROMBERG • *Directed by* KING VIDOR

COMING TO THRILL AND AMAZE FOR EXTRA DAYS!

The National Advertising Campaign:

SATURDAY EVENING POST • COLLIER'S LIBERTY • AMERICAN • COSMOPOLITAN DETROIT FREE PRESS • AMERICAN BOY RED BOOK • TIME • AMERICAN WEEKLY (*NATIONAL SUNDAY NEWSPAPER SUPPLEMENT Appearing in these 21 Big City Newspapers:* Albany Times-Union, Atlanta Journal, Baltimore American, Boston Sunday Advertiser, Buffalo Courier Express, Chicago Herald-American, Cleveland Plain Dealer, Detroit Times, Houston Post, Los Angeles Examiner, Milwaukee Sentinel, Minneapolis Star-Journal, Nashville Tennessean, New York, Journal-American, Pittsburgh Sun-Telegraph, Portland Oregonian, San Antonio Light, San Francisco Examiner, Seattle Post-Intelligencer, Syracuse Herald-American, Washington, D. C., Times Herald).

N. Y. SUNDAY NEWS MAGAZINE N. Y. SUNDAY MIRROR MAGAZINE BOYS' LIFE • OPEN ROAD FOR BOYS THIS WEEK (*NATIONAL SUNDAY NEWSPAPER SUPPLEMENT Appearing in these 25 Big City Newspapers:* Atlanta Constitution, Baltimore Sun, Birmingham News & Age Herald, Boston Herald, Chicago Daily News, Cincinnati Enquirer, Cleveland Plain Dealer, Dallas News, Detroit News, Indianapolis Star, Los Angeles Times, Memphis Commercial Appeal, Milwaukee Journal, Minneapolis Tribune, New Orleans Item-Tribune, New York Herald Tribune, Omaha World-Herald, Philadelphia Record, Pittsburgh Press, Portland (Oregon) Journal, St. Louis Globe-Democrat, San Francisco Chronicle, Seattle Times, Spokane Spokesman-Review, Washington Star).

PASSAGE

GERS)

Starring

Spencer TRACY

with **Robert YOUNG • WALTER BRENNAN**

RUTH HUSSEY • NAT PENDLETON

IT TOOK WARNER STUDI

TO PRO

Now the Same Show

Makes possible its Sma

"Brilliantly conceived, superbly produced and masterfully acted, this film should take rank as one of the finest pictures of this or any year! Exhibitors and the public alike will long remember this picture. Completely absorbing drama at its best; it should completely grip any audience from beginning to end; Edward G. Robinson gives what many will term the finest performance of his career; and it adds new laurels to the Warner Bros.' standard, as well as representing a great achievement for everybody connected with the picture. No audience can fail to be stirred and thrilled!" *Film Daily*

"Attains epochal proportions! Edward G. Robinson's delineation of the German scientist is undoubtedly his crowning achievement!" *Boxoffice*

"In the exceptional array of fine pictures which have been presented to Hollywood preview audiences during the past few weeks, 'Dr. Ehrlich's Magic Bullet' moves immediately into the farthest forerank as one of the greatest. It is a magnificent picture, completely absorbing, tense, exciting drama, with a production which is well-nigh flawless. Picture unquestionably marks the turning point in the

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EDW

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"Dr. E

MAGI

Ruth GORDON • Ott

Directed by

Original Screen Play by John Huston, Heinz Herald & No

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SHOWMANSHIP

CE A "ZOLA"...

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D G.

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BULLET"

ER • Donald CRISP

DIETERLE

an Idea by Norman Burnside • Music by Max Steiner

nal Picture

career of Edward G. Robinson, who gives a performance so superb that it ranks with the finest in history. This is William Dieterle's finest directorial effort to date, one which must be reckoned with when the 1940 Academy awards are considered."

Hollywood Reporter

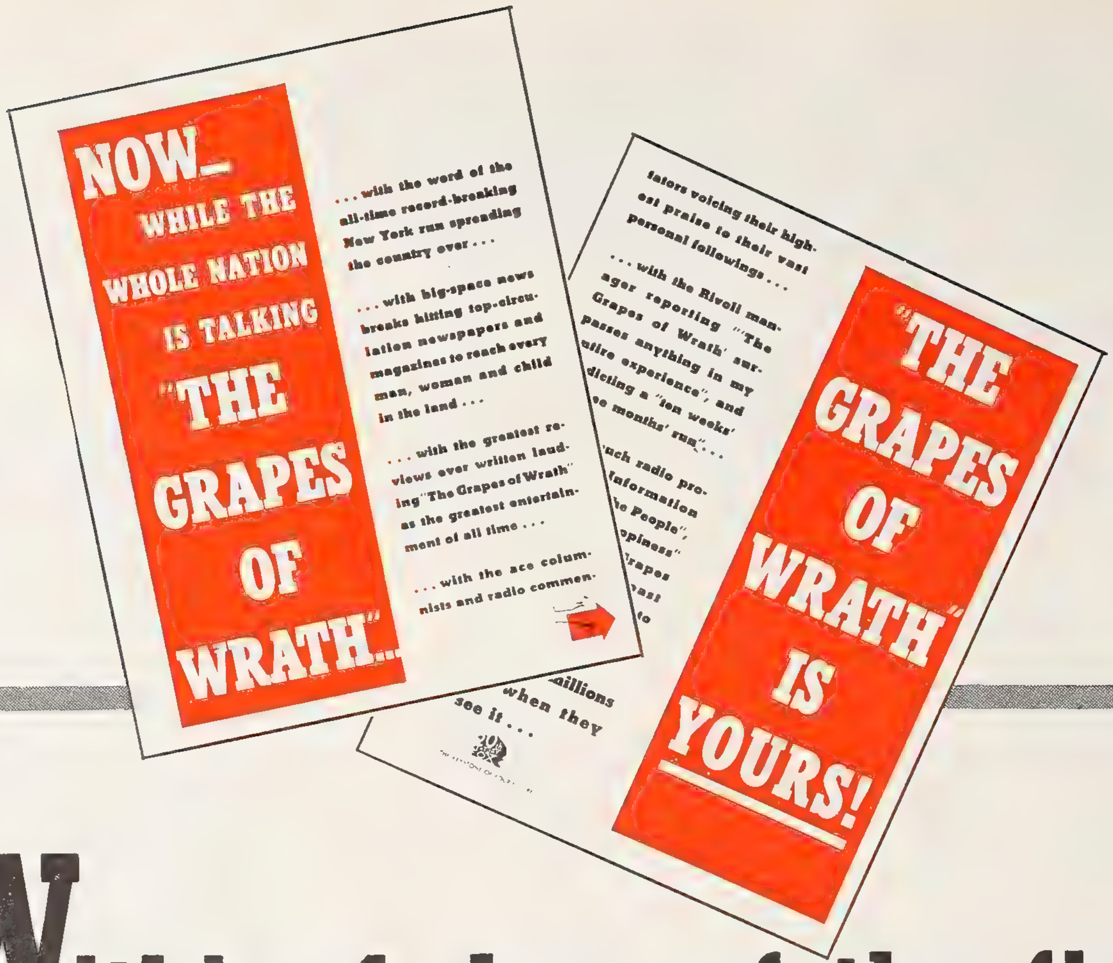
"Fine acting, superb direction, remarkable story telling and a plus quantity of inspiration. 'Dr. Ehrlich' will hold audiences spellbound!" *Daily Variety*

"One of the greatest motion pictures in the whole history of the screen! A stirring drama of vast popular appeal! It is a film every theatre should be proud to play!" *Film Bulletin*

"A motion picture with all the attributes to make it one of 1940's most auspicious screen triumphs. It is a production that places Edward G. Robinson in the niche with other truly great actors!"

Showmen's Trade Review

"There is no question that it is splendid entertainment! Everything that he has done in the past must be forgotten, so perfectly has Robinson become the scientist, Ehrlich." *Motion Picture Daily*



NOW—
WHILE THE
WHOLE NATION
IS TALKING
"THE
GRAPES
OF
WRATH"...

. . . with the word of the all-time record-breaking New York run spreading the country over . . .

. . . with big-space news breaks hitting top-circulation newspapers and magazines to reach every man, woman and child in the land . . .

. . . with the greatest reviews ever written lauding "The Grapes of Wrath" as the greatest entertainment of all time . . .

. . . with the ace columnists and radio commentators voicing their highest praise to their vast personal followings . . .

. . . with the Rivoli manager reporting "'The Grapes of Wrath' surpasses anything in my ...tire experience", and ...dicting a "ten weeks' ...e months' run"...

...uch radio pro-
...Information
...he People",
...ppiness"
...rapes
...ast
...to
...millions when they see it . . .

"THE
GRAPES
OF
WRATH"
IS
YOURS!

Within 4 days of the first appearance of this announcement, 172 first-run theatres cleared their playing time for the earliest available pre-release engagements (in every instance extended runs).

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 7 February 17, 1940

WHO *buys* WHAT

A PIECE about documentary films on this page last week was based on what a New York daily reported of a speech by Mr. Arthur L. Mayer of the Rialto theatre. Mr. Mayer finds the quotations incorrect and forwards his fundamental thesis:

"There is a demand for pictures of a progressive nature, but it exists primarily on the part of people who do not regularly attend motion pictures and who, when given the opportunity to support such pictures, fail to do so sufficiently promptly or in sufficient numbers to offset the loss in patronage on the part of the exclusively amusement minded.

"Do not blame formula minded producers or stupid exhibitors, or block booking or circuit owned theatres, if you do not get the pictures you desire.

"In the final analysis, American pictures will be just as good as the American people demand and patronize. . . . "

With that expression every unprejudiced observer of the amusement industry must agree. It will stand a trifle of amplification. The box-office patron decides, between offerings, or not to buy at all.

To the motion picture, beset with many competitions, it is unfortunate that the negative votes cannot be counted or evaluated, but in periods of depression and decline they may be most important.

— — —

THE National Board of Review, which has been having symptoms these several years, is now in the hands of a psychoanalyst. The distinguished Dr. A. A. Brill, who has been elected chairman of the National Board, has issued a statement on what he thinks motion pictures are for:

"I feel that motion pictures offer not only good entertainment, pleasure and relaxation, but also education. To be more explicit, I firmly believe that the movie is an excellent medium for mitigating the heavy burdens of life imposed on us by the struggle for existence. In the movies we can identify ourselves with the hero or heroine, and after living through their hardships as depicted on the screen, we attain fulfillment. For the time being we forget the struggle of inexorable reality and find solace, pleasure and knowledge in almost any movie house. . . . "

It would seem that the famous psychiatrist is prescribing indeed the "escape" film. He is hereby warned that the Nugent-Barnes school will not be approving.

— — —

BY the roundabout path of a communication by "W. T. C." to the "trading post" column of *Business Week*, we come upon this expression of Mr. Somerset Maugham from the *Saturday Evening Post*: *"Literature is an art. It is not philosophy, it is not social economy, it is not politics; it is an art. And art is for delight."*

"That goes for the popular movies, too," observes "W.T.C."

One is moved, however, to notice that some of our people are delighted with strange fare—or think they are.

WHAT Mr. Westbrook Pegler dislikes he also hates, magnificently, unrelentingly, utterly. And when he likes he also likes like that, intemperately. When he saw "Snow White" he set a new high in piping praises. Now he has seen "Pinocchio," and, finding it so much better, has abandoned "book words" to borrow one from the lexicon of the late Joe Humphries, prize ring orator, to declare the new Disney product positively *infidictimous*—and doubles that.

△ △ △

JUST in case you'd be liking to know how radio and its audience are getting along, the figures for 1939 are out now, with a report of 28.2% increase in sets manufactured, over the year before, a total production of 9,100,000 sets for the twelve months—and, mind you, 11.5% more than the previous record of 8,160,000 sets in 1936. It seems that the battery portable and the micro-midgets, which have been infesting the scene so much of late, account for the record figures for 1939. In 1936 the average set listed at about $56, and in 1939 at about $31. No one has yet been found who paid list price.

△ △ △

RED FILM FADE

THE closing down of Amkino, depriving the American market, apparently, of a flow of Soviet pictures, will be but slightly noticed by the American film audience, but it is a dire loss indeed to that array of leftish critics, mainly of the daily press, who proclaimed their super-erudition by peans of appreciation of all that came over under the sickle-and-hammer brand.

Any wisp of gauche Russian photography, commonly of an order that would not do credit to an American newsreel at its hastiest, was in Amkino days nothing less than a triumph, virile and significant—always significant.

While the Amkino fade-out is generally called a consequence of public reaction to the Communist-Nazi pact, it is to be remembered that the film project never had commercial significance. In 1930 your editor was approached by Amkino with a suggestion that he edit the product for theatre distribution. It was immediately disclosed that the film could not in fact be edited with an eye to entertainment and cinematographic values. The real idea was more camouflage.

△ △ △

MR. A-MIKE VOGEL in his Round Table department recently had the temerity to take issue with your editor's recent advice to a young assistant manager urging that progress did not come from "hard work" but rather that " . . . more progress is to be had by devising ways of getting the job done painlessly, but done." That was a plea for skill. In point of fact it was observation of Mr. Vogel's able technique that inspired the editor's paragraph on the painless method. Mr. Vogel writes feelingly and convincingly of the merit of hard work and sweat—but what he knows about those matters are hearsay and weather.

—*Terry Ramsaye*

This Week
in the News

No Mortgage Monopoly

THE UNITED STATES Government, through its Securities and Exchange Commission, this week notified the Administration's Temporary National Economic Committee, in effect, that if a monopoly exists in the insurance business—the SEC is investigating insurance "monopoly"—the insurance companies have no monopoly of motion picture theatre mortgages.

With billions of dollars invested in mortgages on countless homes, buildings and land in virtually every place in the country, 26 of the nation's largest life insurance companies—which underwrite 87 per cent of the $111,054,689,000 life and industrial policies in force—held only $38,244,000 in theatre mortgages on January 1, 1939, the Administration's Economic Committee was informed by the SEC. The insurance companies' theatre mortgage holdings represent less than two per cent of the $1,880,000,000 total worth of investments in U. S. exhibition, barely one-third of exhibition's annual Federal tax bill of $100,000,000, less than one-seventh of exhibition's annual payroll of $250,000,000.

In addition, the SEC disclosed, the companies owned theatre properties valued at $2,826,944 from which, during 1938, they secured a return of $405,153, and during the year sold properties valued at $358,750 from which, during the 12 months preceding sale, they derived a revenue of $34,419.

Films at the Front

THE FRENCH Government has set up a military cinema organization to assure a regular supply of motion picture entertainment for the soldiers at the front and behind the lines. The regular Cinema section of the French army has been expanded to handle the job of furnishing films for millions of men in the war. In the First World War the U. S. Community Film Service entertained the American army.

Effort has been made by the French Government to avoid competition with regular motion picture theatres, according to Lieutenant Colonel Calvet, head of the army film service. Only old pictures will be rented and they will be under strict supervision to protect regular exhibition.

In the war zone where all commercial theatres are closed, film showings will be free, but will be reserved exclusively for soldiers. No army pictures will be shown in "the zone of the interior"—behind the lines—on Saturdays and Sundays in any locality in which commercial motion picture theatres are operating.

The cinema service of the French army will purchase the rights to make as many prints as are needed and payment will be based on the age of the film: Payment for French films will run from 14,000 francs ($350) to 30,000 francs ($750), the lower figure for films nine years old and the higher for those three years old. Shorts will be rented at about $25 to $40 each and 16mm features will be acquired at the rate of 10,000 francs or about $250 each.

—

Although the United States has launched a "billion-dollar" naval expansion program, the House Appropriations Committee Tuesday refused to grant a $50,000 increase in the Government's contribution for the rental of motion pictures for the Navy. Each year $85,000 is granted and a like sum is raised from ships' stores profits. This year the Navy asked an increase to secure additional prints needed for the increased personnel.

Playwrights Fail

FOR THE FIRST TIME in years, Hollywood has no official method of settling screen writers' credit disputes. The contract of the Screen Playwrights with the producers was formally abrogated by both on Monday, two years before expiration was due.

The five year (1937) contract's termination by both sides is believed a prelude to an early bargaining accord between the producers and the Screen Playwright's rival, the Screen Writers Guild.

The producers have already recognized the Guild as the official bargaining agency for writers, and it has already acted for writers, unofficially, in some credit disputes.

The Screen Playwrights is to dissolve. John Lee Mahin, its president, said, "Our own withdrawal is an entirely realistic admission of the failure of the Playwrights to successfully serve writers."

He also declared there was "unquestionably some need" for a Hollywood writer organization "with which producers may negotiate for fair settlement of such legitimate problems as admittedly exist in writer-producer relationship.

"We should now like to offer the best of luck to any writers and any producers who may be smart enough and sane enough to bring a solution of this problem," he concluded.

—

Screen Actors Guild officers, on Tuesday, in Hollywood, approved a two week extension of the Guild's investigation into reported irregularities in the administration of the Central Casting Bureau. A private investigator gave a preliminary confidential report to the Guild, on Monday night.

Hollywood Labor Crisis

HOLLYWOOD'S organized producers and labor faced each other over "the showdown" table Thursday: the producers armed with sheaves of statistics to prove that they cannot maintain the 10 per cent wage increase granted to studio workers last November; the labor leaders carrying the warning, uttered in advance on Tuesday by its Conference of American Federation of Labor Studio Workers, that they would not relinquish the wage boosts for its 13,000 studio craftsmen.

The meeting was in accordance with the agreement made last Fall by the International Alliance of Theatrical Stage Employees' union, other AFL studio unions, and the member unions of the "Big Four" in the basic studio pact, to reopen the wage argument February 15th and to give producers at that time the opportunity to prove whether production economics permitted continuance of the raise.

As provided for in the original wage boost agreements, the American Arbitration Society is to receive the arguments of both sides for decision, after a possible deadlock.

—

The extradition of William Bioff, West Coast IATSE leader, chairman of the Conference, and the leader of the studio unions' successful fight for wage increases, to Illinois, from California, this week awaited decision of California Governor Culbert Olson, who heard arguments on Tuesday night in Sacramento. Illinois seeks Bioff for the remainder of a 1922 Chicago jail sentence. He faces trial, also, on May 28th, in Los Angeles, on a Federal indictment for income tax evasion in 1936 and 1937.

—

The executive board of the IATSE met in secret session this week at the Everglades Hotel, Miami. The Hollywood negotiations, and the Bioff situation, were discussed.

—

In St. Louis, the city's appeals court, in rejecting the appeal of John P. "Big" Nick, deposed head of the city's projectionists' Local 143, and Clyde Weston, business agent, from a decision of a circuit court judge, temporarily restraining them from office in the union, criticized their domination of the union.

—

Lawrence Tibbett, president of the American Guild of Musical Artists, last week in Miami, as the executive council of the American Federation of Labor met, criticized AFL officials for failing to "clean house" of racketeers. He reviewed his part in the actors' fight last summer against an attempt by the IATSE "stagehands" led, in part, by Bioff, to control the acting field.

Trust Victories

MINOR ENGAGEMENTS along the anti-trust front this week resulted in the silencing of fire on two minor salients and severe disruption of the opposition's plans in a major sector. Anti-trust suits brought by independent theatre operators in Newark and Brooklyn were dropped and Judge Henry W. Goddard, making his first appearance in the Government's key monopoly case in New York, upheld Columbia's contention that it is entitled to separate interrogatories and answers, scoring Department of Justice attorneys for "arbitrariness" in his ruling. See page 18.

Competitive Music

RADIO, having launched Broadcast Music, Inc., its newest weapon of protest against the annual fees charged for the use of music by the American Society of Composers, Authors and Publishers, now is seeking the aid of the motion picture industry in the fight. Officials of the new music agency, organized and manned by members and directors of the National Association of Broadcasters, are offering motion picture theatres free use of their catalogue, when it is completed, and intensive "plugging" over its member radio stations of any non-ASCAP music used in film scores by Hollywood producers. Later on, they say, a sharing of expenses could be arranged.

The Composers' Society meanwhile, long the sole agency through which songwriters collected royalties for their creations from radio stations, theatres, night clubs, records and other public performances, was streamlining its organization. Although not admitting that Broadcast Music, Inc., is or will be a rival, officers of the Society have announced that henceforth emphasis will be placed on merchandising its service instead of simple enforcement of copyright as heretofore.

Both aspects of developments in the music field are reported on page 13.

Centralized Posters

CLIMAXING long years of effort to centralize the distribution of all film advertising accessories and following shortly after its formation as an agency designed for that purpose, Advertising Accessories, Inc., this week announced the acquisition of 21 independent film poster exchanges, all members of the National Poster Service Association which met last weekend in New York and dissolved. Deals with other companies were still pending at midweek when the announcement, as reported on page 17, was made by Charles Casanave, vice-president and general manager of Advertising Accessories.

All the Same War!

SIMILARITY of war footage sent out by U. S. newsreel companies is understood to be causing complaint from exhibitors, and especially from those who operate all-newsreel theatres. Duplication, or near-duplication is forcing those who use issues of three of four newsreel companies per week, to buy additional short subjects to fill up their programs.

Newsreel editors in New York reply to such complaints by pointing out that war censorship in all belligerent countries prevents the newsreel cameraman from filming "action"; places him under supervision which dictates what he shall take; censors his footage, finally, determines the type and amount of films to be sent from the belligerents to this country.

There have been some exceptions to this "stereotyping" of the wars' coverage, it was pointed out, principally the filming by Julien Bryan and Harrison Forman in Warsaw, and the filming in Finland by Paramount's own cameraman, Arthur Menken—but, generally, the editors point out, there is little, at present, the newsreels can do, without jeopardizing their positions in the war zones.

Product

PREMIERES continued to explode on location this week with their attendant special attentions along Broadway and Hollywood Boulevard, in Miami Beach, Port Huron, or whatever the site selected for reasons of story or otherwise. The week brought "Pinocchio," "Seventeen," "Young Tom Edison," "Sidewalks of London," and "Dr. Ehrlich's Magic Bullet." The attention accorded these and others are reported on page 29.

First reports of what will be the big product news later in the spring began to trickle from Hollywood. Hal Roach, producing for United Artists distribution, announced that six pictures will be made for the 1940-41 season at a cost of $7,500,000. His plans and other product news are on page 32.

Improvement in Canada

REFLECTING cooperative progress in Canada, according to industry circles in the Dominion, is the latest report of the provincial censorship boards which shows only 17 pictures condemned outright in 1939. The previous year there were 23 and in 1932, 101. Further news from wartime Canada, reported on page 28, includes optimistic reports of improving attendance from exhibitors in British Columbia and new tax scares in Montreal and Ontario.

"Wind's" Head-Winds

SOME EXHIBITORS are protesting "Gone With the Wind" newspaper advertisements, holding that their patrons are being confused on the matter of length of the film and admissions to be charged when "Wind" reaches the subsequent runs. The two lines said to be causing objection are: "See it in its entirety, exactly the same as at Atlanta and Broadway premieres," and, "This production will not be shown anywhere except at advanced prices—at least until 1941."

Exhibitors from Connecticut and Wisconsin have taken action. Members of Allied Theatres of Connecticut on Tuesday voted unanimously to protest the "ambiguity" of certain "Wind" advertising statements and authorized Lawrence C. Caplan, executive secretary, to send a letter of protest to William F. Rodgers, general sales manager of MGM. Connecticut theatre men said that they had learned directly from patrons that present advertisements on "Wind" were being misinterpreted as to subsequent policy and content.

Wisconsin exhibitors' protests on "Wind" advertising were expressed because they also said that patrons had got the impression from the advertising that "Wind" would be seen in full only at the road-showings.

"Gone with the Wind" already has grossed "well over $7,000,000," Howard Dietz, director of advertising for Metro-Goldwyn-Mayer, reported Wednesday.

FOR READY REFERENCE TO THE BUSY READER

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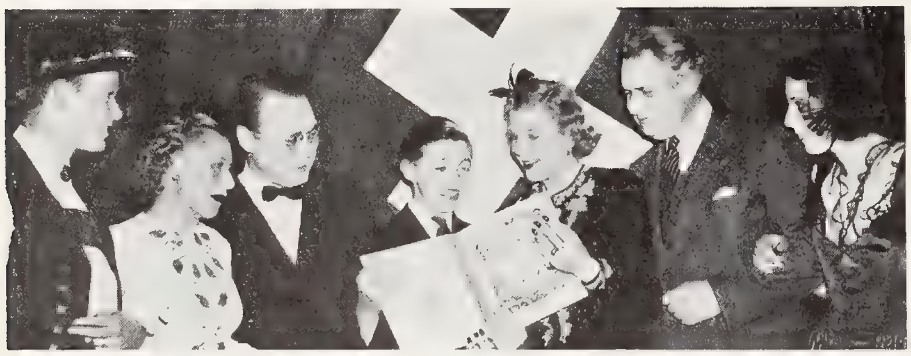
THIS WEEK IN PICTURES

By Metropolitan

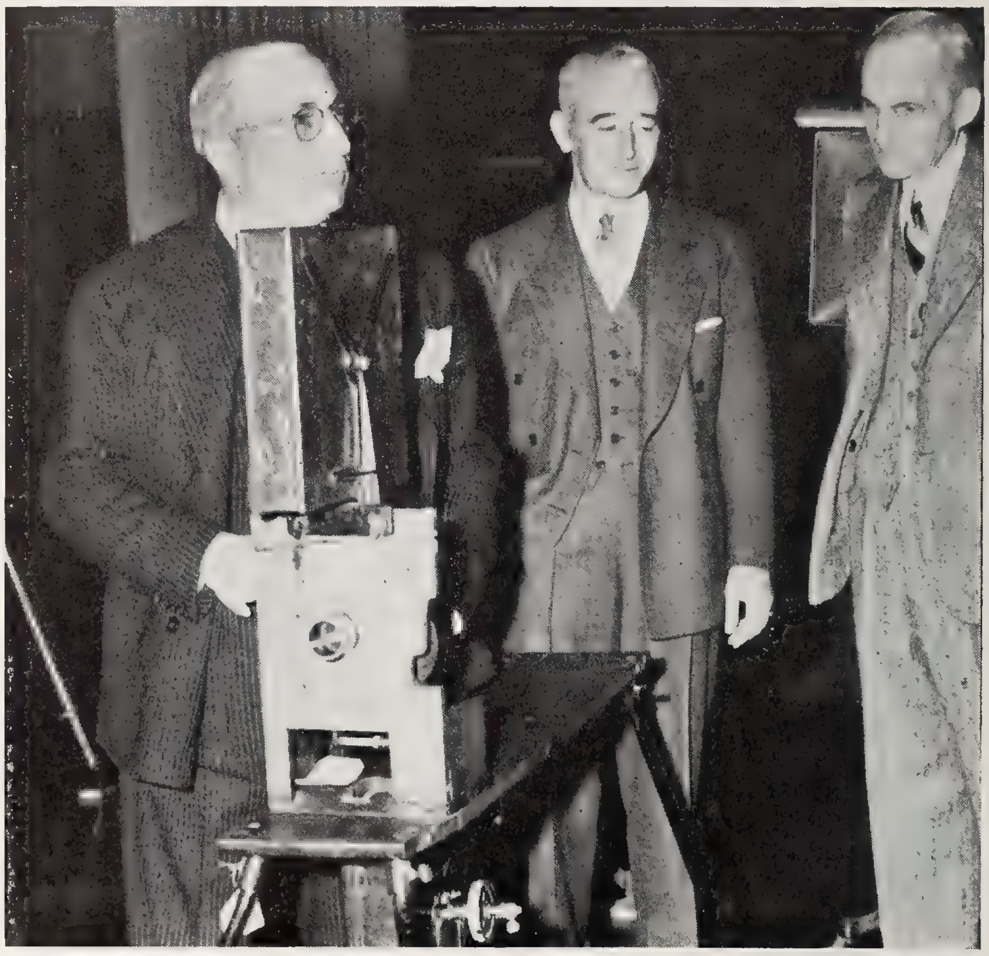
ERMINE, white ties and arc lights did not faze these two determined Disney disciples who found two tickets to the premiere of "Pinocchio" at the Center Theatre in New York and are presenting them to Sid Goldman, house manager, and Dick Condon, of the Walt Disney eastern office. They sat in two of the best seats in the house, not the least bothered by "Jiminy Cricket."



By Metropolitan

SWISS is the exploitation motif for RKO's "Swiss Family Robinson." At a Music Hall studio cocktail party for Terry Kilburn, young star of the film, are Oscar Tobler, Swiss folk dancer; Mrs. Kilburn, the star's mother; Gus Eyssell, of the Music Hall management; Terry Kilburn, Mrs. Gene Towne, Dr. Alfredo Wyss, great-great-nephew of the author of the story, and Virginia Tobler.

F. L. THOMAS, right, newly appointed director of publicity and advertising for Twentieth Century-Fox in England.



EXCURSION INTO THE PAST. Louis B. Mayer inspects an early model of a motion picture machine in the extraordinarily complete Edison Museum established by Henry Ford at Dearborn, Mich. Looking on are William F. Rodgers and Mr. Ford. Mr. Mayer, Mr. Rodgers, Howard Dietz, other MGM officials and Mickey Rooney were Mr. Ford's guests before the "Young Mr. Edison" premiere. (See page 29.)

NEWEST RELEASE of the March of Time is "The Vatican of Pope Pius XII" scenes for which are being filmed, below, by Marcel Rebiere in the Loggia Raphael. The film, said to be the first complete motion picture of the Vatican ever made, was shot by M. Rebiere and Jean Pages of March of Time's Paris office. (Reviewed on page 41.)

W. G. VAN SCHMUS, below, managing director of the Radio City Music Hall, on his annual trip to Hollywood meets Flora Robson and Claude Rains on the set of Warners' "The Sea Hawk."

HARRY NACE, part owner of the Rickards and Nace circuit in Phoenix, Arizona, visited the Paramount studios to watch the "Destiny" company in action and dined in the studio's Cafe Continental with, left to right, Mark Sandrich, director of "Buck Benny Rides Again"; Mary Carlisle, his son, Harry Nace, Jr., and Virginia Dale.

PAUL BINSTOCK, right, of the Warner Lyric in Hartford, Conn., receives a Managers' Round Table Quarter Master Plaque from Governor Raymond E. Baldwin. On hand to offer congratulations is Mrs. Binstock.

VISITING exhibitors and exchangemen in the Pacific Northwest in the interests of his newly formed Globe Productions, James Roosevelt, below center, chats with Guy F. Navarre, left, and Bob White, chairman of the board of directors of the Independent Theatre Owners of Oregon and long a Northwest showman.

By Staff Photographer

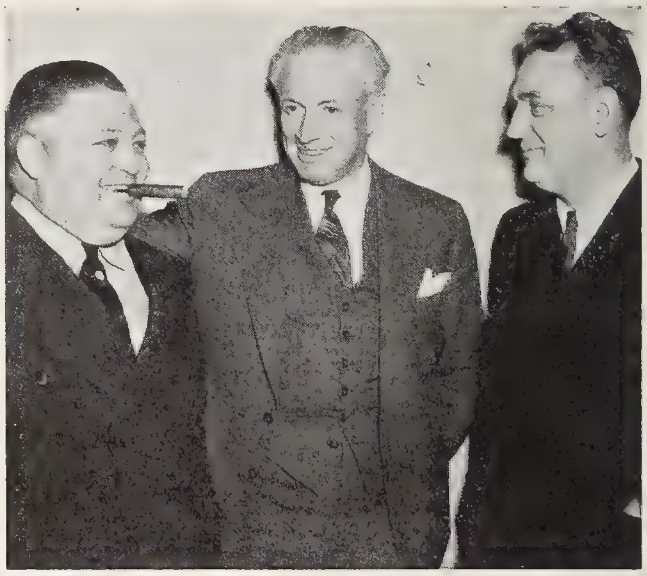
KALENIK LISSIUK, Ukrainian American, visits the Quigley Publications offices after his arrival from Europe with a complete film record of harrowing war scenes in the Balkans, Bohemia and Poland. His son, Peter, was killed while filming Ruthenian-Czech fighting and he himself narrowly escaped death and was imprisoned in Hungary. He will show his films here and plans to visit Ukrainian settlements in Brazil after which he may return to Europe.

E. JOHN GREER, owner of the Lensic, Paris and Alley theatres in Santa Fe, N. M., with two Teseuque Indians, father and son, who were guests of Mr. Greer and of Frank W. Mahboub, manager of the Lensic, for that theatre's showing of "Geronimo." Neither Mr. Greer nor Mr. Mahboub knew the Indians' names in Indian or translation.

BEN MIGGINS, below, Continental European managing director for 20th Century-Fox, told the press on his arrival in New York that business in France is only 20 per cent below normal and expected to increase, that Italian relations may soon be resumed and that the situation in Spain will remain static until restrictions are eased. (Page 22.)

By Staff Photographer

JOHN E. HARRIS, Chief Barker of the National Variety Clubs, arrives in Dallas to confer with Tent 17 officials on the national convention to be held in Dallas in April. Meeting him at the airport, above, are Francis Barr, Walter Henshel, John Adams, George Tyson, Harry Harris, George Schepps, Hal Noble, Charlie Rader, Mr. Harris, R. J. O'Donnell, James O. Cherry, Dave Lutzer, Jake Lutzer, Raymond Willie, William O'Donnell and Louis Charninsky. At right: Mr. Harris with Buddy Harris, circuit operator, and Mr. O'Donnell.



THE COMMITTEE in charge of the "Montague Fifteenth Anniversary Campaign" at Columbia, from left to right, M. J. Weisfeldt, short subject sales; Louis Weinberg, circuit sales; Maurice Grad, sales promotion; Rube Jackter, drive chairman; George Josephs, Louis Astor and Henry Kaufman.

GEORGE E. FRENCH, below, manager of the RKO Albee, Providence, and Martha Raye during a personal appearance stop.

By Staff Photographer

A LABOR CONSULTANT, Hoyt S. Haddock, above, has been named executive secretary of the American Guild of Variety Artists to direct it toward its goal of "embracing every variety performer in film theatres, night clubs, hotels, cafes."

By Staff Photographer

LAWRENCE W. FOX, JR., above left, president of the General Film Company, and Charles M. Glett, above right, have opened offices in Rockefeller Center, New York, to handle the eastern business of General Film Industries of Hollywood. Plans include a "Crime Club" series.

By Staff Photographer

LUIS R. MOLINA, head of the Royal Studio, Havana, and Sergio Miro, director of "La Cancion del Regreso," a print of which they brought to New York with them. Mr. Molina, producer of the film, says it is the first to be made in Cuba with an entirely Cuban staff.

RADIO WANTS FILMS IN ANTI-ASCAP PLAN; SOCIETY ACTS FOR GOODWILL

Broadcast Music, Inc., Starts Operations April 1st; Won't Charge Film Interests One Penny for Service

Radio, through its large broadcasters, is having conversations with the motion picture, represented by the large producer-distributors, to gain the support of the film business in radio's declared fight to dislodge the American Society of Composers, Authors and Publishers as the lone source of music supply and collector of millions of dollars annually in royalties from radio stations, motion picture theatres, night clubs and other public users of music for profit.

Organization Starts April 1st

Broadcast Music, Inc., the radio industry's new music organization, established to form a music source to offset ASCAP, will become operative on April 1st. The new organization has obtained stock subscriptions and licensee fee pledges totaling $1,140,375 from the broadcasting industry. The stock subscriptions represent about one-fifth of the money pledged.

Sydney M. Kaye, vice-president and general counsel, said that Broadcast Music, Inc. (BMI) wished to cooperate with the motion picture industry without asking any financial assistance at this time. He said that the new music organization seeks no compensation from sheet music sales, mechanical rights or from motion picture theatres.

Expects $1,500,000 Capital

Neville Miller, president of the National Association of Broadcasters, also heads the new music company which expects to have a minimum capital of $1,250,000 when it begins operations. Mr. Miller made a country-wide tour to interest radio stations in the new organization and to secure stock and license pledges.

A total of 246 radio stations in 43 states and Hawaii have pledged cooperation and, according to Mr. Miller, many other stations are expected to join because their owners or operators were not present when the plan was explained in the regional meetings. It was said that broadcasters regard the organization as a permanent reservoir of musical compositions which would serve the radio industry indefinitely by drawing on new sources of talent for the creation of popular and classical music.

Broadcast Music, Inc., was organized because the radio industry, as all other users of music, has available at the present time only one major source of supply for performing rights, ASCAP. Radio pays ASCAP $4,000,000 a year under a contract which expires Dec. 31, 1940. The radio music organization holds that many excellent composers and lyric writers, for one reason or other, have not joined ASCAP. The new organization plans to serve those individuals.

Selecting Personnel

At present the company is selecting music personnel and developing operating plans which include the purchase of music, publication of new music, and new arrangement of music now in the public domain. The organization plans to build a music catalogue for its licensees and it is planned to be non-profit making.

The meeting which formulates definite plans for BMI was attended by Mr. Miller; John Elmer, president, Baltimore Broadcasting Corporation; Lenox R. Lohr, president, National Broadcasting Company; Edward Klauber, executive vice-president, Columbia Broadcasting System; Samuel R. Rosenbaum, president, WFIL Philadelphia; John Shepard III, president, Yankee Network, and Everett R. Revercomb, auditor of the National Association of Broadcasters.

Mr. Miller said that Broadcast Music, Inc., expected to work in the closest cooperation with all other users of music, including motion picture producers and exhibitors, theatre owners, orchestras, recording companies, hotels and restaurants.

Mr. Kaye developed the aims of the new radio organization with regard to the motion picture industry, holding that the two great

(*Continued on following page, column 3*)

EXHIBITORS PAY TWICE FOR MUSIC

Theatre owners pay twice for music: the producers charge for their music costs in the film rentals and the exhibitor must pay ASCAP for the right to use that music. Motion picture theatres pay $1,000,000 a year to ASCAP.

Originally ASCAP charged a flat 10c per seat for all motion picture theatres. In 1934 the Society announced a heavy increase in the "tax" and exhibitors protested, moving the government to file a suit charging ASCAP with a monopoly of popular music and sought dissolution of all existing license fee agreements for royalty payments made to the Society by public users of music. The Exhibitors' National Emergency Committee representing 8,000 theatres was formed and pledged a minimum of "a-penny-a-seat" for the fight.

In April 1935 the exhibitors and ASCAP reached an agreement which was made retroactive to October 1, 1934. Under the agreement theatres seating less than 800 and operating less than three days a week are charged five cents per seat; theatres seating 800 or less and operating more than three days weekly, ten cents per seat; theatres seating between 801 and 1,599, 15 cents per seat and theatres over 1,600, 20 cents per seat. These rates represented for medium size theatres a 50 per cent increase in charges and for large theatres a 100 per cent increase.

Annual fees that typical theatres have been paying to ASCAP for the last five years are:

Theatre, Location	*Capacity*	*Annual Ascap Bill*
Music Hall New York	6,200	$1,240.00
Capitol, New York	5,486	1,097.20
Roxy New York	5,886	1,177.20
Stearns, Stearns, Ky	315	15.75
Kiowa, Kiowa, Colo.	150	7.50
Chicago, Chicago	3,861	772.20
Grauman's Chinese, Hollywood	2,028	405.60
Ambassador, Washington, D. C.	1,200	180.00
Strand, Stamford, Conn.	1,419	212.85

Rates which ASCAP originally sought to introduce would have effected increases of 20 to 1,000 per cent.

Composers' Society Turns to "Selling" Itself as a Service Rather Than Legal Collector of Fees

The American Society of Composers, Authors and Publishers, target of some 40 legislative and court attacks in 25 states in two years, on grounds of monopoly in its collection of heavy royalties from radio, film exhibition and other public users of music is completely revising its method of operation from the old attitude of unconditional enforcement of pay-up or else, to a more conventional form of institutional selling.

New Branch Offices

The Society announced this week an extension of its new policy of selling its services rather than merely enforcing its rights. New branch offices have been set up for the Rocky Mountain and Pacific States territories and ASCAP has set up separate business and legal staffs. ASCAP's new policy is that it has something of great value to sell to its licensees and not merely to enforce its copyright rights.

John G. Paine, general manager, in explaining the new ASCAP offices west of the Mississippi, said, "We have inaugurated a policy of directly operated offices in an endeavor to separate the business and legal ends and develop more completely the idea of selling the ASCAP service, also to standardize rates and practices nationally." Mr. Paine first experimented with this policy when he became general manager in May, 1937.

"In the beginning of ASCAP", Mr. Paine continued, "it was a question of rights and infringements. Now the organization feels that it can give more valuable service and bring to more licensees the size and richness of one of the finest libraries of entertainment music assembled in the history of the world."

Called Sales Job Now

Mr. Paine emphasized the selling phase of the new policy. "No longer is it necessary to take all action through litigation. It is now basically a sales job. Therefore there is more satisfaction to the society and to the customers to have relations on a business rather than a legal basis."

The following new offices and managers were announced by Mr. Paine: Denver office (to cover Colorado, New Mexico, Utah and Wyoming), manager Harry Bergcamp; Portland office (for Oregon, Idaho, and Washington and Montana when the Society can resume operations in those states), manager Herman Kennan; San Francisco office (Northern California and Nevada), manager Harry A. Levinson; Hollywood office (Southern California and Arizona), manager Murray Stravers. Mr. Paine said that Richard Powers, supervisor, was in charge of the whole business operations in the West. Mr. Powers will have headquarters in Hollywood.

In keeping with the policy of separating the legal and selling departments of ASCAP's operations, Samuel Roeder of San Francisco has been made western counsel, under Schwartz & Frohlich, general counsel. Mr. Roeder's legal staff is not complete, but the following associates have been appointed: Hugo Anderson of Salt Lake City and Frank Hickey of Denver.

The Society is also sponsoring this year a fellowship competition for composers and

(*Continued on following page, column 1*)

ASCAP OPENS "BUSINESS" BRANCHES

(Continued from preceding page, column 3)

authors of college musical plays. The purpose is to develop creative talent among students in institutes of higher learning.

ASCAP fellowships will be awarded in eight regions for the best musical play, comedy, opera, light opera, operetta or musical revue. All students, including those in graduate schools, of institutions listed by the American Association of Colleges and Universities or in accredited normal schools will be eligible.

The play must be substantially original in story or plot and musical score and must be presented to an audience totalling not less than 200 persons. Contestants must submit three copies: one to be returned and "two for ultimate submision to representative commercial theatrical and motion picture producers in New York and Hollywood." It is pointed out, however, that ASCAP does not guarantee that the winning plays will be produced commercially.

The deadline for the first contest (1940) is May 1, 1940; for all succeeding years entries will close on March 1st. All entries remain the sole property in every respect of their creators. In each region the ASCAP Fellowship will amount to $720.

Paramount Song Writing Contest

Lou Diamond, in charge of Paramount shorts and music interests, announced that the company has completed arrangements with the Fawcett Publications for a song-poem contest in their *True Confessions* magazine. The winner will be paid by Paramount for copies sold, recordings and other income from the song. The sheet music will be published by Famous Music Corporation or by Paramount Music Corporation.

The winner's song will be put to music by Sam Coslow and Glenn Miller will introduce the song on his coast-to-coast radio program and will record the number. Lanny Ross also will present the song on his radio program. Furthermore Harry Sherman, Paramount producer will feature the song in one of his productions and if the song's title is suitable for a picture, it will be used as the picture's title.

The winner will be brought to New York and probably appear on the Glenn Miller and Lanny Ross radio programs. The judges for the contest are Sam Coslow, Glenn Miller, Lanny Ross and Mr. Diamond.

License Pact Ends "War"

Motion picture exchanges and film delivery firms of Milwaukee, Wisconsin, hailed an agreement ending the interstate license warfare between Wisconsin and Michigan. The agreement specifies that passenger vehicles registered in either state will be extended full privileges in the other state for 90 days. The pact also provides that a private trucker operating his own vehicle and hauling his own goods from one state to another will receive full license privileges in both states.

UA Circuit Deals

United Artists has closed product deals with the Gluckmann circuit in Montevideo, the Italo-Chilean circuit in Santiago and Valparaiso, the British Colonial group of houses in Port-of-Spain, and the U. S. Army circuit in the Canal Zone. Deals for the first runs in Manila and Bombay, in the latter city with the Modi circuit, are also reported by UA offices in those territories.

NEVILLE MILLER, head of BMI

20th Century-Fox Foreign Department Changes Made

Charles Matsen, assistant to J. C. Bavetta, Twentieth Century-Fox managing director for Brazil, has been assigned to the Lima branch where he will eventually succeed S. Chiesa as manager of Peru. Mr. Chiesa will be transferred to another territory.

Frederick L. Thomas has been appointed publicity director in Great Britain, working under Francis L. Harley, managing director. Mr. Thomas succeeds W. Buchanan-Taylor, who had temporarily held the post since the death a few weeks ago of Roy Simmonds.

E. S. Fraser, foreign department statistics head, has been promoted as aide to Walter J. Hutchinson, director of foreign distribution, and Irving Maas, foreign service manager. He will continue the supervision of statistics.

Open Metro in Cairo

The 1,750-seat Metro theatre of Cairo, Egypt, was opened this week with "Out West with the Hardys" the initial attraction. Besides the theatre, the building houses seven shops and two floors of office space.

Earl Knight Dies

Funeral service were held on Tuesday, in Fairmont, West Virginia, for Earl (Fuzzy) Knight, former manager of the Warners' Fairmont and Virginia theatres, in the same town. Surviving are his widow and a brother, also "Fuzzy" Knight, a player.

Samuel Trinz Dies

Samuel Trinz, 77, brother of the late Joseph and Henry Trinz, who founded the Lubiner-Trinz theatre circuit, died after a heart attack Monday in Chicago. Funeral services were held Wednesday. Mr. Trinz had a long career with circuses.

Broadcast Music Starts April 1st

(Continued from preceding page, column 2)

industries, by cooperating, can develop for their mutual benefit a valuable music library. He said, "Broadcast Music, Inc., is creating competition for the one present major source of music." The fact that motion pictures and radio are great popularizers of music was pointed out by Mr. Kaye.

In the proposed "partnership" of radio and motion pictures in music matters, Mr. Kaye said both branches would be equal. If the motion picture companies hire non-ASCAP composers and authors, Mr. Kaye said, the broadcasters will do anything possible to help popularize that music.

"We are not going to charge motion picture theatres one penny for using Broadcast Music, Inc., music," he declared. He added that the organization was not interested in sheet music or mechanical rights. The present plan is to popularize non-ASCAP music, and when the value has been established, Mr. Kaye said, the two great industries of broadcasting and motion pictures can get together and decide if expenses could be shared.

Producers Called Favorable

The organized motion picture industry is reported to be interested in making use of another source of music, in addition to ASCAP. The special cooperation promised by broadcasters for popularizing non-ASCAP music is expected to meet with a favorable reception from producers.

John G. Paine, ASCAP general manager, in commenting on the formation of BMI, said it was "an interesting experiment and one which the radio industry should make." He said ASCAP cannot regard the new organization as a serious competitor until it has organized a musical personnel and obtains copyrights to some music.

Edwin Claude Mills, chairman of the Administration Committee of ASCAP, said, "the radio committee's report will be presented to the ASCAP board at the next regular meeting, the last Thursday of the month (February 29th) or at a special meeting at about that time."

The radio industry has protested for some time that the $4,000,000 paid ASCAP each year represented too great a percentage of the total income for music rights. The radio music organization has asked license fees amounting to 40% of the ASCAP assessment for 1937 plus 10% stock subscription, based on the same ASCAP collections. For the present, radio stations will be paying the regular ASCAP fees plus the BMI charges. It is expected that stations, beginning April 1st, will try to use the BMI music on sustaining programs in order to cut down the ASCAP fees as much as possible under existing contracts.

Sabers Films Chartered

Sabers Films, Inc., has been incorporated in Albany, N. Y., by Wilbur Duberstein, Paul Gitlin and Clarence J. Prince, New York.

Edmund Grainger Signed

Edmund Grainger has been signed to a term contract as associate producer under Hal B. Wallis at Warner Brothers.

GOVERNMENT PROBES AIR GIVEAWAYS; FCC IS WARNED OF RADIO LOBBYISTS

Constant External Pressure on Commission Is Reported in Caution from the Department of Justice

The Department of Justice at Washington this week cautioned the Federal Communications Commission to beware of lobbying Congressmen who seek to "explain the peculiarities" of local radio situations, declaring that "it is a widely and firmly held belief that the FCC has been subjected to constant external pressure, particularly by members of Congress."

Years of Controversy

For years the FCC has been in controversy, frequently the subject of strong, direct attack, for some of its decisions or lack of decisions in radio, television and the field of general communication. Right now it is in the middle of an argument between the "big" telecasters, who want standardization of the new medium, and the "little" ones, who hold that it is too early to standardize.

Congressional interest is more easily aroused in matters pending before the Federal Communications Commission than in questions affecting most other Government agencies, and is a problem which the Commission will have to meet "courageously" if it is to avoid imputations that it is susceptible to such pressure, it was held in a report submitted last Friday to the Attorney General's Committee on Administrative procedure by its staff.

The voluminous report of the committee's staff—177 pages in two volumes—was one of a dozen monographs on the administrative procedure of as many independent Federal agencies and quasi-judicial bureaus on the basis of which, at a later date, hearings will be held at which those agencies will be permitted to present their views and, finally, a report, with conclusions and recommendations, will be written, probably sometime next Fall.

Applications and Revocations

The report on the FCC goes into all details of the Commission's methods of handling applications for licenses, and revocations thereof, for broadcasting stations and for television and other services and its procedure for the making of rules and regulations.

On the whole, the Commission is commended for the improvement it has made in the handling of license cases.

Probably the most interesting feature of the report was the discussion of Congressional lobbying. Only in the case of the FCC did it appear necessary to the committee to go into that subject which, it said, is "one of the most elusive factors that may influence the judgments of any deliberative body."

"Whatever may be the case with other agencies, it is a widely and firmly held belief that the Federal Communications Commission has been subjected to constant external pressure, particularly by members of Congress," it was declared in the report.

Interference and Interests

The suggestion of Congressional interference with the deliberations of the commission was seen as raising important questions as to the basis for such Congressional interest, how it is manifested, its effect upon the FCC and what, if anything, can or should be done to remedy the situation.

"The Congressional response in this particular area of regulation is stronger than it might be if it were stimulated only by a desire to pacify important residents of the affected districts, for it is a commonplace that the radio is rapidly becoming the most effective electioneering medium; Congressmen may have much to gain personally by the licensing of new stations in their home territory and by securing the 'friendship' of station owners."

GIVEAWAYS FACTOR IN MILWAUKEE AREA

A survey of Milwaukee County's 65 theatres show that 40 of them, exclusive of first runs, offer some extra attraction besides the regular film fare at least once a week and all houses are playing dual bills.

The inducements in most instances are in the form of dish, glassware and book nights. Not a few of the theatres offer their patrons a choice of giveaways. Ten and 15 cent admissions are raised to 20 cents if the patrons desire the giveaway.

This friendship, it was pointed out, may be valuable despite that provision of the act forbidding the preferential treatment of a candidate for public office, since no station is under any positive duty to permit the use of its facilities for political speeches.

This response, it was found, is made apparent in correspondence, telephone calls and conferences between Congressmen and members of the commission, and "attempts by Congressmen to utilize their official positions as an excuse for special pleading (under the guise of explaining 'peculiarities of local situations') are made with some degree of frequency from the time an application is filed until the commission has rendered its final order."

Opposes Practice

"It is, of course," the report commented, "impossible to indicate what effect Congressional pleas have either upon individual commissioners or upon the entire commission" but, it was added, "however slight the results of legislative interference may be, it is unquestionably a practice which should be discouraged."

Such effort as has been made to remedy the situation has been purely "superficial" and extends only to written communications, with no reference to telephone calls or personal conferences.

"What is at stake here," the committee's staff pointed out, "is not only the actual purity of the commission's processes, but perhaps equally important the commission's reputation for judgment uninfluenced by extraneous (if not wholly improper) considerations.

"So long as it is popularly supposed (as, rightly or wrongly, is the case today) that the commission's decisions may conceal rather than reveal the true determinants of the official judgment, there will be persistent efforts to subject the commission or its individual members to political pressures.

"If the commission is to avoid imputations that it is in fact susceptible to the influence of such pressures, it must pursue a definitely courageous course. It must resolutely and pointedly refuse to receive information or opinions concerning cases sub judice, volunteered off the record, even when the volunteers are Members of Congress.

Department of Justice Starts Inquiry into "Pot o' Gold" Program; FCC Seeks Basis for Setting Policy

Complaints of motion picture theatre exhibitors against the Tums $1,000 radio giveaway, the "Pot o' Gold" program, this week were under investigation by the Department of Justice, referred to that agency by the Federal Communications Commission, as originally aired in Congress, four weeks ago.

Bakery Program Protested

With the Tums' program complaints, the Commission also sent to the Department complaints against a program advertising a Texas bakery, broadcast by Stations KTFT, Wichita Falls, and KBST, Big Springs.

The Tums' program gives away $1,000 a week to some person whose name is selected by chance from a telephone directory which, again by chance, is selected from among a number of such books. The bakery program was worth $5 to persons approached by a representative of the bakery at their homes, provided they had a loaf of its bread in the house.

Exhibitors throughout the country have long been alarmed over the "Pot o' Gold" program which, they claimed, kept persons away from the theatres on Tuesday night because it was necessary that the person whose name is selected be at home when called by telephone if he is to get the $1,000. The exhibitors, according to complaints to Representative Tenerowicz of Michigan, who made them public, are losing more than $1,000,000 a week in admissions.

Action of the FCC in sending the matter to the Department of Justice was seen as influenced by the Michigan Congressman's demand for prompt handling of the situation. Department of Justice action is necessary because the Communications Commission itself has no power to initiate prosecutions for any violation of law, although the Communications Act makes the broadcast of a lottery scheme a crime punishable by a fine of up to $1,000 or imprisonment for not more than one year, or both.

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Program To Continue

In New York radio quarters it was felt that the Department of Justice Investigation of the "Pot o' Gold" will have no immediate effect on the program's policy. NBC executives were said to already have said privately that the program would be allowed to finish its season but no new ones like it will be permitted nor will this one be allowed to return.

The program does award its $1,000 by lot but its sponsors felt that anti-lottery regulations had been evaded by the fact that the winners are not required to buy anything, send in a box top or even to listen.

John Butler, vice-president of Stack-Goble, New York agency handling the "Pot o' Gold" show said Friday that "the show will go on." Mr. Butler asserted that the legality of the giveaway had been studied very carefully.

Merlin Hall Aylesworth, former head of NBC and RKO and until recently publisher of the New York *World-Telegram,* has been retained by Stack-Goble as counsel in the investigation of the program by the Department of Justice.

At NBC, in New York, the policy of "no comment" on the show was continued.

NEELY BILL TOPS AGENDA OF SEVEN MEETINGS SET BY EXHIBITOR GROUPS

Terre Haute Association Formed; Ohio Independents Set Convention for February 28th, Pacific Coast Group on May 8th

Neely, Neely, who's-got-the-Neely Bill, or whom it would get, is the topic of the day in and out of exhibitor ranks, and organized owners are making the most of it as a subject of discussion and controversy, in their regular and special organization activities.

—And Other Problems

The proposal (S. 280) to outlaw block and blind selling of motion pictures, now in the hands of a House Interstate Commerce subcommittee, is the main subject set on almost all of the eight additional annual conventions and special meetings set by owners' groups. Also coming in for attention are matters of budgets, legislation, chance games, direct-mail advertising, theatre liability insurance, radio's "Pot o' Gold," cash giveways, percentage pictures, television's "threat," centralized accessory selling, protection, and moveovers.

Meeting this week was Allied of Connecticut, to be followerd by special meetings or regular conventions, by the Independent Exhibitors Association of Massachusetts and the Connecticut MPTO, both on February 20th; Independent Theatre Owners of Ohio, February 28th; Kansas-Missouri Theatres Association, first week in March; Pacific Coast Conference of Independent Theatre Owners, May 8th.

Meetings of recent date included those held by Allied Independent Theatre Owners of Iowa-Nebraska, Allied of Michigan, Allied of Nova Scotia.

New Exhibitor Organization

The Terre Haute Theatres Association has been formed in that city in Indiana. A. H. Kaufman of the Fountain Theatre, is president; S. P. Katzenbach, general manager of the Fourth Avenue Amusement Company, vice-president; Maurice Reinking, Idaho and Swan theatres, secretary.

Attending a luncheon of the new unit were Roy E. Harrold, president of the Associated Theatres of Indiana, and Don R. Rossiter, its executive secretary.

The Allied Theatre Owners of Connecticut met on Tuesday in New Haven.

The group voted opposition to present "Gone with the Wind" advertisements which, members said, were leaving the impression with patrons that the picture would not be shown in its full length at subsequent runs.

Frank Lydon, regional vice-president of Allied; Arthur K. Howard, business agent of Independent Exhibitors, of Boston; and E. Thornton Kelly, membership campaign chairman in Connecticut, were speakers.

Joseph F. Reed, of Bantam, was appointed chairman of the new Grievance Committee, to serve with William Hoyt, of East Haven, and Jack Schwartz, of Bridgeport, in attempting to arbitrate grievances of members and non-members alike.

A. M. Schuman, president, announced the following newly-organized legislative committee: A. D. Pickus, Stratford; Leo Bonoff, Madison; Harry L. Lavietes, New Haven; Martin H. Keleher, Princess, Hartford; Ralph Pasho, Naugatuck, and Lawrence C. Caplan, executive secretary.

CAN REPLACE ONE UNION BY ANOTHER

When theatres change ownership, projectionists of one union may be displaced by those of another, the New York State Labor Relations Board ruled last week, in a charge of unfair labor practices brought by the Empire State Operators Union against the Skouras Theatres Corporation. September, 1937, the Skouras chain, holding a contract with Local 306, of the IATSE, bought six Manhattan houses from the United Exhibition Company, and displaced Empire, with Local 306, members.

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In Wilmington, Del., Local 473, IATSE projectionists union, is appealing a chancery court decision of last summer, restraining it from picketing the independent Rialto theatre.

Connecticut MPTO Luncheon

Plans for testing the constitutionality of the Connecticut Bingo law, permitting other groups than theatres to use the game, were studied at a luncheon meeting, Tuesday, of the Connecticut Motion Picture Theatre Owners. Herman Levy, executive secretary, also was to discuss a federal statute and post office department regulation which prohibits exhibitors from placing circulars in mail boxes.

Other topics were theatre liability insurance rates, and the budget committee's report.

Arthur H. Lockwood presided.

Boston Postponement

The Independent Exhibitors, Inc., New England Allied affiliate, will meet next Tuesday, in Boston. The meeting had been scheduled for this Tuesday.

Ohio ITO February 28th and 29th

The annual convention of the Independent Theatre Owners of Ohio was set, by the directors, for February 28th and 29th, in Columbus. The directors met last week, discussed radio competition.

ITO of Ohio Set Dates

Directors of the Independent Theatre Owners of Ohio, who met in Columbus February 6, set the annual convention there for February 28 and 29. It has been postponed from time to time from the regular November meeting period. Other routine matters, including further consideration of the plans of theatre awards to combat competition from the "Pot O' Gold" radio program, were discussed. Among the subjects to be discussed at the annual convention will be the Neely Bill, whether exhibitors can pay 70 per cent for pictures, and the helpful or harmful effect of television on the box office.

Theatre Men To Discuss Neely Bill

Frank Cassil of the Rialto theatre in St. Joseph, Mo., and president of the Kansas-Missouri Theatres Association, has issued a call to directors for a meeting for the first week in March to discuss the Neely bill and other exhibitor problems.

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Pacific Conference in May

Trustees of the Pacific Coast Conference of Independent Theatre Owners have set their convention date in Hollywood May 8-10. The Conference went on record as being opposed to commercialized previews, cited a trend toward monopoly in advertising accessory sales, asserted abuses exist in moveovers and pledged conditional protection for independent exhibitor runs.

Iowa-Nebraska Meeting

At the annual convention of the Allied-Independent Theatre Owners of Iowa-Nebraska, Inc., at Marshalltown, Iowa, distributors unanimously reaffirmed full support to the Neely anti-block booking bill. Specific opposition was expressed to MGM's sales policy and admission prices on "Gone With the Wind." Exhibitors were urged to oppose percentage pictures in small towns and where percentage is paid, 35 per cent held as top. It also was urged that Twentieth Century-Fox allow 20 per cent unrestricted cancellation.

Canadian Exhibitors Meet

A meeting of the Allied Exhibitors Association of Nova Scotia was held at Halifax.

Chairmen Named

Committee chairmen for 1940 have been named by the board of directors of Associated Theatre Owners of Indiana. They include Roy E. Harrold of Rushville, advisory; Harry Markun, finance; Bruce Kixmiller, legislative and legal; H. H. Johnson, membership; I. R. Holycross, tax; Marc J. Wolf, program and affairs and Ernest L. Miller, publicity and magazine.

Two Groups Oppose Neely

Morris Loewenstein, president of the Theatre Owners of Oklahoma, Inc., has called on all independent exhibitors in Oklahoma to realize the importace of calling the attention of other active organizations to the necessity of defeating the Neely Bill. Mr. Loewenstein said effective work is being done in Oklahoma and Texas in an educational campaign among women's clubs.

Meanwhile the Board of Commerce in Lexington, Ky., adopted a protest to Congress against the passage of the Neely Bill. Ed. Wilder is executive secretary of the board.

Steffes to Stay in Hospital

W. A. (Al) Steffes, Minneapolis exhibitor and Allied States official, will remain six weeks at the Providence hospital in Washington. He was taken to the hospital four weeks ago at the time of the Allied annual board meeting. H. M. Richey, director of exhibitor relations for RKO, visited Mr. Steffes last weekend and reported that he showed improvement, but has been unable to acknowledge numerous letters and flowers received from friends.

Hicks, Zukor in Argentina

Adolph Zukor, Paramount chairman of the board, and John Hicks, vice-president in charge of foreign sales, were received, on Tuesday, in Buenos Aires, by the president of Argentina, Dr. Roberto Ortiz. Both Paramount men are on a survey and "good will tour" of the South American territories. They are expected back in New York on or about March 18th.

Hall Resigns

Donovan Hall has resigned as advertising and publicity director of Ross Federal Research Corporation. He had been with the concern for two years.

21 POSTER EXCHANGES ADDED TO CENTRALIZED ACCESSORIES SYSTEM

Deals Are Made Individually with Independent Members of National Association; Columbia Joins Customers

Advertising Accessories, Inc., centralized theatre accessory selling and manufacturing subsidiary of National Screen Service, and new, exclusive accessory agency for Paramount, RKO, Universal and Columbia, has purchased outright the properties of 21 independent film poster service exchanges, all of them members of the National Poster Service Association, which met on Friday, Saturday and Sunday in New York, and dissolved. The announcement was made Tuesday evening at Advertising Accessories' New York offices, by Charles L. Casanave, vice-president and general manager.

Mr. Casanave said the deal climaxed 25 years of effort to centralize all distribution of advertising screen accessories and "paper."

By Metropolitan

Officials of some of the poster service exchanges which this week were acquired by Advertising Accessories, Inc., left to right: Robert H. Robinson, Atlanta; R. Dial, Washington; Harry Harris, Dallas; Charles Burns, Kansas City; J. Powers, Minneapolis; J. Bloom, Chicago; D. Rosenfeld, Pittsburgh; G. Le Veque, Detroit; G. Clark, Oklahoma City; Charles Casanave, vice-president and general manager of Advertising Accessories, Inc.; I. Sokoloff, Omaha; Simon Libros, Philadelphia; Frank Beddingfield, Charlotte; Ralph Reid, New Orleans; H. T. Liebtag, Indianapolis.

Columbia Joins Customers

The announcement came, too, after Advertising Accessories had added Columbia to its list of major distributor customers starting in March. RKO, Universal and Paramount previously had joined.

The deals with the members of the Association followed weeks of conversations carried on by Mr. Casanave with its president, Simon Libros, of Philadelphia, and other officers.

The acquisitions give the company outlets in all important cities, Mr. Casanave said.

Operators and personnel of the poster exchanges will be retained by Advertising Accessories, Mr. Casanave emphasized.

"We've retained, in these branches, the majority of the men as our local representatives," he said. "I found, in talking to all these men, that they had all been successful in a business with terrific odds."

Individual Deals

The deals were made individually; each poster service operator selling his properties outright.

The first meetings were with Mr. Libros and the National Poster Service executive committee. The committee voted in favor of the deals, Mr. Casanave said, and the convention gave assent.

Last Saturday, at noon, members of the association went from the Hotel New Yorker, where they had been convening, to the Hotel Astor to meet Mr. Casanave. All members, with a few exceptions "to come in later," again voted to deal, individually, with Advertising Accessories.

Deals still pending, late Tuesday, were with the Western Poster Company, Inc., of San Francisco; Southern Poster Service Service Company, Los Angeles; Western Poster Company, Northwest, of Seattle. These, he said, are controlled by the Los Angeles concern.

He met with the president of the companies, Max M. Morris, and with A. J. Aronson, and B. R. Wolf, also of the three coast companies, on Tuesday night and Wednesday morning.

Mr. Casanave, in a telegram to Herman Robbins, president of National Screen Service, in Florida, said the deal solved the problem of finding persons in the field who were thoroughly advertising sales conscious.

Mr. Robbins, in reply, called him a "worker of miracles."

Mr. Casanave paid tribute to Mr. Libros' cooperation, and said he would be retained "in an advisory and executive capacity."

Companies Acquired

Following is a list of the poster services acquired, up to Tuesday night:

Theatre Poster Supply, Cincinnati, Wm. Bein.

Theatre Poster Exchange, Kansas City, Homer Blackwell.

Exhibitors Poster Service, Cleveland, Leroy and Phil Kendis

National Kline Poster Co., Inc., Philadelphia, O. and S. Libros

Progressive Poster Exchange, Inc., New York, L. Weinzimer, H. Egert

Exhibitors Poster Supply Co., Inc., New York, H. Schlitt, S. Bram

Poster Exchange, Inc., Atlanta

D. C. Poster Exchange, Inc., Washington, D. C., R. Dial

Rex Poster Exchange, Inc., New Orleans, Ralph Reid

Photoplay Advt. Co., Inc., Chicago-St. Louis J. Bloom, H. Porozynski

Premier Advt. Service, Kansas City, Chas. Burns, Raymond Crandal

Clark's Poster Service, Oklahoma City, G. Clark

Cinema Service, Detroit, G. Le Veque

Carolina Poster Exchange, Inc., Charlotte, F. Beddingfield

National Poster Exchanges, Inc., Omaha, Des Moines, I. Sokolof

Chicago Poster Exchange, Chicago, I. Sokolof

Movie Poster Service, Inc. and H. T. Liebtag, Inc., Indianapolis, H. T. Liebtag

Texas Poster Exchange, Dallas Poster Exchange, Allied Poster Exchange, Dallas, Harry Harris

Exhibitors Poster Service, Inc., Minneapolis, J. Powers

Independent Display Co., Pittsburgh, D. Rosenfeld

Economic Poster Exchange, Buffalo, J. Goldstein, F. Wyckoff

Mutual Advt. Service, New Haven, H. Wenzel, J. Berliner

Theatre Display Co., Albany, Harry Rabinowitz, John Bylancyk

Addresses AMPA

Mr. Casanave had explained the objectives of the new organization to 100 advertising men at the bi-weekly luncheon, last Thursday, of the Associated Motion Picture Advertisers, at Jack Dempsey's Restaurant, New York City. The aims, he said, are to relieve film companies of the necessity of operating advertising sales departments, to make it possible for exhibitors to obtain advertising from one source; to compete with the services offered heretofore more inexpensively by independent poster exchanges; and to improve the art of advertising, in screen accessories.

Mr. Casanave told the advertising men that the advertising sales departments of the majors had not been given much attention because "the large companies which invest 25 or 30 million dollars a year in films cannot be expected to be greatly interested in the relatively small ad sales."

Stresses Advertising Importance

"The job of making $30,000,000 worth of pictures a success is not in selling the film, but in advertising it," he declared.

"We are doing with full authority and in a legal manner what the poster renter has been doing for years."

"Who says that, in the 25 years of the industry, we must continue doing the same things over and over again?" he asked, adding that an exhibitor now can buy anything, from a single sheet to a whole theatre front, at a single source.

Large Art Department Planned

Advertising Accessories, he said, will have a very large art department.

He praised the one-sheet as an advertising medium. Use of it had declined, he said, "not because it has lost value but because it has not been handled properly."

Concentration of advertising accessory selling has been, he said, not so much a distributor's idea as an exhibitor idea.

TWO MORE TRUST SUITS DROPPED, COURT HITS U. S. IN "KEY" CASE

Lenrose Amusement and Mobeel Enterprises Call Off Actions; Injunction Against New Jersey Theatre Vacated

The large motion picture companies this week scored 100 per cent in their long and expensive defense against the governmental and independent anti-trust suits pending virtually from coast to coast.

Lenrose Amusement Corporation, of Newark, N. J., and Mobeel Enterprises, Inc., Brooklyn, N. Y., discontinued their independent actions, and an injunction obtained against the majors by the Landis theatre, Vineland, N. J., was vacated and a rehearing ordered.

Judge Rebukes U. S. Counsel

Repeatedly charging the U. S. Government with a "very arbitrary attitude" in denying Columbia's request for separate interrogatories in the New York "key" anti-trust suit against the majors, Federal Judge Henry W. Goddard, in his first appearance in the proceedings and who will preside at the trial of the suit, Tuesday upbraided Department of Justice counsel for tactics which, the court said, would delay the start of trial.

Counsel for the major defendants and the Government Wednesday reached an agreement giving the defendants additional time in which to answer the Government's interrogatories. They were to have been answered Thursday. Under the same agreement the Government also will have the right to answer the defendants' interrogatories later than March 1, the date originally set.

Judge Goddard upheld Columbia's contention that it was entitled to separate interrogatories and answers, and rejected in no uncertain terms the Government's defense that to make a separate reply would be burdensome on the Government.

"This defendant has rights regardless of your convenience," Judge Goddard told William P. Farnsworth, special assistant to the United States attorney general, who appeared for the Government.

"That to make a separate answer would be burdensome to the Government is unfortunate," Judge Goddard continued, "but this defendant can make the very good answer that it is subjected to great trouble and expense in answering your interrogatories and defending itself in an action that was brought on it by the Government. Columbia didn't bring this suit. It may well say it's the Government's baby."

Clash Over Interrogatories

"Columbia is certainly entitled to interrogatories," he continued. "The Government is being very arbitrary—setting a May 1 trial date, refusing information and telling others just what information they may have."

"I believe in liberality in interrogatories because fullness of information saves time in the long run," the court said. "The Government has handled this very badly."

Mr. Farnsworth then switched his argument to one of a denial of Columbia's interrogatories on their merits, contending that the questions put to the Government by the company were "improper and in bad faith."

"If you want to argue this on the merits," Judge Goddard remarked, "it will take at least a month to decide it."

Mr. Farnsworth pointed out that the defendants' answers to the Government's interrogatories are due tomorrow.

CALLS "TRUST" COSTS TO PUBLIC $270,000,000

Thurman Arnold, assistant attorney general of the United States, told a subcommittee on appropriations of the House of Representatives that studies he had made indicated that about $270,000,000 annually will be saved the consuming public if the Government wins the seven leading anti-trust suits now underway in as many industries. Mr. Arnold did not indicate what portion of that sum he expected would be saved if the Government won its film suit. The case against motion picture companies was listed by the assistant attorney general as one of those which cannot be dropped and which will be carried over into the next fiscal year.

"I'm not at all sympathetic," the court said. "It's your fault if this delays the start of trial. It's not my fault if you can't make a better effort to agree and get together."

Called "Buck Passing"

Then making it clear that his remarks were not being directed exclusively to Mr. Farnsworth, Judge Goddard said: "This is just an effort to pass the buck to me. You tell your associates that they can't do that."

"If you can sit down without an arbitrary attitude I'm sure this whole question could be disposed of in short order."

The Government's oral bombardment of company executives in pre-trial examinations continued this week. Jack Cohn, vice-president of Columbia, was questioned by Robert L. Wright, special assistant attorney general. Mr. Cohn answered all the questions put to him with the exception of two. The first of these was a request to produce a list of all exhibitors in 36 key cities who were entitled to first run Columbia pictures during the past five seasons. The second was an objection to a question whether Mr. Cohn had ever considered the advisability of the acquisition of theatre interests by Columbia.

William A. Scully, Universal general sales manager, took the stand Wednesday and said his company was not at a disadvantage in selling its product to circuits affiliated with distributors even though as a non-theatre owning producer they cannot reciprocate. He testified that Universal's sales methods were similar to those of Metro-Goldwyn-Mayer and described his company's policy on clearance as "liberal."

Lenrose and Mobeel Cases

The anti-trust suit of the Lenrose Amusement Corporation, owner of a Newark independent theatre, was discontinued in a stipulation filed in the U. S. District Court in New York. Under the stipulation the plaintiff is barred from renewing the suit. The suit which asked $150,000 treble damages against the Motion Picture Producers and Distributors of America and eight majors was filed in March, 1939. Conspiracy and restraint of trade was charged. The plaintiff held that the Newark theatre had been deprived of product.

Last Friday the $75,000 treble damage suit of Mobeel Enterprises, Inc., against the majors and Republic, Monogram and the Century Circuit was dropped. The attorneys would give no reason why the stipulation discontinuing the suit was filed in the U. S. district court in New York. The plaintiff as owner of the Glenwood theatre in Brooklyn had charged that it had been deprived of product.

Vineland Order Vacated

The U. S. circuit court of appeals in Philadelphia has sent the Vineland injunction case back to the federal district court for a rehearing. The appeal court held that District Judge William H. Kirkpatrick, in issuing last November an injunction against Warner theatres and the major distributors in favor of the Landis theatre in Vineland, N. J., had acted without establishment of any basis on which to pass final judgment.

The defendants had appealed the injunction on the grounds that it was unconstitutional. The injunction ordered that the majors give the independent theatre equal treatment in obtaining motion pictures.

Judges Biggs, Maris and Clark, of the federal court of appeals, held that the injunction was prematurely issued as there was no final hearing in the case and the testimony on which Judge Kirkpatrick based his opinion consisted of affidavits, many of which were conflicting. The higher court ordered the case back to Judge Kirkpatrick for final hearing. However, the higher tribunal withheld decision on the merits of Judge Kirkpatrick's findings that the "movie combine" had violated the anti-trust laws.

Majors Answer in Boston

In the Boston case brought by seven theatre corporations from Massachusetts to Florida the majors filed 45 answers. The deadline for answering the $2,595,000 anti-trust suit was last Saturday. In all cases the plaintiff asked for a trial by jury. The suits will be entered on the March term of the calendar.

The Middlesex Amusement Corporation has been added to the defendants. The request was made by E. M. Loew's, Inc., and the Winchester Theatre Corporation, two of the seven theatre corporations which have filed the Boston suits. Judge McLellan granted the motion by consent of the defendants.

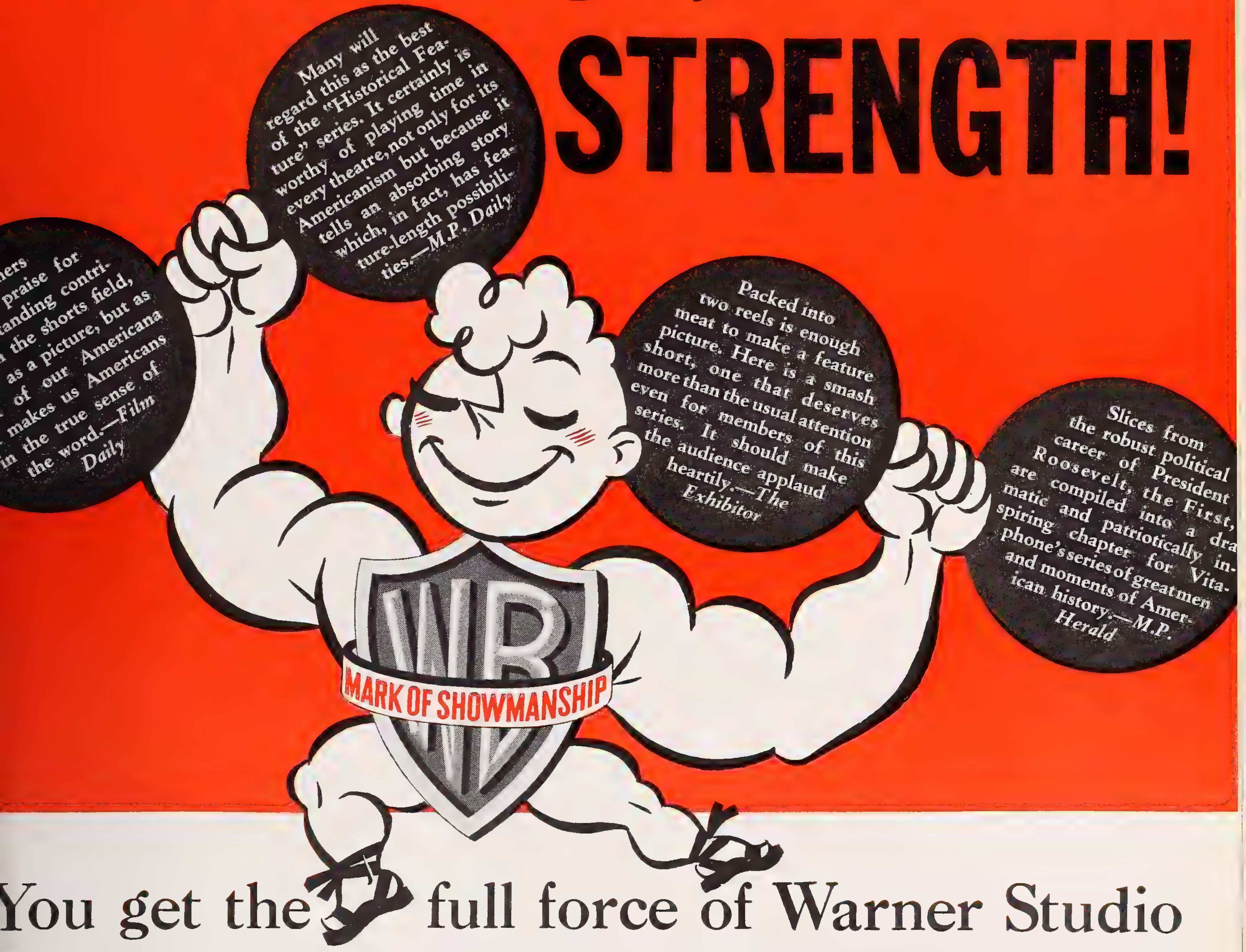
Lawyer Examined in Oklahoma Case

Federal judge Alfred P. Murrah of Oklahoma City has referred to the grievance committee of the Bar Association the question of whether J. B. Dudley is qualified to represent the Griffith Amusement Company in the suit brought by A. B. Momand of Shawnee. Mr. Dudley had been an attorney for the Griffith Corporation some time ago and filed a petition last week asking Judge Murrah to pass on his qualifications.

Mr. Momand filed an answering brief which said Mr. Dudley had represented him in 1935 in an identical suit against Paramount Public Corporation and therefore is well informed of all the records and confidential information of the Momand theatre. The brief mentioned the possibility of filing formal charges against Mr. Dudley if he acted for the Griffith Amusement Company in this suit.

Mr. Momand is seeking $4,500,000 damages in suits against the Griffith Amusement Company, et al and Twentieth Century-Fox, et al, in the federal court of the Western district of Oklahoma.

Short *in Length, but Not in* STRENGTH!



Many will regard this as the best of the "Historical Feature" series. It certainly is worthy of playing time in every theatre, not only for its Americanism but because it tells an absorbing story which, in fact, has feature-length possibilities.—*M.P. Daily*

ners
praise for
tanding contri-
the shorts field,
as a picture, but as
of our Americana
makes us Americans
in the true sense of
the word.—*Film Daily*

Packed into two reels is enough meat to make a feature picture. Here is a smash short, one that deserves more than the usual attention even for members of this series. It should make the audience applaud heartily.—*The Exhibitor*

Slices from the robust political career of President Roosevelt, the First, are compiled into a dra-
matic and patriotically in-
spiring chapter for Vita-
phone's series of great men and moments of American history.—*M.P. Herald*

You get the full force of Warner Studio *Showmanship* in Vitaphone's feature-power History of America

WAKE UP TO THE POSSIBILITIES!

Two reels good enough to have been eight! Play it now and PLAY IT BIG!

The latest release is

"TEDDY THE ROUGHRIDER"

In Technicolor with SIDNEY BLACKMER • Pierre Watkin • Theodor Von Eltz • Arthur Loft

Original Screen Play by Charles L. Tedford • Directed by **RAY ENRIGHT**

SEC Lists More Stock Dealings

Year end stock market transactions involved a number of film company executives, it has been disclosed by the Securities and Exchange Commission in a summary of the transactions of corporation officers and directors in the securities of their companies.

Most of the trades were in comparatively small volume, but in a series of sales ranging from 100 to 1,800 shares, William Goetz, Twentieth Century-Fox officer, disposed of 6,300 shares of Fox common stock, reducing his holdings in that class to 178,343 shares.

The next largest transaction was one of three in Loew's common stock, with J. Robert Rubin, vice-president, disposing of 1,400 shares, reducing his holdings to 30,015 shares. The other transactions were the disposition of 100 shares by Leopald Friedman, reducing his interest to 712 shares, and the disposition of 750 shares by Sam Katz, studio officer, who held but two shares at the close of the year.

A 500-share sale of Warner Brothers common stock was reported by Morris Wolf, Philadelphia, director, reducing his direct holdings to 450 shares; with another 167 shares held in a trust.

Disposition of 300 shares of Keith-Albee-Orpheum preferred stock by Michael J. Meehan, New York holder of more than 10 per cent of the outstanding stock, reduced his holdings to 26,504 shares, while in the same class of securities, Malcolm Kingsberg, New York, director, reported the acquisition of 300 shares, bringing his total to 500 shares.

Other stock purchases included 200 Universal Corporation common voting trust certificates by Charles D. Prutzman, New York, officer, giving him a total of 900; 86 shares of Pathe common by Allen P. Kirby, Jersey City, director, through Holding Company B, bringing his holdings through that company to 4,000 in addition to 2,100 shares held direct, 1,000 held through Holding Company A and 600 through a trust; and 100 common voting trust certificates of Columbia Pictures by Abraham Scheneider, New York, officer, bringing his holdings to 504.

Acquires Republic Music

Exclusive Publications, Inc., has acquired the publishing rights to the music of Republic Pictures. First issues will be from "Days of Jesse James" and "South of the Border." New writers signed by Exclusive include Al Siegel, Dave Rose, Walter Gross, Horace Henderson, Lupin Fien and the team of Abe Tuvin and Paul Baron.

Leases Additional Space

National Screen Service Corporation has leased additional space on the tenth floor of the Film Center Building in New York. Cross & Brown, agents for the building, this week announced that Behrend Motion Picture Supply House, Inc., Jack Rosenfeld, Emby Photo & Film Machine Corporation, State Film Service and Joe Hornstein, Inc., have renewed leases.

20th-Fox Exchange Promotions

Herschel Fox, for many years head of the ad sales at the Twentieth Century-Fox exchange in Portland, has been made head booker at that exchange. Joseph Walter succeeds to the position Mr. Fox formerly held.

Howard Smith, booker in Philadelphia, has been made a salesman, succeeding John Skillman who has resigned.

SEATING PROBLEM TO GROW, SAYS WOOD

Columbus, Ohio, with a population of 300,000, ranks higher than some of the states in the total number of theatre seats, it is pointed out by P. J. Wood, secretary of the Independent Theatre Owners of Ohio. Even more plans are being made to build theatres in Columbus in the immediate future.

There are 53 theatres in Columbus, with a combined seating capacity of 46,000, or in the approximate ratio of one seat for every 6.5 persons, compared with 89 theatres and 41,092 seats in Arizona, 80 theatres with 35,469 seats in New Mexico and 52 theatres with 22,950 seats in Wyoming.

Best Director, Lecturer Chosen by Film Students

In the recent examinations given to the 40 students taking the course, The History, Technique and Aesthetic of the Motion Picture, conducted by Iris Barry, curator of the Museum of Modern Art Film Library for the Department of Fine Arts, Columbia University, they were asked to name their favorite director and the person who gave the "most illuminating lecture of the course."

The favorite director vote resulted in a tie for first place between John Ford and Frank Capra with Alfred Hitchcock and Rene Clair close runners-up. Answers to the second question put three men at the top: Rouben Mamoulian, who talked on direction in motion pictures; Aaron Copland, who spoke on music for the motion picture, and Joris Ivens, whose subject was film composition and editing.

The second semester started Wednesday.

Nugent Signs Contract With 20th Century-Fox

Frank S. Nugent, motion picture critic of the New York *Times*, was given a writer's contract by Twentieth Century-Fox this week. Mr. Nugent has a one-year leave of absence from the newspaper. He will leave for the Coast about March 15th and is to report at the studio April 8th.

During Mr. Nugent's stay in Hollywood his present assistants, Ben R. Crisler and Bosley Crowther, will be in charge of film reviews, according to present reports. It is understood there will be no additions to the reviewing staff.

Mednikow Is City Salesman

John Mednikow, formerly with Trailer-Made, has been named a city salesman for National Screen Service in Chicago instead of sales manager as previously reported. M. M. Godshaw and Percy Barr also handle city sales in Chicago for National Screen.

Campos Promoted

F. Rafael Sevilla Campos, for many years sales manager and booker for Columbia's Mexican exchange, has been appointed general manager there to succeed Charles Kussiel.

771 Circuit Houses In New York Area

Theatre statistics in the New York metropolitan area as issued by the New York Film Board of Trade last week, show little change from the report issued by the board a year ago. The metropolitan area takes in New York City, Long Island, New York State south of Kingston and New Jersey north of Trenton.

The total number of theatres is placed at 1,197 with a total seating capacity of 1,343,883 compared to 1,193 theatres a year ago and a seating capacity of 1,344,398. The slight loss of seating capacity despite an increase of four theatres is due to the demolition of old houses and the building of new ones with smaller seating capacity, the reports points out.

The number of theatres open and operating is 1,072, four less than a year ago, while those closed number 125, eight more than a year ago. The total number of houses equipped with sound is 1,179, one less than the previous count, while silent houses increased from 13 to 18. The rise is accounted for by the fact that sound equipment is frequently removed from closed houses. All silent houses are closed.

The theatres opened have a total seating capacity of 1,240,304, compared with 1,246,339 a year ago, while the closed houses have 103,579 seats, compared with 98,059. Theatres located in New York State number 869 with 991,349 seats, while there are 328 houses in New Jersey with 352,534 seats.

Circuits control 771 houses, 17 more than a year ago, with 1,023,016 seats while independents control 426, 13 less than last year, with 320,867 seats. Of the circuit houses, 195 are affiliated, three less than last year, and 576 are unaffiliated, 20 more than last year.

Affiliated circuit houses number 129 in New York, with 262,958 seats, and 66 in New Jersey with 118,062 seats. Unaffiliated circuit theatres number 450 in New York, with 519,112 seats, and 126 in New Jersey, with 122,884 seats. Independents have 290 houses in New York with 209,279 seats and 136 in New Jersey with 11,588 seats.

Lightman Acquires Orpheum

M. A. Lightman has acquired the Orpheum theatre in Memphis, effective March 1st. Acquisition of the town's largest first-run house was assured last week when a majority of holders of $730,000 in outstanding bonds accepted an offer of 12½ cents on the dollar for their bonds. The theatre has been under the operation of Chalmers Cullins and Nate Evans.

Evans Elected Mayor

Edward C. Evans, manager of Schine's Plaza theatre, Milford, Del., has been elected Mayor of Milford. Mr. Evans polled 546 votes to 434 for Charles Edgar Harrington in one of the largest turnout of voters in Milford in recent years.

Clemmons Reelected

Joseph C. Clemmons of the Jefferson Amusement Company, operating several east Texas houses, has been reelected president of the Beaumont, Tex., Chamber of Commerce. His work in the past year has been highly complimented by press and city officials.

"A VIRTUAL 'MUST' FOR ANY PROGRAM!"

—says M. P. Daily

Red-coated huntsmen and fearless women riding over rugged countryside . . . the baying, straining pack nosing the scent . . . beautiful horses clearing perilous jumps . . . Nature in her most vivid hues! *Here's why Technicolor is made!*

Ed Thorgersen's Sports Review

in TECHNICOLOR

"FOLLOWING THE HOUNDS"

Produced by **TRUMAN TALLEY**

Edited by Lew Lehr. Photographed by Jack Painter.
Directed by Jack Munroe. Arranged by Russ Sheilds.
Described by Ed Thorgersen

20th CENTURY FOX

FILMS OVERCOME SOME OF WAR'S OBSTACLES

Paris Business 30% Below Normal, Says B. H. Miggins; Sees Return in Italy Soon

With the governments of France and Great Britain apparently considering the motion picture a weapon for defense, the situation for American product in both those countries, and, generally, in Continental Europe, is "surprisingly good," Ben H. Miggins, managing director for Twentieth Century-Fox in Continental Europe, said in New York this week. Mr. Miggins arrived in New York from Europe last Thursday. (Picture in pictorial section.)

Paris Business 30% Normal

Business in the Paris area is only about 30 per cent below normal, he asserted. In all of France, residents are thronging to the theatres, and the only difficulties of magnitude have been in the Paris area itself, and the suburbs, where blackout and other restrictions hamper theatre operation, he said.

As it is, he said, distribution is "making progress every week"; theatres with bomb proof shelters now are subject to almost no restrictions, American films are being imported with no difficulties, and the French government aids the motion picture industry as an agency for aiding morale.

"We are glad to find that, now, the film industry is no longer regarded as a de luxe industry. We have proved our worth."

Shipments of film from America to France are "about two weeks late," Mr. Miggins continued, "but there is no difficulty in obtaining prints.

"We get as many as we need," he said. "We dub them, as usual, we ship them, as usual, to other parts of France, to Scandinavia, to our other territories."

He called "The Rains Came" the greatest success in Continental Europe, for the company. It broke records in first-run houses, during January, in Stockholm and Copenhagen.

Sees Early Return in Italy

Mr. Miggins thinks American film companies may be able to return to business in Italy soon. He deprecated the fact that less money seems available for the purchase of American films by the Italian government, but noted that one of the sponsors of the Italian governmental monoply, the terms of which forced American companies, over a year ago, to withdraw from Italy, had been removed to a diplomatic post in another country.

"The chances of doing business," he said, "seem to rest on the realization of the Italians that American films should be handled along the same lines as Italian films in America."

No prints are going to Spain, he said, and none will go, he hinted, until the Spanish restrictions are eased. Of these restrictions, the most onerous, he indicated, is that which would force an American company to produce one picture in Spain for every American picture imported into the country. It is also difficult to get money out of the country, he added.

Booking Old Prints

Mr. Miggins was in Spain in December, surveying operations of Twentieth Century-Fox's ten offices in the country. The offices are functioning, booking old prints, he said.

"We hope to reach an agreement with the Spanish government," Mr. Miggins said. "American companies are afraid at present to deal with the Spaniards, on their conditions, because they fear the precedents which will be established.

RADIO RECORDING BILLS PROTESTED

The radio recording industry is threatened by bills introduced in the House of Representatives and the assemblies of New York and Pennsylvania, according to Henry Portnow, counsel for Audio-Scriptions, Inc. The bills seek to prevent companies from recording broadcasts without written permission in advance from all participants in the program. A brief submitted to the Rules Committee of the New York Assembly held that such a regulation represents an attack on the freedom of the air.

The Perry bill in New York and the Voorhees measure in Pennsylvania passed the upper houses last year but did not go through the lower houses. Senator Charles D. Perry of New York had reintroduced his bill this year.

"It would mean the end of our business, if the restrictive policies of the Spanish government, or the Italian government, were successful. It would mean two monopolies, the Spanish added to the Italian. It would spread to the whole world, inside of two years.

"You already have as precedents the quota system started by Germany in 1922, the dubbing of films, the financial restraints. We don't want monopolies now."

Mr. Miggins said the company's personnel was at work in the Prague offices and that only a few were unaccounted for, after the strife that started last March. He had had no word of the Warsaw situation.

Of Finland, he said he believed company operations there had been suspended but that he had heard theatres were remaining open in some sections.

Mr. Miggins had been in Europe since Feb. 6, 1939. He was accompanied, on his return last week, by Mrs. Miggins.

Malaya Business Up

Theatre grosses in British Malaya reflect troop concentrations and a boom in the rubber and tin industries, and American films are freely imported, Keith Goldsmith, managing director of the Twentieth Century-Fox Singapore office, said on arrival in New York last week.

The Singapore office covers Malaya, British North Borneo and Siam.

Mr. Goldsmith added that there were no restrictions, in British Malaya, on the export of money, that newsreels sent to the territory from England are encouraged by the authorities for their propaganda value, that there is theatre building activity in Singapore and Bangkok.

UA Wins Award

United Artists was awarded first prize, last Monday, by the Martin Cantine Company, for outstanding skill in the use of coated paper in motion picture trade paper advertising in 1939.

Map Schedule of Club Convention

John Harris, founder of the Variety Clubs of America and national chief barker, journeyed from Pittsburgh last week to Dallas to confer with R. J. O'Donnell, chief barker of the Dallas Variety Club Tent No. 17, on plans for the annual national convention there April 18-20.

Mr. O'Donnell, with the assistance of executive committeemen Paul Short and Louis Charninsky, has made arrangements for the appearance of John A. Guthrie's "Real Wild West and Big Indian Congress" at the convention.

The Pittsburgh Club is enlarging and renovating its quarters in the William Penn Hotel there at an expense of approximately $10,000. Mr. Harris is donating a library to the club in honor of his father, the late Senator John P. Harris, and his uncle, the late Harry Davis.

Sol Davis, assistant property man of the Oklahoma Variety Club announces that eight new members have been accepted for membership. They include Walter Dolan, Cliff White, Jr., Hy Martin, John Feeney, Charles Rook, James Allen Smith, Louis Barton and Ray Hughes. Don Withington has resigned as manager of the club headquarters and has been succeeded by James Garrison.

The inaugural dinner dance and floor show for the Kansas City Variety Club's 1940 officers will be held March 1st at the Hotel Muehlebach.

Roy M. Avey of Loew's last week presented a check for $1,000 to Arthur Lucas, chairman of the Atlanta Variety heart committee, for its part in staging the premiere of "Gone with the Wind" there December 15th.

UA's Resignation Effective March 1st

The resignation of United Artists from the Motion Picture Producers and Distributor of America, Inc., will become effective March 1, six months after the resignation was tendered by the company in accordance with the bylaws of the Hays organization.

The resignation applies only to the distributing company. It does not apply to producers affiliated with United Artists, who may be members of the MPPDA.

Paramount Executives Convene at Miami

An informal meeting was held at Miami Beach, Fla., by members of the Paramount home office, including Barney Balaban, Austin Keough, Leonard Goldenson, Sam Dembow, Leon Netter and Montague Gowthrope. They discussed theatre problems, the Neely bill and other pending legislation.

Y. Frank Freeman, vice-president in charge of production for Paramount, announced the appointment of Henry Ginsberg as his assistant in executive matters. Mr. Ginsberg has been vice-president and general manager of Selznick International.

Frances Perkins Honored

Frances Perkins, Secretary of Labor, was guest of honor at a cocktail party given her Thursday during a visit to Hollywood.

BRAZIL AND PERU HIT U.S. PRODUCT; MEXICAN FILMS AWAIT FEDERAL AID

Brazilian Decree Increases Censorship Fees from $400 a Feature to $1,600; 10% Surtax Proposed by Peruvians

Earlier fears of American motion picture companies for their position in Brazil as a result of the new decree formulating new taxation and "quota" laws appear well founded, for the State Department at Washington, replying to direct inquiry, this week informed the American companies that it believes the Brazilian decree to be contrary to the United States trade treaty with that country.

In consequence, the State Department's opinion will be forwarded to the American Ambassador at Rio de Janeiro with instructions to make representations accordingly on behalf of the industry.

The decree increases censorship fees in Brazil from a current average of about $400 per feature picture to $1,600. Censorship of all imported films, including short subjects, is mandatory.

The decree also requires American distributors to purchase newsreels and travelogues made in Brazil for distribution outside that country. The purchases must be equivalent to at least 10 per cent of the film footage sent into Brazil annually by the distributor.

The U. S. industry protested the decree to the State Department as a violation of the United States trade treaty with Brazil, particularly that part of it which guarantees against increase in taxes and levies over the level prevailing at the time the treaty was signed.

New Film Rules in Brazil

by L. S. MARINHO
in Rio de Janeiro

The new department formed by the Brazilian Government which is known as the Propaganda and Press Department (Departamento de Imprensa e Propaganda) and which replaces the old Departamento Nacional de Propaganda, has created several new rules covering the film industry. One rule makes it obligatory on the part of exhibitors to show at least one domestic short subject of good quality in each new program.

The department will classify the domestic short subjects as to "good quality" and no Brazilian film can be exported without approval of the department. Likewise no foreign cameraman will be permitted to take pictures in this country without a permit from the department. The exhibitor is also obligated to display the title of the short subject and the subject filmed in a sub-title. All motion picture houses will also be obliged to show at least one domestic feature film a year.

The law forbidding children to attend motion picture shows considered unsuitable for them is continued in force and now applies to juveniles up to 18 years of age.

The duties on imported films are 50 cents (approximately) per kilogram or 15 per cent for the standard film and 25 cents per kilogram or 15 per cent for 16mm. The duties on raw film, either positive or negative, and also posed pictures classified as educational are five cents per kilogram. Foreign pictures developed in quantity in Brazilian laboratories will be freed from the tax of the censor board which is attached to the Propaganda and Press Department.

One of the most important items that appear in the recent law is that all importers of short subjects and newsreels are now obliged to purchase annually from domestic producers an amount of film equal to 10 per cent of the material imported and of the same classification.

BILL WOULD EASE REORGANIZATIONS

A bill permitting reorganizations of corporations which are barred from new financing or expansion under the burdens of unpaid dividends on preferred stock was introduced in the New York Assembly Monday by Harry A. Reoux, chairman of the Assembly Judiciary Committee. Unless more than a third of the stockholders filed objections in writing, the measure would allow a reorganization of a company in which both common and preferred stocks were concerned.

Peru's Tax Plans

A surtax of 10 per cent on total gross business done by film distributors in Peru has been proposed by the government there, according to word just received in home office foreign departments in New York.

The tax on gross would be in addition to all other taxes on film distributors now in effect in Peru.

An investigation of the industry's status in relation to the proposed tax is now under way with a view to registering a formal protest with the State Department.

It is estimated that the tax would cost the industry in excess of $500,000 annually.

Aid for Mexican Films

by JAMES LOCKHART
in Mexico City

Government aid for the film industry seems to be just around the corner. The Ministry of National Economy has invited all Mexican companies to appoint delegates to a conference to be held here late this month to discuss problems affecting the industry.

President Lazaro Cardenas has assured the National Cinematographic and Allied Workers' Union, which appealed to him for help, of all possible assistance in the situation. The President said that he will advance plans that have been in preparation for the past two years for the establishment of a state-controlled bank to finance the industry.

Further assistance for the workers is promised by Vicente Lombardo Toledano, secretary general of the Confederation of Mexican Workers and Mexico's labor leader.

Mexican producers have started an intensive drive for more business in Spain by sending two of their most aggressive representatives, Antonio Soria and Jose Rodriguez, to Madrid to establish an exchange.

Screen Craft Sells Program

Screen Craft Pictures Company, N. Y., state rights distributor, this week sold its entire program of 13 pictures to Pam-O-Pictures for upper New York and to Fine Arts Producing and Distributing Corporation, Pittsburgh, for western Pennsylvania. Fine Arts there is operated by Max Shulgold, former Grand National Pittsburgh exchange manager.

Independents to Aid Finn Drive

Thousands of independent theatre owners throughout the United States have pledged support to the Finnish Relief Fund drive in response to a letter addressed to 6,000 independents by the drive chairman, former President Herbert Hoover.

"Finland Fights!" a short subject made for the Fund, is reviewed on page 41.

All the major theatre circuits have similarly agreed to cooperate, according to Major Lester E. Thompson, chairman of the motion picture division of the Fund.

Fund collections will be made in the theatres Saturday and Sunday.

Representatives of the trade press met with Mr. Hoover, Major Thompson and Jack Connolly, in charge of publicity for the motion picture division, last Thusday at the Waldorf-Astoria Hotel in New York. Among those at the conference were Terry Ramsaye, Sam Shain, Mike Wear, Arthur James, Maurice Kann, Charles Lewis and George Morris.

A committee has been organized in Detroit consisting of William Carlson, chairman; Tom McGuire, executive chairman; Jack Hurford, publicity; Earl Hudson, financial secretary; Pearl M. Sprott, secretary; C. C. Perry and Dan J. Lewis, arrangements.

The Independent Theatres Protective Association of Wisconsin has signed a contract whereby 27 of its member theatres in Milwaukee County will share ticket proceeds with the Finnish relief fund from February 26 to March 11.

Chicago has raised about $110,000 for the Fund, exceeding its $100,000 quota, with prospects for much larger receipts this month.

Harold Rodner, Warner Brothers executive and vice-president of the Will Rogers Memorial Fund, left New York Monday for the coast to supervise the selection of stars and arrangements for filming the annual Will Rogers short subject, which will be shown at theatres throughout the country during Will Rogers Week beginning April 18th.

Films Committee Formed For Catholic Charities

The 1940 committee for the motion picture and amusement industries to aid the Annual Catholic Charity Drive in New York is now being formed, with John J. O'Connor, of RKO Theatres, as chairman. This drive will be sponsored by the Archbishop's committee headed by the Hon. Alfred E. Smith, chairman, and Frank C. Walker, treasurer.

The following film industry figures have accepted invitations to serve on the Committee: Harry Buckley, United Artists; H. M. Doherty, Warner Brothers; Austin Keough, Paramount; Charles L. O'Reilly, Sanitary Automatic Candy Company; Martin Quigley; N. J. Blumberg, Universal; William A. Scully, Universal; George C. Walsh, Netco Theatres; Jack Pegler, Lord and Thomas; James R. Grainger, Republic Pictures; Joseph McConville, Columbia; Charles B. McDonald, RKO Theatres.

BRITISH EXHIBITORS DEMAND NEW MACHINERY FOR REVIVED BUSINESS

Want Rental Position Reviewed, Higher Admission Prices and Lower Entertainments Tax; Circuits Ask CEA Attention

by AUBREY FLANAGAN
in London

With five months of war already passed, British exhibitors more and more are realizing that while the outside world loses itself in a labyrinth of politics, their problem, the problem of adjustment, or survival, is strictly one of sheer economics.

Processes and Headaches

Trade as reflected in the box offices of 4,500 cinemas is by no means bad. In most cases, it is back to normal, in spite of conditions worse than abnormal. The processes of buying and selling, the material business of hiring films, of paying employees and purchasing raw materials and accessories, has, however, increased the purchases of aspirin.

It is not surprising, therefore, that the exhibitors already are talking of an overhaul of film hire machinery and a new examination of the rentals position. On the cards, too, is an adjustment of admission prices, coupled with an appeal to the Government for a cut in entertainments tax.

Coupled are the questions of a war bonus for the theatre staffs, a matter pressed emphatically and urgently by the employees union, and the current bid of the carbon manufacturers to establish a pool with rationing and an increase of purchase prices.

From all points of the British compass have come demands for a remodeling of the whole film hire situation. It is more than likely that the General Council, political and economic cabinet of British picture house operators, will be faced with demands from provincial branches that the matter be taken up with the Kinematograph Renters Society. From Manchester, for instance, comes the complaint that present hire rates make it impossible for the exhibitor to face the rising tide of overheads, increased wartime taxes, and ARP expenses. In Scotland the same view holds the ground, also in the London branch, and in Bristol.

One exhibitor group has suggested legislation that no film distributing concern be allowed to take more than 33⅓ per cent of gross receipts for any one program.

CEA Wants Tax Cut

The Cinematograph Exhibitors Association has determined to ask the Chancellor of the Exchequer to cut the theatre tax. In Edinburgh it is proposed that the tax exemption base of sixpence be raised to sixpence halfpenny, that the shilling admission be raised to one and a penny with the tax remaining as at present on the former price. The alternative suggested is the legal maximum of 33⅓ per cent on film hire rates.

It is generally accepted that admission rates will have to go up. Arthur Moss, chairman of the London Branch, already has said so.

Meanwhile great discontent still exists with the Carbon Pool.

At least two of the major circuits have been negotiating with American suppliers with a view to securing constant carbon supplies from the U. S. and cutting out all dealings with the British Pool.

Exhibitors are increasingly aware that to set up the price of carbons by 10 per cent, as from todays' date, is in many cases to put up prices by more than that, standardization will bring down the quality of many carbons and exhibitors will have to pay 10 per cent more for a carbon that may burn 25 per cent less.

It the matter becomes aggravated there is the likelihood that a wide demand will go out for Government control.

Circuits in Revolt

History, by the way, is repeating itself in the CEA. Exactly twelve months ago, in these columns, was recorded a sharpening of the conflict between British circuit owners and the independent theatre operators. Today precisely the same problem, with exactly similar weapons and tactics, is presented. Last year it was the independent who had taken the initiative. This year it is the circuit.

As a result, there is certain to be a greatly increased representation of the circuits on the General Council.

So far as the future is concerned, no detached observer foresees any particular revolution or counter revolution resulting. If any effect can be anticipated it may well be that there will be a stimulating effect on the independent. Even the most ardent champions of the independent cause will say, with bitterness and disillusion in their voices, that the battle has long been fought for an ungrateful and torpid band.

Independent operators in Britain represent at least 75 per cent of the total but, say their proponents, they have no corporate policy and little or no sense of unity. On the other hand, circuits here are in general national in outlook.

It is emphasized, too, that even the independents can be divided into two camps, those owning first run houses, probably 400 odd, and those showing later releases.

Even against this likely consolidation of the circuit front the forthcoming year is likely to see independents on the General Council invoked to agitate for certain first principles, among them a limitation of bars to a low mileage maximum, greater freedom in the circulation of films, and level terms between circuits and independents.

London Approves American Plan For Distribution of Revenue

The plan drawn up by American companies distributing in England for allocation among themselves of the exportable revenue from that country became effective this week with final approval of the terms by the British Government. The annual amount available for export under the British wartime regulations is expected to be approximately $17,500,000, fifty per cent of the total annual revenue.

Under the allocation formula the money will be distributed to each company in proportion to the amount of business done in England during the six months ended November 1, 1939. During the first six months of this year the companies may withdraw 75 per cent of their proportionate share of the money and the remaining 25 per cent will be withdrawn in accordance with whatever changes in business shall have taken place between the various companies in the first six months of this year. A final equalization of accounts will be made at the end of the year.

Estimates of the approximate percentages of withdrawal and the money value represented on the $17,500,000 base are as follows: Loew's, 25 per cent, $4,370,000; Warner Brothers-First National, 18 per cent, $3,150,000; Twentieth Century-Fox, 17.5 per cent, $3,062,500; Paramount, 15 per cent, $2,625,000; United Artists, 10 per cent, $1,750,000; Columbia, 8 per cent, $1,400,000, and RKO, 6.5 per cent, $1,137,500. These estimates are unofficial.

Brandt to Build 11 in New England

Construction of 11 modern type theatres along Colonial lines in Rhode Island, Connecticut and Massachusetts will be started this Spring by the Brandt Theatre circuit, according to Harry Brandt, president. The circuit now operates 85 theatres in New Jersey, New York and Connecticut.

Towns in which the new theatres are planned are: Pawtucket, R. I.; Providence, R. I.; Putnam, Conn.; Danielson, Conn.; Bridgeport, Conn.; Darien, Conn.; Danbury, Conn.; So. Bridge, Mass.; Milford, Mass.; Great Barrington, Mass., and Plymouth, Mass.

Mr. Brandt said that each theatre will contain the latest developments in acoustics and sound projection as well as providing the ultimate in comfort. He said that adequate facilities for the addition of television to regular theatre programs will be provided. Construction is expected to be completed by the Fall of this year.

Ellis to Philadelphia

Jack Ellis, president of the Motion Picture Associates, has been invited by a group of Philadelphia salesmen to attend a meeting there on Saturday and advise them on the organization of an association similar to the MPA. Its purposes would be charitable and social.

Joins Birdwell Office

Ethel Butterworth, formerly with Metro-Goldwyn-Mayer and Columbia as a writer, has joined Russell Birdwell and Associates.

Dies' Articles On Film 'Reds' Are Attacked

Congressman Martin Dies' trial in the public prints, without hearing, of charges of "influence" of Communism and other subversive movements in Hollywood and California, was attacked last week on the floor of the House of Representatives by Jerry Voorhis, Congressman from Los Angeles. Mr. Voorhis is a member of the Dies committee and head of its subcommittee on Nazism and Fascism.

Protests Against Articles

Mr. Voorhis in his address to the House of Representatives pointed out that Mr. Dies had been contributing articles to *Liberty* magazine "over a period of some little time." He continued, "during the period when there is no committee in existence he, of course, has a perfect right to write articles or to say anything that he pleases, as has every other American citizen."

"The committee very properly, I think," Mr. Voorhis said, "did not make public the report of the investigators on West coast matters for the reason that no hearings had yet been held regarding them . . . it appears to me that inevitably the very appearance of such an article and the expression in that article of the chairman's point of view as to what he thinks about the situation puts the investigation in an extremely difficult position, and makes it very hard for the course of the investigation not to be colored by opinions and statements already made and matter more or less of record."

Describes Hollywood Conference

Mr. Dies in his articles, describing a meeting, said "I was escorted to a conference room, where five or six of the large producers, such as Schenck and Samuel Goldwyn, were present. We had a round-table discussion which lasted about an hour."

Samuel Goldwyn sent a telegram to Mr. Dies saying that he never had been present at a round-table conference with him and asked that the story be immediately denied. Mr. Goldwyn wrote that he had met Mr. Dies only "very briefly" and "our meeting consisted of 'I am pleased to meet you, Mr. Dies, I think you are doing a fine job in fighting unAmerican activities.'"

The Congressman had said that the producers were of almost unanimous opinion that Communism did not constitute any threat to the country and the real menace was from Fascism and Nazism.

Saw Hollywood "Duped"

Mr. Dies also wrote, "I left this conference with a strong impression that Hollywood has been completely duped by the Communists." He also described attending a showing of "Confessions of a Nazi Spy" and being more interested in Harry Warner than the show. He praised the patriotic films made by Warner Brothers.

The Congressman said he was worried about Communism in Hollywood because "through the medium of the films, it wields the most potent weapon in the world."

The Dies committee requires two more months to complete the West Coast investigations, according to the report to the House.

Although it was indicated some time ago that the committee planned to make known the names of a score of members of the Hollywood film colony who have aided the Communist cause, no names have been released as yet.

CBS LOOKING AT FILMS FOR ITS TELECASTING

Studio Staff Making 16mm. Films for Possible Television Use, Says Seldes

Experiments now being conducted by Columbia Broadcasting System's television studio in Grand Central Station, New York, will detemine the suitability of films for CBS television. National Broadcasting has said that 30 per cent of its television program time to date has been composed of films. CBS has not determined what percentage of television time will be given to motion pictures when its new station soon begins regular programs.

Schedule Still To Be Set

Gilbert Seldes director of television programs for CBS, said this week that films present "no program difficulties," and that he had not yet made out the program schedule, "so there has been no decision on the part motion pictures will play in CBS television."

Mr. Seldes said members of the CBS television studio staff had made 16mm films for possible use in television. He observed that a crowd shot might be used years later when needed on a program. There are no plans for a 16mm current events reel for television, according to Mr. Seldes.

The film problem facing television does not seem to be so much how motion pictures rank as television program material but one of the availability of films. The large companies have not supplied films for television purposes to NBC and all indications are that with the advent of the CBS television station there will be no change in the policy. The latest film from a large company, according to NBC, was a super-trailer on Columbia's "Mr. Smith Goes to Washington," televised at the time of the New York opening.

March of Time Films

The March of Time has allowed NBC to use old films for television. The latest of these, "Japan: Master of the Orient" (released April 14, 1939), was televised last Sunday. Both RKO-Radio, the distributor of the pictures, and the March of Time feel there is no competition in old issues on television. Harry J. Michalson, short subjects sales manager for RKO, said the company did not control the television rights to the March of Time shorts but nothing would be done to interfere with theatres showing the films.

The use of the "March of Time" shorts by NBC is based on the fact that television operations are in an experimental and not commercial stage. The *Time-Life* group has been working with NBC for years on the "March of Time" on the air, and when television came along the radio company was given permission to use the old issues. John R. Wood, Jr., secretary and treasurer, Time, Inc., March of Time Division said that when television reaches a commercial state changes would have to be made in the arrangement. He pointed out that the March of Time had no intention of taking a position on television at variance with that held by the large companies, that the use of the films, as long as television is in an experimental stage, creates no problem of interference with theatres.

Television rights to 13 shorts made by Symphonic Films, Inc. have been purchased by the National Broadcasting Company for station W2XBS atop the Empire State Building. Paramount has released six operatic and symphonic shorts produced by that company. Three were on last year's schedule and the others already have been released on the 1939-40 program.

The symphonic shorts are produced by Frederick Feher, director of the National Philharmonic Orchestra of the United States, at the General Service Studio in Hollywood. The subjects made by that company include arrangements of classical musical compositions. Paramount this year has released "The Blue Danube Waltz," "Merry Wives of Windsor" and "William Tell."

The musical shorts presented by television will not be the same subjects released by Paramount because the film company has purchased exclusive rights to the shorts it has distributed. Lou Diamond, head of Paramount's short subject department and music interests, said he believed the televising of the symphonic shorts would increase the popularity of such subjects.

Educational Films Files in Receivership

Educational Films Corporation of America, subsidiary of Educational Pictures, Inc., filed a voluntary receivership petition in United States district court, New York, on Tuesday, listing liabilities of $392,876, and assets of an unknown amount.

Electrical Research Products, Inc., was named in the petition as the largest creditor, with a secured claim of $211,600. Other secured creditors were the National City Bank, for $10,000; Jeremiah McGuire, for $20,466. The petition set forth, as a contingent liability, a $100,000 damage suit brought against the company by Amanda and George Seibert. Tax claims, now in dispute, total $47,349.

The company's trademark, "The Spice of the Program," was listed as one of the chief assets; also the 16 mm. and sub-standard rights to films being distributed by eight companies.

Picture Associates Installs Officers

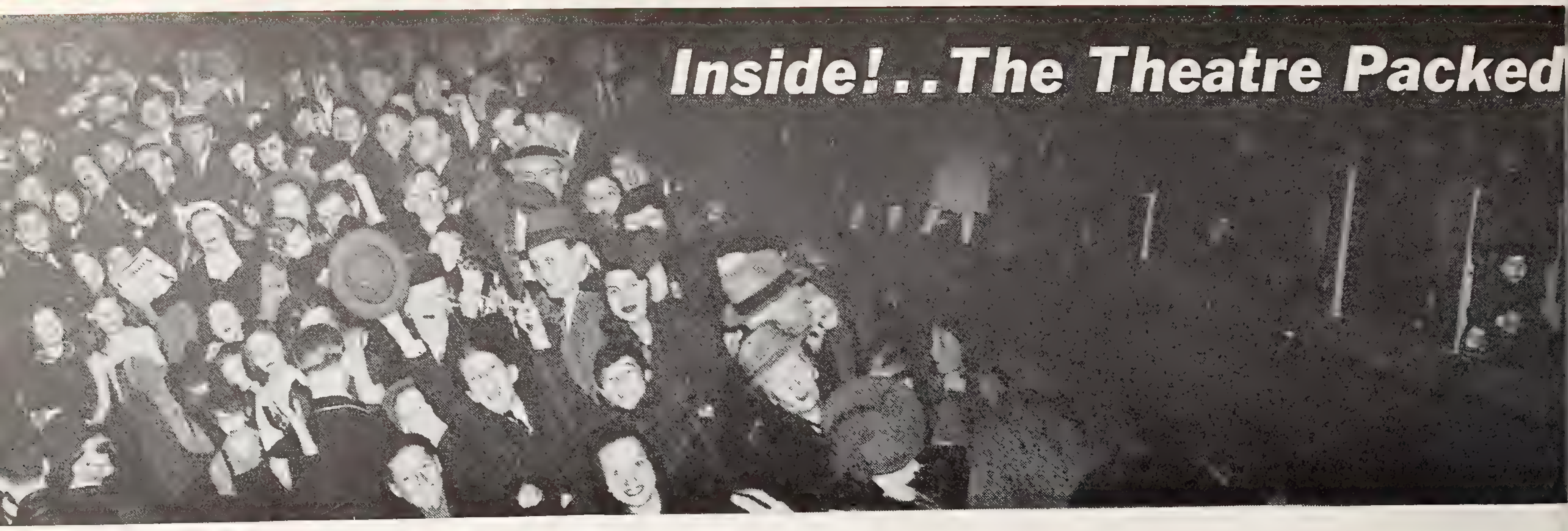
The Motion Picture Associates, with more money in its treasury than ever before, will soon have an unemployment benefit fund for members, Jack Ellis, its president, told 125 members at the annual installation of officers, Tuesday, in New York's Hotel Astor. Among other speakers were Harry Hershfield, Emil K. Ellis and Morris Sanders.

New officers, besides Jack Ellis, are Moe Streimer, vice-president; Matty Cahn, second vice-president; Saul Trauner, treasurer; Moe Fraum, recording secretary; Charles Penser, financial secretary; Abe Blumstein, sergeant-at-arms; Jack Hattem and Joe Lee, trustees. Directors are Mr. Streiner, chairman, and Leo Brecher, Morris Sanders, Dave Levy, William Stein, and Jerome "Jerry" Wilson.

Wurtzel's 25th Year

Associates in the Twentieth Century-Fox studio and others gave a banquet to Sol M. Wurtzel last Saturday evening, at the Hillcrest Country Club, Hollywood, in celebration of his 25th year with the company.

DAY NUMBER ONE! *Outside!.. Storms o*



Inside!..The Theatre Packed

THE NEXT DAY! *Bigger than ever! Lines ar*

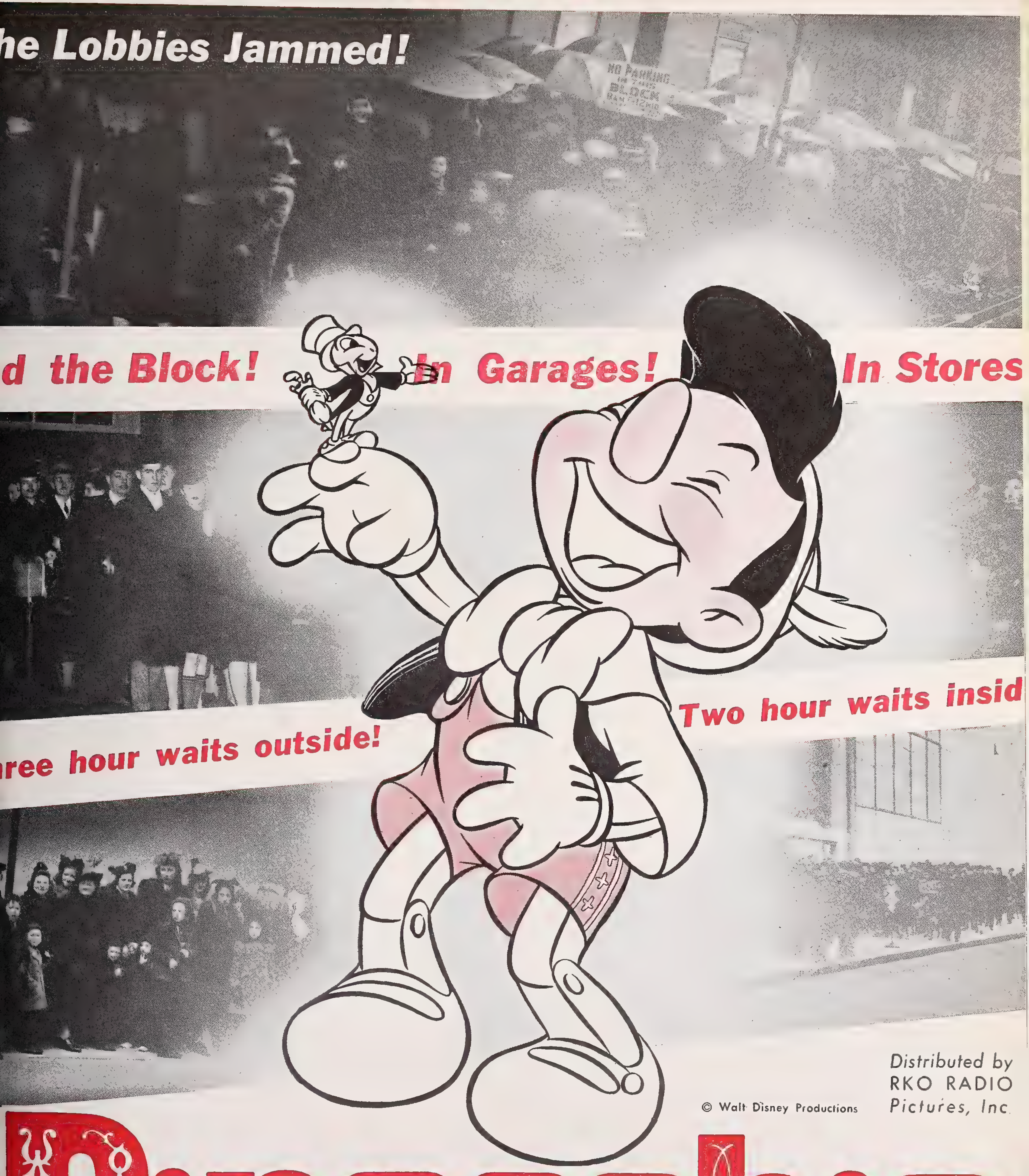
THE DAY AFTER THAT! *Four blocks long!*

THREE MIGHTY DAYS OF

Walt Disney's

AT NEW YORK'S

eople in a Pouring RAIN!


he Lobbies Jammed!
NO PARKING
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d the Block!
In Garages!
In Stores
ree hour waits outside!
Two hour waits insid

© Walt Disney Productions

Distributed by
RKO RADIO
Pictures, Inc.

Pinocchio

REAT CENTER THEATRE!

ARBITRATION AND CENSORSHIP IN CANADA FAVORABLE; NEW TAX OFF

Montreal Exhibitors Wary of New Levies; Attendance Improves in British Columbia; Regina Operators Protest

Reports on film censorship in Canada and the film arbitration boards in the Dominion for 1939 are considered by the industry to reflect cooperative progress. Only 17 pictures were condemned outright in 1939 against 23 in the previous year. The number of "refusals" is actually much less in the matter of pictures involved because one feature was rejected by five of the eight Provincial boards and is counted five times.

Before the arbitration boards 225 complaints were filed, 106 awards were made and 74 cases were adjusted before consideration. In 1938 there were 238 cases, of which 121 were settled by awards and 71 by preadjustment. The claims in the 225 cases in 1939 represented $74,887, the awards $40,668.

Rejections of films in Canada have declined steadily since 1932 when 101 pictures were banned by censors. Not only are fewer pictures refused licenses, but eliminations in films that have been passed have declined in the same proportion in recent years, it is pointed out.

The censors have taken the attitude that it is their business to safeguard the public on very extreme occasions and not to improve on the work of the film directors. The only real difficulty in Canada, it is said, is the continued opposition in Quebec to any pictures relating to divorce.

Lift Radio Ban

Radio censorship of political speeches in Canada will be lifted in the current national election campaign, but the ban on the broadcasting of public meetings will continue.

Regulations provide machinery for muzzling those who gave information of possible use to the enemy. Instead of submitting speeches to regional censors the speakers will be put on the honor system.

Drop Ontario Tax Aims

The Ontario Government has abandoned its plan for restoration of the amusement tax in the present session of the legislature because of many protests against the restoration of the tax, according to a semi-official announcement.

Theatre and film exchange corporations will be called upon to pay an increased profits tax, however, in an alternative measure introduced by Gordon Conant, attorney general. It provides an increase from 2 per cent to 5 per cent in the Provincial levy on corporation income.

The decision of the national Canadian Government to hold a general election March 26th, because of the war program, has had the effect of postponing film taxation measures. The next session of the Canadian Parliament will not be held until late in April.

Montreal Wary of Taxes

by R. J. O'LEARY

in Montreal

Motion picture house owners here are rapping on wood every time one mentions the possibility of a new war tax being added to their assessment sorrows.

The latest tax to be enforced in Montreal is a 2 per cent city tax on nearly all purchases amounting to more than 10 cents. It has been law (but not enforced) civic authorities say, for the last several years. The latest move is to apply it more firmly on neighborhood houses which give kitchen ware as premiums, charging ticket holders 10 cents for each dish or cup. There is no tax when an individual pays 10 cents for a single dish. But when he hands out 20 cents for a dish for himself and his companion he is liable to a tax of one cent.

The 13-year-old law designed to keep the children of Quebec Province out of theatres may soon be supplanted by a controlled system which would provide a regular fare of specially selected motion pictures, according to hints voiced by the Honorable Wilfrid Girouard, K. C., attorney general of the province.

The law would be replaced, it is believed, by a new form of government control. Plans are to appoint a censorship board composed of a Protestant minister, a Roman Catholic priest and other community leaders interested in the educational development and moral safeguarding of minors. They would select suitable pictures and children would be permitted to attend the showing of these pictures.

Motion picture houses have come in for considerable criticism at times when the government ban has been temporarily lifted for special pictures. It is said that the theatres did not fulfill their part of the bargain by rounding out the program with short subjects which were also fit for childish and adolescent consumption.

Theatre Admissions Improve

by E. S. ROBERTS

in Vancouver, B. C.

Theatre attendances generally have revealed an improving trend in recent months in British Columbia. "Hunchback" and "Gulliver" attracted January's best business to Vancouver's Capitol and Orpheum.

These are Famous Players' major downtown houses. The Orpheum, 2,900 seats, is expecting sell-out business for "Gone With the Wind," opening February 16 twice daily, at 75 cents for matinees, $1.05 evenings, with all seats reserved. It is scheduled for one week's run in this first showing in British Columbia.

Motion picture operators in Regina, Sask., have carried a protest to the Saskatchewan Government in an attempt to gain a reduction in the annual renewal license fee. Apparently there is no protest against the present examination fee and the initial license fee, as operators maintain that nothing should be done to reduce the standard of efficiency maintained by the operators. They are concentrating upon getting a reduction in the annual renewal fee.

The present examination fee is $5, the initial license fee is $10, and the renewal license fee is $10.

Representations were made to the government some time ago protesting that renewal fees were out of line with fees charged in other provinces and particular reference was made to the scale of fees charged in British Columbia which are somewhat lower than in Saskatchewan.

A net operating surplus of $357,454 for the year ending March 31, 1939, is shown in the annual report of the Canadian Broadcasting Corporation released by the board of governors. Fixed assets of the corporation were increased by $346,561, due largely to the construction of new transmitters in the Maritimes and in the Prairies. These transmitters, CBA at Sackville, N. B., and CBK at Watrous, Sask., incomplete at the end of March, 1939, cost approximately $500,000 and were financed out of the government loan already voted.

CAMPAIGN EXPLAINED TO CIRCUIT MANAGERS

What was called a new idea to insure workable motion picture sales promotion campaigns was launched Monday when George R. Bilson, who is handling exploitation on Sol Lessers' "Our Town," United Artists release, addressed a meeting of all Southern California district managers of Fox West Coast Theatres.

Mr. Bilson not only told his listeners of the progress of the picture which is now being directed by Sam Wood, but also explained the manner in which it will be advertised, exploited and publicized. Reactions were listed and proposed sales ideas that met with objections were discarded.

In the next ten weeks Mr. Bilson will contact similar exhibitor groups throughout the West.

Atlantic SMPE Hears Discussion of Television

The Atlantic Coast Section of the Society of Motion Picture Engineers held a meeting at the Hotel Pennsylvania in New York Wednesday and heard a paper on "Quality in Television Pictures" by Peter C. Goldmark and John N. Dyer of the Television Engineering Department, Columbia Broadcasting System.

The Society is conducting a campaign for new members to offset the loss of foreign memberships and a corresponding portion of its revenue from dues because of the European conditions.

Review Board Incorporates

The National Board of Review of Motion Pictures filed membership incorporation papers with the New York secretary of state, Michael F. Walsh. The organization was formed over 25 years ago but had not taken out any form of incorporation papers. The organization is to continue with the same non-profit policy and according to its lawyer's office, will not issue stock.

Sonja Henie Sets Record

Sonja Henie and her ice revue has established a new record in St. Louis for a week's engagement of any single theatrical enterprise, grossing $120,000 in six nights. More than 80,000 persons viewed the show each night.

"Nazi Germany" Deal

National Pictures Corporation has sold "I Was a Captive in Nazi Germany," an Alfred T. Mannon production, for distribution in the Strait Settlements, Siam and Federated Malay States.

RADIO SHOWS TO EXPLOIT 10 FILMS; FRESH CROP OF FIELD OPENINGS

"Pinocchio" Merchandise Sales 40% Above "Snow White," Says RKO; 120 "Grapes of Wrath" Pre-release Requests

With Paramount this week turning to mass merchandising of new films via the airwaves, and other companies setting a fresh crop of dates for world premieres in the field, the business of exploding pictures upon the public and press with a concentrated volley approached normal procedure.

This week brought out "Pinocchio," "Seventeen," "Sidewalks of London," "Young Tom Edison," "Dr. Ehrlich's Magic Bullet," all with a wide assortment of special attentions, put on along Broadway, Hollywood Boulevard, Miami Beach, Port Huron, Mich., Memphis or wherever the site of the premiere. New datings for this kind of treatment were set for "The Biscuit Eater" at Albany, Ga.; "Virginia City," at the Nevada place of the same name; "Rebecca," at Miami Beach, among others previously scheduled.

Predict "Pinocchio" Record

Surveying public reception of "Pinocchio" at New York City's Center theatre, last Wednesday evening, RKO sales executives predicted it would top the records set by "Snow White and the Seven Dwarfs."

It opened for its first West Coast run last Friday, at the Hillstreet and Pantages Theatres in Los Angeles.

Andy Smith, Eastern and Canadian sales manager for RKO, said the picture would open up in key situations on a big scale by the first week in March.

RKO announced that "over a period corresponding to that of the early release days of 'Snow White,' the merchandising centered around 'Pinocchio' has sold in a volume 40 per cent higher than for the first Disney feature."

Running at the Rockefeller Center's New York Museum of Science and Industry is an exhibit featuring the production technique of animated cartoons, "aided" by the Disney studio cooperation.

120 "Grapes" Dates

Late Tuesday it was announced by the Twentieth Century-Fox home offices in New York that requests for pre-release engagements of "The Grapes of Wrath" numbered 120.

The picture, playing at New York's Rivoli theatre, is to have a gala premiere at the Four Star theatre, in Los Angeles, on February 27th. The following day, the picture will open at popular prices also at Loew's State, and Grauman's Chinese.

It will be the first time a picture has played at three theatres simultaneously in that city.

The picture is to open at the Capitol theatre, Cincinnati, next Thursday.

Herman Wobber, general sales manager, said last week that 20th-Fox would ask a guarantee of extended playing time from exhibitors, especially for pre-release engagements, and that it would ask single billing.

The film runs two hours and ten minutes, he pointed out; the firm feels that single billing will assure an adequate turnover.

Twentieth Century-Fox, it is understood, will have an assisting advertising campaign for pre-release engagements, and will require the exhibitor to increase his normal advertising budget for the engagement.

WISCONSIN THEATRE STATUTE HELD ILLEGAL

"Foreign" theatre corporations, of which there are a number in Wisconsin, are no longer subject to the 1935 privilege dividend tax as a result of a decision by the state supreme court ruling the levy unconstitutional.

The decision does not affect Wisconsin corporations, which remain subject to the statute. The tax was assessed on the privilege of declaring corporate dividends on income earned in Wisconsin by both local and foreign corporations. The rate was fixed at 2½ per cent by the 1935 and 1937 legislatures and increased to 3 per cent by the 1939 legislature.

As a result of the decision, the state must refund some $1,267,000 collected from foreign corporations operating in Wisconsin and will lose about $540,000 in future collections for the remainder of the biennium.

Mr. Wobber added, last week, that the firm will set between 100 and 150 day-and-date bookings for the picture, on March 1st.

The Twentieth Century-Fox newspaper advertising of the picture, featuring six original lithographs by Thomas Benton, famed American artist, attracted attention from the advertising editor of *Editor and Publisher* for January 27th. Warren L. Bassett wrote:

"This column gives a bow to Messrs. McCarthy (Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox) and Shanfield (Louis Shanfield, the company's art director) for attracting one of the country's greatest artists into the advertising columns."

The book from which the picture was made, of the same title, and by John Steinbeck, received the favorite fiction award for 1939, at the annual meeting, in New York this week, of the American Booksellers Association.

"Bullet" Premiere in Memphis

Warner Brothers' "Dr. Ehrlich's Magic Bullet," starring Edward G. Robinson, opened at the Warner theatre, Memphis, last Thursday. The company, measuring preview reactions, installed, with the cooperation of Postal Telegraph, a teletype machine in the lobby. This was flanked by booths containing interviewers from the *Press Scimitar* and *Commercial Appeal*. The comments of patrons, given to these interviewers, were teletyped to exhibitors throughout the country, and Warner personnel everywhere in America, also to the amusement editors' desks of papers in large cities.

"Edison" at Port Huron

MGM'S "Young Tom Edison" was given a world premiere last Saturday evening at three theatres in Port Huron, Michigan, the Family, Majestic, and Desmond, all owned by the Butterfield circuit. The showings climaxed a three-day civic celebration, attaining a high spot Saturday morning, when the old "Sam Hill" train, featured in the picture, arrived in Port Huron, from Detroit, carrying press, political, and screen notables.

Among the notables present for the premieres and celebration were Mrs. Minna Edison Hughes, wife of the late inventor, Louis B. Mayer, of MGM, Governor Luren Dickinson, of Michigan, and others.

The notables were also guests of Henry and Edsel Ford at the Ford Company plant in Dearborn, and at luncheon, in Greenfield Village, near Detroit, on last Thursday.

In New York City, Secretary of the Navy Charles Edison, son of the late inventor, and a representative of Governor A. Harry Moore, of New Jersey, were guests of honor at a luncheon, last Saturday, at the Hotel Astor, held simultaneously with a luncheon in Port Huron.

At 5:30 P.M. in Port Huron, Mrs. Hughes turned on a 50,000 watt beacon light, which is to serve as a permanent memorial to Thomas A. Edison.

Edison Pioneers Luncheon

The Edison Pioneers, former associates of Thomas A. Edison, marked what would have been his 93rd birthday at a luncheon in New York's Hotel Astor, last Saturday. Charles A. Edison, son of the inventor, and Secretary of the Navy, a guest of honor, paid tribute to his father's genius.

Last Thursday, in an address to the Advertising Club, in New York, Eugene C. Reed, vice president of Thomas A. Edison, Inc., declared that part of the high standard of living admittedly prevailing in this country is the result of Mr. Edison's inventive genius. Mr. Reed said Mr. Edison was responsible for 1,151 inventions.

Members of the club heard, at the luncheon, a record of Edison's voice, in a speech he had delivered to the Electrical Association in 1908; and they also saw one of the first motion pictures ever made, produced by Edison in 1903.

"Virginia City" Premiere

Twentieth Century Fox's "Virginia City" will be premiered on March 16th in three of the leading theatres of Reno, Nevada. The picture will also be previewed that afternoon in a 200-seat theatre, in Virginia City, same state.

There will be the usual celebrations, and stars and newspaper men will attend.

"Rebecca" in Miami

United Artists' "Rebecca" will have its premiere in Miami, at the Lincoln Theatre, on March 22nd. It is scheduled to open in Dallas and Buffalo, on March 23rd.

Paramount Radio Exploitation

Paramount will use its stars and featured players to exploit ten Spring releases, "The Light That Failed," "Seventeen," "Road to Singapore," "Dr. Cyclops," "The Biscuit Eater," "Typhoon," "Buck Benny Rides Again," and others.

Other Premieres

Paramount's "The Biscuit Eater" will be premiered on or about April 10th in Albany, Georgia.

The same company's "Sidewalks of London," English-made, with Charles Laughton and Vivien Leigh, was shown for the first time in America last Tuesday, in Miami Beach. National release is Friday.

Paramount is exploiting "Seventeen" vigorously. Seventeen 17 year old girls were the company's guests early this week in Hollytests in 17 key cities.

THE "BLONDIE" SERIES HAVE

BLONDIE *has a fit...*

DAGWOOD *has an "oomph" gal . . .*

BABY *has the time of his life!*

DAISY *has a hangover . . .*

WHAT IT TAKES!

STUNNING RITA HAYWORTH
helps make it
THE BEST OF
THE "BLONDIES"!

BALANCE YOUR PATRONS' FUN BUDGET WITH

Blondie on a Budget

Based upon the comic strip created by **CHIC YOUNG**

with **THE BUMSTEADS**

PENNY SINGLETON *as Blondie* ★ **ARTHUR LAKE** *as Dagwood* ★ **LARRY SIMMS** *as Baby Dumpling*

and **RITA HAYWORTH**

Screen play by Richard Flournoy · Directed by FRANK R. STRAYER

COLUMBIA PICTURES

ROACH SETS 6 FILMS AT $7,500,000; COLUMBIA, MONOGRAM SALES DRIVES

Universal Makes Promotions at Studio; Republic Holds Series of Field Conferences on Fifty-Two Features

Production attention this week gave emphasis to the business of budgets for 1940-41 in the Hal Roach camp, the while sales drives engaged the activities of Columbia and Monogram, studio promotions were the order at Universal, and Republic was engaged in a series of field conventions.

Roach Plans Six Films

Hal Roach's production schedule for his third season as a United Artist producer calls for six pictures to be made at a cost of $7,500,000. Details are to be worked in conferences with Murray Silverstone, head of the world-wide activities of United Artists.

"1,000,000 B. C." is almost finished and a road show pre-release engagement is under consideration. "Turnabout" and "Captain Caution" are in preparation, probably for release this season. The first of the Laurel and Hardy comedies for United Artists, "A Chump At Oxford", will be released about February 20th.

"Individual enterprise in the making of pictures has to be matched by the same individual enterprise in selling them," said Mr. Roach. "I think we have a great formula for success and, even more importantly, the greatest opportunity we ever had, this coming season."

Grover Jones, screen writer, and Richard Wallace, director have been signed by Hal Roach to work on three pictures the first of these is Kenneth Robert's "Captain Caution" and two other pictures. "Captain Caution" is now scheduled to follow "Turnabout" which is to go into production Monday.

Murray Silverstone said this week that United Artists new season release schedule may include five or six more pictures than the current list. The exact number of releases will be dependent to some extent on the outcome of Mr. Silverstone's conferences with producers on the Coast. The current United Artists schedule is expected to include 27 films.

J. J. Milstein, eastern representative for Edward Small Productions which are released by United Artists, left Monday for a Southern holiday. In about ten days he will go to the Coast for conferences with Mr. Small on the production schedule for 1940-41.

Columbia's Montague Drive

Columbia's annual sales and billings drive will be made this year in honor of the 15th anniversary with the company of Abe Montague, general sales manager. The drive opens February 17th and will continue until May 10th. The official title will be "Montague Fifteenth Anniversary Campaign."

Bonuses will be distributed to high ranking salesmen, bookers and branch managers who make the best record in the three months campaign. In addition grand awards will be given to those who make the best records.

Columbia features planned for release during the drive include: "Too Many Husbands", "The Doctor Takes a Wife", "Blondie on a Budget", "Five Little Peppers at Home" and "I Married Adventure."

Rube Jackter, assistant sales manager, has been appointed chairman of the committee in charge of the "Montague Fifteenth Anniversary Campaign."

Andre de La Varre has signed a contract with Columbia Pictures for a second series of Columbia Tours.

VERBAL CREDITS FOR BENNY FILM

The new Jack Benny film, "Buck Benny Rides Again," produced and directed by Mark Sandrich for Paramount, will have verbal credits as it opens on the screen. The names of the star and featured players in the film will be announced by Don Wilson, who also announces the Benny radio program.

Edward A. Golden, general sales manager for Monogram, left last Thursday on a tour which will take him to 15 Monogram offices in connection with the company's March for Monogram playdate drive. A sales meeting is scheduled in each exchange visited. Personnel from neighboring exchanges not on the schedule also will attend the meetings.

The cities on the schedule include: Atlanta, Memphis, New Orleans, Dallas, Los Angeles, San Francisco, Denver, Kansas City, St. Louis, Chicago, Milwaukee, Detroit, Cleveland, Buffalo and Albany.

Among the releases during the drive period are: "The Human Monster", Bela Lugosi; "The Fatal Hour", Boris Karloff; "The Secret Four", "Son of the Navy", "The Gentleman From Arizona" and "East Side Kids."

John S. Harrington, manager of Monogram prints and accessories department, left Monday for a tour of the company's 29 branches. Mr. Harrington's tour began in Philadelphia and will take about six weeks.

W. Ray Johnston, Monogram president, announced that "Torpedo Raider", a feature which is said to closely parallel the Graf Spee incident, will be released on February 28th. Walter Forde directed the picture based on the story of C. S. Forester. The picture was produced by GB and formerly known as "Born for Glory".

Norton V. Ritchey, Monogram foreign manager, reported that word had been received that the home of Nils Dahlstroem, managing director of Suomi Filmi which distributes Monogram product in Finland, was bombed and destroyed but Mr. Dahlstroem and his wife escaped injury. Suomi Filmi has moved from Helsinki to Tammerfors.

Universal Coast Promotions

Cliff Work, vice-president and general manager of Universal, announced Tuesday a number of promotions at the studio. Milton Schwarzwald has been put in charge of exploitation and of musical productions. Jack Gross will now handle "idea pictures." Marshall Grant, story editor, has been made associate producer. Don Brown, executive secretary for Mr. Work will be Mr. Gross's assistant. Greg Dowling, secretary to David Garber, operations manager, has been elevated to Mr. Brown's former position. Elmer Grether of the prop department has been made Mr. Garber's secretary. Leonard Cripps, former assistant, now becomes story editor, under the supervision of Dan Kelley. The first production to be made by Mr. Grant will be "Bombay Uprising."

Republic Sales Meetings

Republic held sales meeting last week in New York and Chicago. The Eastern regional sales meeting was held last Friday at the New York Athletic Club and the Chicago meeting Saturday at the Drake Hotel. Other meetings were scheduled for Atlanta, February 15th, at the Henry Grady hotel; Dallas, February 17th, Adolphus Hotel, and the West coast meeting at the studio in North Hollywood on the 19th.

Herbert J. Yates said that Republic will produce at least 52 features and four serials for the 1940-41 season with four specials budgeted at $750,000 each. Mr. Yates also said that the company planned to extend the exchange system where it was not possible to make satisfactory deals with franchise holders. He also pointed out that the company's domestic grosses were up about 20% for the first five weeks of 1940 which almost entirely offsets the foreign losses.

Discussions on a closer working arrangement between Republic's production and sales departments were held at the New York meeting. Republic recently inaugurated sales meetings three times a year at which the business of the previous quarter is reviewed and production matters discussed. Sales policy on "Dark Command" which has just gone before the cameras was taken up at the meeting. This film is one of the company's big-budget productions.

Those scheduled to attend the New York meeting were: Herman Gluckman, New York and Philadelphia franchise holder; Morris Epstein, New York branch manager; Max Gillis, Philadelphia branch manager; Jas. H. Alexander, Pittsburgh franchise holder; George Collins and Sam Fineburg, of the Pittsburgh branch; Sam and Jake Flax, Washington franchise holders; Jack Bellman, Buffalo branch manager; Arthur Newman, Albany branch manager; Sam Seletsky, New Haven branch manager; E. M. Morey, Boston branch manager; Nat Lefton, Cleveland and Cincinnati franchise holder; Sam Gorrel, Cleveland branch manager, and Max Margolis, Cincinnati branch manager.

Grainger Cites Progress

James R. Grainger, president of Republic Pictures, and H. J. Yates and franchise holders from the Chicago area attended the meeting last Saturday. Mr. Grainger said, "Republic is making excellent progress and indications that such will continue are evident."

In discussing sales plans for coming product Mr. Grainger said Republic will serve about 8,000 theatres out of 10,000 possibilities. The Gene Autry pictures will serve about 98% of the possibilities he reported.

Also announced at the meeting was the signing of Judy Canova on a one year contract.

"Village Barn Dance", is doing a large business, Mr. Grainger told the group. He announced that much was expected from "Dark Command" and "The Lady from New Orleans", two of the bigger pictures on the Republic schedule.

Those scheduled to attend were Irving Mandel, franchise holder of Chicago, Milwaukee and Indianapolis branches; Harry Lorch, Chicago branch manager; J. M. Frackman, Milwaukee branch manager; L. W. Marriott, Indianapolis branch manager; Robert F. Withers, Kansas City franchise holder; E. J. Tilton and H. M. Warren, Des Moines and Omaha franchise holders; Carl Reese, Omaha branch manager; Nat Steinberg and Barney Rosenthal, St. Louis franchise holders; Sam Seplowin, Detroit branch manager; Gilbert Nathanson, Minneapolis franchise holder.

Donald Barry will be Republic's new western star. He will be starred in a series of six outdoor action films. The studio is seeking a player for the serial, "The Red Rider", from the comic strip.

IN THE CUTTING ROOM

The House of Seven Gables

(Universal)

Classic

Based on the novel by Nathaniel Hawthorne, "The House of Seven Gables" relates the story of the curse upon a family occupying the gloomy old home in a New England town from 1828 to 1848.

The curse is finally evaded, but only after the house has been left by the two couples remaining. As the owner of the home, who waits 20 years for the man she loves, wrongfully imprisoned, is Margaret Lindsay. Her sweetheart is portrayed by Vincent Price, recently in "Tower of London."

The other couple is portrayed by Nan Grey and Dick Foran, while George Sanders is seen as one of the descendants of the family owning the house. The screen play was written by Lester Cole, whose latest, in collaboration, was "The Invisible Man Returns." That film also had Joe May director.

Burt Kelly was associate producer, as he was on "The Big Guy" and "Two Bright Boys."

Release date: To be determined.

The Ghost Comes Home

(Formerly called "Hooray, I'm Alive")

(MGM)

The Worm Turns

Frank Morgan here is seen as the small town owner of a pet store, bullied by his fellow citizens and henpecked by his wife, who finally turns into the town's favorite son.

His wife is portrayed by Billie Burke, as a hen-pecking rather than fluttery female; while Ann Rutherford, playing her first romantic lead, appears as their daughter. Opposite her plays John Shelton, last seen in "I Take This Woman." Reginald Owen is seen as a bull-fiddle player in an orchestra, with the cast including Nat Pendleton, Frank Albertson, Hobart Cavanaugh and Tom Rutherford.

Directing was William Thiele, who recently did "Bad Little Angel," with Albert Levoy producing.

Release date: To be determined.

Men without Souls

(Columbia)

Prison Melodrama

John Litel, Barton MacLane and Rochelle Hudson have the leading roles in this story, with Mr. Litel cast as a parson who believes that most criminals can be rehabilitated if their problems are understood, and who is appointed chaplain of a penitentiary noted for brutality.

An original story by Harvey Gates, the screen play was written by Robert Andrews and Joseph Carole. Andrews wrote the screen play of "Mutiny in the Big House," Carole of "Convicted Woman." Nick Grinde directed, as he did "Convicted Woman" and "Scandal Sheet."

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of February 10

CAPITOL

Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick

CRITERION

Men of Muscle	RKO Radio
Chicken Feed	RKO Radio
Feature: Congo Maisie	MGM

MUSIC HALL

Old Hickory	Vitaphone
Feature: Swiss Family Robinson	RKO Radio

PARAMOUNT

Little Lamkin	Paramount
Sugar Wind	Paramount
Feature: Geronimo	Paramount

RIALTO

Siege	RKO Radio
Louis-Godoy Fight Film	Banner
Feature: The Saint's Double Trouble	RKO Radio

RIVOLI

Aquapoise	RKO Radio
Feature: The Grapes of Wrath	20th Cent.-Fox

ROXY

Harvest Time	20th Cent.-Fox
Feature: Little Old New York	20th Cent.-Fox

STRAND

Double or Nothing	Vitaphone
New Horizons	Vitaphone
Sniffles and the Bookworm	Vitaphone
Feature: The Fighting 69th	First National

Three Cheers for the Irish

(Warners-First National)

A Brogue and a Badge

Herewith a story about a retired policeman, whose Irish heart is practically broken when he has to turn his badge over to a rookie—and a Scotsman at that. To make matters worse, the rookie elopes with one of his three daughters.

Elected he is, and forgive he does, as twins result from the union of his daughter and the Scotsman. Thomas Mitchell is the protagonist in the case, Priscilla Lane, Virginia Gray and Irene Hervey his daughters, Dennis Morgan the Scotsman. Rounding out the cast are Frank Jenks, Alan Hale, William Lundigan and Henry Armetta.

Samuel Bischoff, in sixth place in the Grand Rating of champion producers from 1931 to 1939 in the Quigley Publications annual polls, acted here as associate producer on the Hal Wallis side of the studio. Lloyd Bacon directed from an original screen play by Richard Macauley and Jerry Wald.

Release date: March 16, 1940.

The Cheyenne Kid

(Monogram)

Western

Complications arising from the sale of some steers, and a gambling debt, are the concern of "The Cheyenne Kid," which has Jack Randall in the title role, supported by Louise Stanley, Kenneth Duncan, George Chesebro, Frank Yaconelli, Reed Howes, Charles King and Forrest Taylor.

The picture was produced by Harry Webb, with Raymond K. Johnson directing, as he did on "Special Agent K-7." The original screen play was written by Tom Gibson, who contributed, in collaboration, to the treatment of "Wild Bill Hickok."

Release date: Feb. 24, 1940.

Enemy Agent

(Universal)

Spy Melodrama

Richard Cromwell, last seen in "Young Mr. Lincoln" and "Village Barn Dance" is here a young aircraft draftsman mistakenly taken for a spy, with Helen Vinson, young woman devoted to him, who helps uncover the real spies. Others in important roles are Robert Armstrong, Jack Arnold, Frits Van Dongen, Marjorie Reynolds and Jack LaRue.

Based on an original story by Sam Robins, the screen play was written by Edmund Hartman, who collaborated on "Two Bright Boys." Lew Landers directed, with Ben Pivar acting as associate producer.

Release date: April 19, 1940.

Too Many Husbands

(Columbia)

Marital Mix-Up

Jean Arthur, Fred MacMurray and Melvyn Douglas here play roles in a marriage triangle in which a shipwreck provides a situation of "too many husbands."

Based on the play by W. Somerset Maugham, the screen play was written by Claude Binyon, who last wrote "Invitation to Happiness," which was directed and produced by Wesley Ruggles, as was this film. The supporting cast includes Harry Davenport, Dorothy Peterson and Melville Cooper.

Release date: To be determined.

Shafer Acquires Theatre

W. R. Shafer, Irvine, Ky., has added another theatre to his holdings, the Kentucky theatre at Vanceburg, Ky., which he will take over March 1. Mr. Shafer also has theatres in Irvine, Grayson and Morehead.

Hays Returns to New York

Will H. Hays, president of the Motion Picture Producers and Distributors of America, left the West Coast Tuesday night by train for New York. The annual MPPDA meeting is scheduled for March 13th.

TAXES UP IN KENTUCKY, SOUGHT IN TWO STATES

Chain Store Levy Proposed in Mississippi, Special Assessment in New Mexico

The passage by the Kentucky legislature of a bill reviving an occupational tax on theatres and certain other forms of business throughout the state, the introduction of a chain store tax bill in the Mississippi legislature which would impose a heavy license fee plus a gross receipts levy and turn receipts over to old age assistance expenditures and the possibility that New Mexico will put an assessment tax on films leased to exhibitors in the state were developments of the week along the legislative front.

The Kentucky bill calls for an annual assessment of 20 cents a seat in every theatre in the state. Similar legislation was passed two years ago but was shelved later when it was found that the expense of collecting the tax was exceeding the tax collected.

Another Kentucky Bill

Another bill has been introduced in the Kentucky legislature to levy a tax of 15 per cent on all cash awards given by motion picture houses, or any other places of amusement. Pink G. Curd, author of the bill, said that since Bank Night was made legal by the last legislature, "we might as well get some revenue out of it." The bill mentions cash awards only.

The Mississippi bill introduced by State Senator Evon Ford of Taylorsville combines, he says, the best parts of the Louisiana and Florida chain tax bills, both upheld by the United States supreme court.

The bill provides for a graduated license tax based on the number of operating units of a company, regardless of location. Thus, an operating company with 20 units in the United States but ony one store or theatre in Mississippi, would nevertheless come under the provisions of the proposal.

The levy would be $30 per unit on chains having up to 20 establishments; $100 per store on chains of 20 to 40; $250 per unit on 50 to 100; $500 on 100 to 250; $800 on chains of 250 to 500 units and $1,000 on each unit in chains of more than 500 stores or theatres.

The tax on gross receipts would be one-half of one per cent on the first class, one per cent on the second, two per cent on the third, and then increases one-half of one per cent with each class. Taxes would be computed on gross receipts in the state.

The New Mexico assessment would be against the distributor not the theatre, according to G. S. Carter, state sales tax director, who recently returned to Santa Fe from Hollywood conferences.

A committee of the Moline, Ill., city council and theatre owners plan to confer on an increase of license fees for the four Moline theatres from the present flat fee of $50 to a sliding scale. Alderman Harry Roman, sponsor of the ordinances and chairman of the committee, proposed a $150 fee for theatres with 500 seats or less, and that the scale be increased at a rate of 20 cents per year on the additional capacity.

The Virginia Senate has passed a bill for the regulation of billboard advertising with a companion bill now being in committee in the House of Delegates. The bill is to increase taxes on all forms of outdoor advertising and compel the advertiser to remove boards 30 days after the attraction has played.

Chicago received $197,500 in license fees last year from 312 theares, with 327,910 seats, according to the report of Louis Rixmann, collector. This was approximately the same amount as received in 1938.

The Florida supreme court has ruled against the Tampa Theatre Building, Inc., in its effort to reduce the assessed valuation of a combined theatre and office building by about $200,000.

New York Bills

The New York Assembly Monday unanimously passed the theatre ticket broker measure sponsored by Assemblyman MacNeil Mitchell which retricts the sale of theatre tickets to 75 cents above originally printed price. The measure, which now goes to the Senate, also transfers licensing authority over ticket brokers from the Secretary of State to the License Commissioner of New York City and mayors elsewhere.

Assemblyman Max Turshen on Tuesday introduced a concurrent resolution proposing an amendment to Section 9, Article 1 of the state constitution, to empower the legislature to authorize and allow the operation of Bingo under religious and charitable auspices. If carried by the legislature the resolution will be put to the people for a vote on election day.

This is the first resolution introduced in the legislature seeking to legalize Bingo but three Bingo bills, one of which Mr. Turshen introduced, have been submitted in this session. The others were introduced by Assemblyman Aaron F. Goldstein and Senator John T. McCall.

Other Legislation

Changes have become effective in Wisconsin's unemployment compensation law which provide, among other things, for a reduction from three to two weeks in the waiting period before the unemployed become eligible for benefit payments.

The Wisconsin Industrial Commission, disturbed because many school children, who are minors, are requesting permits for appearances in amateur shows and talent nights staged at film theatres, has invited school principals to pass on permit applications.

In San Francisco, an ordinance is before the board of supervisors which would put new theatres of more than 300 seats in the Class A construction group as a safety measure. The old ordinance permits frame theatres of fewer than 400 seats outside the fire limits.

Film carriers in Illinois will register under the new state motor law which goes into effect shortly. The law provides full insurance protection for all departments.

Police authorities in Columbus, Ohio, are planning to introduce an ordinance in the city council prohibiting theatres from admitting children during school hours and those under 14 at late shows unless accompanied by parents or guardians.

Repeal of the Nashville Sunday film law is being sought in the city council by Councilman Charles Riley. The ordinance permitting Sunday films was passed a year ago next Wednesday after a bitter fight in the council.

A bill has been introduced in the Rhode Island legislature by Representative John R. Cioci which would permit Sunday legitimate performances in Providence, Woonsocket, Burrillville, West Warwick, Central Falls, Cranston, Pawtucket and Newport, if such shows are approved by local licensing authorities.

Roosevelt in East

James Roosevelt, head of Globe Productions, is scheduled to visit Baltimore, Washington, and Philadelphia exhibitors on February 23rd and 24th, as part of his announced policy of gaining market information at its source.

Outlaw Bingo in Delaware Ruling

The Delaware attorney general from his office at Wilmington has handed down a ruling outlawing Bingo as a lottery in the state corresponding to the sale of lottery tickets. As a result of the ruling, churches, welfare organizations and numerous other groups in the state, which rely on the proceeds of games for a source of income, may be forced to seek new fields.

While Andrew J. Kavanaugh, superintendent of the Department of Public Safety at Wilmington, declined to comment on whether there would be any police drive to break up the game, police have already warned operators of the illegality of the practice.

Seek Milwaukee Rehearing

Operators of the Bahn Frei Hall in Milwaukee, restrained by Charles W. Trampe, head of Film Service, Inc., from renting the hall for Bingo, are seeking a rehearing on the recent Wisconsin supreme court ruling that Bingo is a lottery.

Norris E. Maloney, district attorney of Madison, so far is the only district attorney in the state to advise Bingo operators he will prosecute as a result of the state's high court ruling. Because of the warning, church and fraternal organizations in Madison have discontinued the game.

Screen Quiz has been ruled a lottery by Barnet Hodes, corporation counsel of Chicago.

The Tennessee court of appeals has affirmed the decision of the circuit court of Davidson County in a Bank Night suit involving $280 in which a verdict for the defendant, Crescent Amusement Company, had been given.

In Mobile, Ala., Ricardo Montiel, manager of the Saenger theatre, largest house in the city, has been indicted by the county grand jury on a lottery charge in connection with the operation of Bank Night. Mr. Montiel was listed with 12 other persons on lottery charges.

The diocesan convention in Detroit last week of the Protestant Episcopal Church resulted in a ban on all games of chance in any form at churches of that denomination. The ruling was issued by the Bishop of Michigan, Frank W. Creighton, and applies to Bingo parties particularly.

Denver Giveaway Spurt

Giveaways are again warming up in Denver. The Orpheum is entering the field after remaining out ever since RKO took back the house after it had gone through receivership.

Fox Denver houses are revamping their weekly Ford giveaway and cash offering. In the future the Fords will be offered only to the first number drawn, and if not won will be carried over until three are offered, when one will be given, no matter how many numbers will have to be drawn. The others will be carried again if not claimed on the first number.

The Fox Denver houses are continuing their offer to double any offering made by the Pot o' Gold program, the only stipulations being that the party called must be a Coloradan and be in a Fox Denver theatre. Fox houses outside Denver but in the Intermountain area are offering to match the Pot o' Gold offering but limit the amount to $1,500 a week.

Another Newsreel Theatre

The Circle theatre, in downtown San Francisco, has been converted into a newsreel house, under the name of the New Circle Newsreel theatre, showing a one-hour program of shorts and newsreel subjects. The program is changed once a week. It is the city's second newsreel theatre, the Telenews having opened last September.

THE HOLLYWOOD SCENE

Conversation Piece

Sam Zimbalist, producer of such diverse and successful screen fare as "The Crowd Roars" and "Lady of the Tropics," each a monthly box office champion in the Quigley Publications polls, took time out one afternoon last week and discussed the province of stories and characterization, the marquee-import of each. It started, naturally enough, with Mr. Zimbalist's latest, "Boom Town." Work's to start soon.

"Yes, in fact a sort of 'Cavalcade' of oil," he said. "With Gable. We'll get Tracy too, if we can work out the schedule. It takes two men—roughnecks in the old fields, builds them up to oil titans. Background? Mostly Texas. An original story, by James Edward Grant, with Jack Conway to direct. Screen play by John Lee Mahin, you know, 'Too Hot to Handle,' 'Last Gangster,' collaborated on 'Captains Courageous.'

People, Not History

"Only as far as 1918, not back to the beginnings of oil—it's no history. It's the people that count, the oil, or whatever a background may be, is secondary. In 'Gone With the Wind,' for instance, it's Scarlett, Rhett, Ashley, meaning Leigh, Gable, Howard, not the Civil War. Here it's an adventurer, in the business of making money, like many another we know, for the thrill and excitement, rather than the additional sums he may add to what he's already accumulated. The other character is set, stolid, the girl he loves married to the first. Only after she's married to him does she realize that she's fastened herself to a comet that'll drag her through everything, for better or worse."

The tempo speeded up, with quietly insistent telephonic biddings to witness a new series of screen tests in one of the projection rooms of the stately Metro-Goldwyn-Mayer administration building. "It's the 'B' pictures that are plotty — successful pictures have no plots, they have great characters instead. Audiences are too familiar with plots, they know them all too well. It's characters that count."

Character and Maturity

Came to mind, in interchange of opinion, the possibility that emphasis on character could be indicative of screen maturity, a maturity attained in a far shorter span than that taken by other forms of expression. That could be translated into terms of Dostoievski and "The Brothers Karamazov." Like the other forms, the screen started the same way, relating a narrative. Edwin S. Porter's "Great Train Robbery" was the photographing of an incident, not character delineation.

"Of course, and add Tolstoy. Think, too, of the characters like 'Zola.' Then there was the piece of business in George Hill's 'Tell It to the Marines,' where he had Billy Haines go through the process of squeezing a blackhead as he caught his reflection in a washroom mirror while on a train. It fitted perfectly with the characterization of a callow youngster — and was completely real. Those are the valuable pieces of business, because most intimate, most immediately recognizable.

"Or take Bob Taylor, and one of his most successful pictures, 'The Crowd Roars.' As a prizefighter, he moved situations around. They didn't move him around."

PRODUCTION HOLDS A LEVEL KEEL

While finishing only four pictures this week, compared to last week's six, Hollywood's studios started ten, compared to the six of the preceding seven days, had 34 shooting against the 27 of last week, and 16 being prepared, the same number as in the prior period. Being edited were 66, four more than last week.

Twentieth Century-Fox completed work on "I Was an Adventuress" and "Viva Cisco Kid." Warner Brothers finished "Saturday's Children," and Republic wound up "Pioneers of the West."

Started were "And One Was Beautiful" and "The Mortal Storm," Metro-Goldwyn-Mayer; "Midnight Limited," Monogram; "The Ghost Breakers," Paramount; "The Saint Takes Over," RKO Radio; "Rancho Grande," Republic; "Sandy Is a Lady," Universal, and "All This and Heaven Too," "An Angel from Texas," and "Torrid Zone," Warners.

MGM had six shooting: "40 Little Mothers, "Two Girls on Broadway," "Edison, the Man," "Waterloo Bridge," "Pride and Prejudice," and an as yet untitled "Dr. Kildare" picture. Following closely was Twentieth-Fox, with five: "Sailor's Lady," "Earthbound," "Star Dust," "Lillian Russell" and "Charlie Chan's Cruise." Columbia had "The Doctor Takes a Wife;" Paramount, "Destiny;" Principal Productions, for United Artists release, "Our Town;" RKO, "My Favorite Wife," "Curtain Call" and "The Romantic Mr. Hinklin;" Republic, "Forgotten Girl" and "Dark Command;" Universal, "It's a Date," "Alias the Deacon" and "Ma! He's Making Eyes at Me," and Warners, "Sea Hawk" and " 'Til We Meet Again."

Name News

Martin Quigley has arrived from New York for a stay of several weeks.

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Louis B. Mayer, William F. Rodgers and Howard Strickling have arrived at the Metro-Goldwyn-Mayer studio after a trip to Detroit.

▽

Norman Reilly Raine has had his writing contract renewed by Warner Brothers.

▽

Murray Silverstone, Harry Gold, Lynn Farnol and Charles Schwartz have arrived from New York.

▽

C. S. Forester, author of the novel "Captain Horatio Hornblower," has been assigned to work on the screen play by Warner Brothers.

▽

Richard Sherman has been assigned to work on the screen play of "One Sunday Afternoon" by Warner Brothers.

▽

William Wyler has left on a trip to New York, on the completion of his direction of "The Westerner" for Samuel Goldwyn studio.

▽

William Dieterle has been assigned to direct "Benjamin Franklin" by Warner Brothers.

▽

Pearl Finley, Fawcett Magazine editor, has arrived for conferences at Metro-Goldwyn-Mayer.

▽

Marshall Grant, Universal story editor, has been made an associate producer, with Leonard Cripps of the story department succeeding him as editor.

▽

Leon Gordon, James Edward Grant and Howard Dimsdale have been given new writing contracts at Metro-Goldwyn-Mayer.

▽

Fred MacMurray and Madeleine Carroll will be co-starred in "There's Always Juliet" at Paramount.

▽

John Garfield, on completion of his role in "Saturday's Children" has left for New York to star in the stage play, "Heavenly Express."

▽

Bellamy Partridge has arrived at Paramount to write the screen play of his book, "Country Lawyer."

▽

Hugh Huber, assistant secretary and treasurer of the Hal Roach Studio, has been made executive vice-president.

▽

Robert Blees has been assigned to work on the screen play of "The Constant Nymph" by Warner Brothers.

▽

Dorothy Yost, John Goulder and H. S. Kraft have had their writing contracts extended by Metro-Goldwyn-Mayer.

▽

Guy Endore has been assigned to write the screen play of "The Sea Wolf" by Warner Brothers.

▽

Barbara Stanwyck and Don Ameche will be co-starred by Paramount in "The Night of January 16th."

▽

Milton Krims has completed his screen play for "This Man Reuter" for Warner Brothers.

10 FILMS, 20 PLAYERS ARE NAMED IN FINAL ACADEMY NOMINATIONS

Results of Balloting of 12,000 Members Will Be Announced at Banquet on February 29th; Research Council Expands

Final nominations for the awards of the Academy of Motion Picture Arts and Sciences were made this week. Ballots have been sent to the 12,000 members and the winners will be announced at the annual banquet February 29th in Hollywood.

Ten films have been nominated for the "best-picture" award and five persons have been named in each of the other classifications: performance by actor, actress, supporting actor, actress, direction, screenplay and original film story.

The actors and actresses nominated for the best performance awards and their rank in the MOTION PICTURE HERALD-*Fame* poll of box office money makers are as follows: Robert Donat (No. 3 in the British poll); Clark Gable (No. 4); Laurence Olivier (in Group III); Mickey Rooney (No. 1); James Stewart (in Group I); Bette Davis (No. 6); Irene Dunne (No. 14); Great Garbo (in Group III); Greer Garson (in Group III) and Vivien Leigh (in Group II of the British poll). The motion picture year Sept. 1, 1938, to Sept. 1, 1939, was covered in the HERALD-*Fame* study.

The Nominees

The pictures and persons nominated by the Academy are:

Best Picture—"Dark Victory" "Gone With the Wind," "Goodbye, Mr. Chips," "Love Affair," "Mr. Smith Goes to Washington," "Ninotchka," "Of Mice and Men," "Stagecoach," "Wizard of Oz," "Wuthering Heights."

The winner of the best picture award in 1938 was "You Can't Take It With You" (Columbia); the 1937 winner was "The Life of Emile Zola" (Warner Brothers).

Best Performance by Actor—Robert Donat in "Goodbye, Mr. Chips"; Clark Gable, "Gone With the Wind"; Laurence Olivier, "Wuthering Heights"; Mickey Rooney, "Babes in Arms"; James Stewart, "Mr. Smith Goes to Washington."

The 1938 Academy actor award went to Spencer Tracy for his role in "Boys Town" and in 1937 he won for "Captains Courageous."

Best Performance by Actress—Bette Davis in "Dark Victory"; Irene Dunne, "Love Affair"; Greta Garbo, "Ninotchka"; Greer Garson, "Goodbye, Mr. Chips"; Vivien Leigh, "Gone With the Wind."

Bette Davis won in 1938 for "Jezebel" and Luise Rainer took the top honors in 1937 for her part in "The Good Earth."

Best Performance by an Actor in Supporting Role—Brian Aherne in "Juarez"; Harry Carey, "Mr. Smith Goes to Washington"; Brian Donlevy, "Beau Geste"; Thomas Mitchell, "Stagecoach"; Claude Rains, "Mr. Smith Goes to Washington."

Last year the Academy award for the best supporting actor went to Walter Brennan for his work in "Kentucky" and in 1937 the honor went to Joseph Schildkraut for "The Life of Emile Zola."

Best Performance by an Actress in Supporting Role—Olivia De Havilland in "Gone With the Wind"; Geraldine Fitzgerald, "Wuthering Heights"; Hattie McDaniel, "Gone With the Wind"; Edna May Oliver, "Drums Along the Mohawk"; Marie Ouspenskaya, "Love Affair."

The 1938 award was won by Fay Bainter for "Jezebel" and the 1937 by Alice Brady for "In Old Chicago."

Best Direction—Victor Fleming for "Gone With the Wind"; Sam Wood, "Goodbye, Mr. Chips"; Frank Capra, "Mr. Smith Goes to Washington"; John Ford, "Stagecoach"; William Wyler, "Wuthering Heights."

Frank Capra won last year with "You Can't Take It With You" and in 1937 Leo McCarey took the award for his direction of "The Awful Truth."

Best Written Screenplay—The late Sidney Howard for "Gone With the Wind"; R. C. Sheriff, Claudine West and Eric Maschwitz for "Goodbye, Mr. Chips"; Sidney Buchman for "Mr. Smith Goes to Washington"; Charles Brackett, Billy Wilder and Walter Reisch for "Ninotchka"; Charles MacArthur and Ben Hecht for "Wuthering Heights."

In 1938 the screenplay award went to George Bernard Shaw for dialogue and screen play on "Pygmalion." Two years ago by Norman Reilly Raine, Heinz Herald and Geza Herczeg for "The Life of Emile Zola."

Best Original Film Story—Felix Jackson for "Bachelor Mother"; Mildred Cram and Leo McCarey for "Love Affair"; Lewis R. Foster for "Mr. Smith Goes to Washington"; Melchior Lengyel for "Ninotchka"; Lamar Trotti for "Young Mr. Lincoln."

Last year the honors went to Dore Schary and Eleanore Griffin for "Boys Town" and two years ago William A. Wellman and Robert Carson for "A Star Is Born."

Rooney Among Adults Now

Mickey Rooney was nominated this year in the actors group for the first time. Last year he and Deanna Durbin were given miniature trophies as outstanding child players. A colored player was nominated for the first time. Hattie McDaniel was picked for her supporting role in "Gone With the Wind."

Of the ten pictures nominated by Academy members for best production honors three were Metro-Goldwyn-Mayer films; one each from Warner Brothers, Selznick-International, Columbia, Hal Roach, Walter Wanger, RKO, and Samuel Goldwyn. Six of the ten players nominated for best actor or actress awards appeared in pictures released by MGM; one each in Goldwyn, Columbia, Warner Brothers and RKO films.

Last week the Newspaper Film Critics of America made their nominations (MOTION PICTURE HERALD, Feb. 10. p. 56). The critics did not include pictures not generally released in 1939 so "Gone With the Wind" and "Of Mice and Men," both named by the Academy, were not listed by the critics. The eight other pictures named by the Academy are on the critics list.

Walter Wanger, Academy president, named last week the committee which will select the winner of the special effects award. The committee is composed of the following: Farciot Edouart, Paramount Studio, chairman; Fred Albin, Lionel Banks, James Basevi, John Cosgrove, John Fulton, Arnold Gillespie, Byron Haskin, Bernard Herzburn, Kenneth Lambert, Harry Leonard, Louis Mesenkop, Jack Otterson, Elmer Raguse, Roy Seawright, Fred Sersen, Hal Shaw, James Stewart, S. J. Twining and Vernon Walker.

Nominations for the color short subjects, music, song and sound recording Academy awards have already been published.

LOEW'S, WHN ON TALENT QUEST

James J. Walker, ex-Mayor of the City of New York, this week accepted the invitation of Loew's Inc., and station WHN, to preside over a new radio program to be known as "Jimmy Walker's Opportunity Hour." The initial presentation of the program will originate from the stage of Loew's State theatre, New York City, February 26th. It will be given weekly thereafter from nine to ten p.m.

Mr. Walker, in accepting the invitation, said: "New York, which really means the metropolitan district with its more than eleven million population, has the largest entertainment seeking audience in the world yet its lamentable quota of representatives in this field would make it appear like a thriving hamlet of about two thousand honest deserving souls. That figure never did set right in my mind . . . if it is for a lack of opportunity I am going to find out."

John Ford and Frank Capra were named the favorite directors of the 40 students of the film course conducted at the Museum of Modern Art in New York. Alfred Hitchcock and Rene Clair were listed as the next choice.

Research Council Expanded

The Research Council of the Academy of Motion Picture Arts and Sciences has been expanded to include the investigation of problems in laboratory processing, photography, cine technology, sound recording and optics.

Darryl F. Zanuck, Council chairman, named chairmen for each of the fields, as follows: John Nickolaus, laboratory; John Arnold, photography; Grover Laube, cine-technical; Loren Ryder, sound, and B. F. Miller, optical.

Nathan Levinson, Warners, was re-elected vice-chairman of the Council, and the finance committee included Mr. Zanuck, chairman; Mr. Levinson, John Aalberg, RKO; E. H. Hansen, 20th Century-Fox.

Rifkins Get Five Houses

Liberty Theatres Corporation, Boston, headed by Herman Rifkin, former Republic franchise holder, and his son, Julian Rifkin, has acquired five theatres from the Winchester Amusement Company. The theatres, located in Springfield, Mass., are the Phillips, Strand, Liberty, Jefferson and Garden. The Rifkin interests also include the Suffolk and Majestic theatres in Holyoke and the Academy in Northampton.

Long "Harvest" Run

"Harvest," French film, will set a record for length of run at the World theatre, New York, when it completes 21 weeks on February 25th. It will be followed by "The Baker's Wife" for an indefinite engagement. The previous record is held by "Mayerling," which ran 20 weeks, after 26 weeks at the Filmarte, New York.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A local doctor attended a performance the other evening at W. Varick Nevins' theatre in Alfred, New York, and neglected to tell the box office cashier where he might be located within. An emergency call arrived for the Doc along about midway of the show, and after attendants failed to locate him, the lights were turned on and Mr. Nevins announced that Dr. Hitchcock was wanted out front. The Doctor did not appear, although he was definitely known to be in the house. Meanwhile the audience had started to laugh as though the whole thing was a joke, and finally Exhibitor Nevins recognized the Doc in his auditorium seat, grinning broadly. After a great deal of persuasion he was made to realize that he was really wanted for a quick operation, but before leaving, Mr. Nevins, stumped at all the laughter, asked him the reason for the hilarity. Seems that, unknown to Mr. Nevins, the house lights had been turned on and his announcement made just after the screening of an advance trailer for "The Secret of Doctor Kildare," at the end of which a siren blows and a narrator intones, "Calling Doctor Kildare, calling Doctor Kildare."

▽

Twentieth Century-Fox Studio, at Movietone City, Cal., has an employees' loan agency, to keep borrowers away from such gentry as "loan-sharks." Last year, the studio's Employees' Credit Union loaned $527,895; it has loaned $2,185,349 in its six years.

To discourage entanglements with loan-sharks and personal-loan companies, some home offices in New York discharge employees whose wages are garnisheed for personal loans unpaid either by themselves or others for whom they have signed as co-makers. New York legislators are trying to have legislation passed which would make it a misdemeanor for an employer to discharge an employee because a garnishee order has been obtained against the worker's wages.

▽

Radio's Lanny Ross, on Thursday afternoon, had as guests on his Columbia Broadcasting program one of the very few groups of entertainers guesting on his daytime program. The unit comprised a chorus of 28 voices. They sang impressively, "None But the Lonely Heart." Listeners probably did not know that all were blind.

▽

The Merchants and Designers Association can't tell us that their selection of "America's best dressed man" is final, because there's nary a mention of our own colleague, sartorially-perfect James Allen Cron, of Cedar Rapids, Iowa, land of the Cherry Sisters.

▽

By way of recognizing this leap year, Russell Birdwell, press agent for Producer Wesley (Columbia Pictures) Ruggles, will invite the wives, sisters, mothers and girl friends of Hollywood's male critics and columnists to preview and pass judgment on "Too Many Husbands." Not a single male film critic will be allowed within hailing distance of the showing. The ticket seller and ticket taker will be women. The usual out-front line of policemen will be supplanted by policewomen from the Los Angeles force. Search is now on for a feminine projectionist to run the machines. Anything for attention.

Anent Orson Welles'—Orson Welles of radio and films—comparatively recent radio drama depicting an imaginary invasion of the earth by Martians, which so frightened credulous New Yorkers that thousands of them fled from their homes, researchers of the Federal Writers' Project of New York now find that this incident seems to be proof that human nature changes little. They base their conclusion on a panic of similar proportions that swept the city more than 100 years ago when a gentleman named Miller announced loudly that the world was coming to an end.

This prophet delivered himself of this startling prediction early in 1832. The date he set for the extinction of the world was April 23, 1832. No hour was given, however.

Hundreds of good citizens made haste at once to put their accounts in order and otherwise prepare for the end. Evidently there was not the slightest doubt in their minds that on the dread day, as predicted by Mr. Miller, hurricanes would sweep down from the north, fire would rain from the sky and New York would vanish like a puff of smoke.

Many merchants gave their stocks away to anyone who would take them. There is no record of the number of unbelievers who profited from these offers, but there is evidence that not all merchants lost their wits during the crisis. Some Bowery dry-goods store owners were canny fellows who could smell a trade boom a mile off, and so they placed large placards in their shop-windows offering "WHITE MUSLIN FOR ASCENSION ROBES," and did a rushing business.

On the night of April 23rd, frightened citizens gathered in halls and churches and waited anxiously. The end, however, did not come and the next morning they went home to catch up on lost sleep.

The prophet was not dismayed by his failure. He informed the city that he had miscalculated the day by some two months, an error which he tried to explain.

▽

J. A. Tanney's expert deciphers of cryptics and translators of strange writings from the inland countries of these United States, have emerged, triumphant, with the answer to the following direct-mail order:

> Gentlemen:
>
> Please send me one of your catalogues. I have sent you 12¢ for sly paper which goes around slyes. If you have no sly paper pleze send me pink slyes paper.
>
> (Signed)

"This person," concluded Mr. Tanney's translators, "evidently wants slide tape for stereopticon slides, but, on the other hand, he may be fixing to enter a contract with some one, and for that reason wants 'sly' paper."

▽

On the day, the other day, when Samuel Goldwyn announced that he would not distribute his new "Westerner" through another company, but would send it through United Artists, all court arguments with that company notwithstanding, United Artists announced to the press that "The Westerner" will feature a song, "Come Home, Father."

Mr. Arthur Baer, reminiscing a bit on the growth of the cinema, gives due recognition to the modern standardization and stabilization of the great industry that grew from little nickels, recalls, particularly, the haphazardness of the makeshift nickelodeons of the days of Harry Davis, when "showmen" took over stores, painted windows black, hung bedsheets for "silver-screens," and ran a projector from howdy in the morning to s'long at night. The only interruptions were recesses of five minutes while the operator fanned the machine with his derby.

The seats were camp chairs catered by the local undertaker, Baer remembers. He says they were barometers of vital statistics. Quite often the undertaker came in and removed 15 or 20 chairs. If he looked happy, one knew they were for a wake. If he looked glum, they were for a wedding.

The seats were not fastened to the floor, but were arranged loosely on both sides of the main and only aisle that ran from the projector to the silver bed sheet. The result was the picture was blotted out by every arrival.

The fact that the chairs were movable resulted in a lot of shuffling and intramural emigration. If a fellow saw a pretty girl on the other side of the aisle he would slide his chair alongside her. By and by the aisle would be wandering around the nickelodeon like a cowpath in the hill country.

▽

Hollywood actors, actresses, extras, how are your heels?

The Screen Actors Guild carries word from the studios to its membership that production heads have ordered all persons who work on sound stages to replace all leather heels with noiseless rubber ones, because the "clackety-clack" of leather heels is picked up by a sound track recording from an almost unbelievable distance.

▽

Correspondent E. H. Mayer, in Cincinnati, describes "the boss" as one who has practically nothing to do—that is, nothing to do except: to decide what is to be done; tell somebody to do it; listen to reasons why it should not be done, or why it should be done by somebody else, or why it should be done in a different way; follow up to see if the thing has been done; inquire why it has not been done; follow up a second time to discover that it has been done, but done incorrectly; conclude that as long as it has been done, it may as well be left as it is; consider how much simpler and better it would have been if he had done it himself in the first place, but to realize that such an idea would strike at the very foundation of the belief of all employees that the boss has nothing to do.

▽

Kansas City's Madrid theatre opened the other morning with "A Child Is Born." Within the hour, Paul Reinke, the theatre's manager, became the father of a nine-pounder. "Most realistic," chirped Reinke.

▽

The face of one Dave Martin, presiding over the United Artists theatre, at Inglewood, Cal., did some color calisthenics the other night when, in announcing the winner of "Inglewood's Most Popular Blonde" contest, put on by him to publicize "Blondie Brings Up Baby," the contest judges named Bill Crowell, Mr. Martin's own blonde-haired doorman.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Northwest Passage

(MGM)

Adventure, Historical

Spencer Tracy, Number Three in the Quigley Publications' box office poll and virtually habitual winner of Academy honors, might well have been toiling through all his many previous pictures in patient waiting for this one, so appropriate is it to his talent, personality and manner. This one presents him as the ruggedly heroic Major Rogers of Rogers' Rangers, a courageous fighter on the side of Britain's American Colonials in the French and Indian wars, *circa* 1759. He was never more at home than in the leather shirt and the high melodrama of this picture, a vast, deep and thrillingly filmed narrative sure to go down as among the year's outstanding films. It is, an extensively experienced preview audience seemed to agree, approximately the best adventure picture produced.

Mr. Tracy's spectacular performance profits from several strikingly congenial circumstances. For one, itself a production guarantee, the film was produced by Hunt Stromberg. For another, it was directed by the seasoned and sure King Vidor. It is beneficiary of some outstanding script writing by Laurence Stallings and Talbot Jennings, and it springs from the tremendously successful book by Kenneth Roberts. Distinctly on the profit side, too, is a stunning use of Technicolor, so effectively applied here as to make the proscenium seem a paneless window looking out upon the vast stretches of river, mountain and plain which make up the expansive setting. It prospers, also, from fine supporting performances by Robert Young and Walter Brennan, plus excellent support from all members of the large cast.

Author Roberts' novel, dealt with here only to the extent of Book One, which leaves Book Two available as a suggested follow-up to the present picture, is a record of stirring deeds achieved by strong men. Major Rogers and his valiant Rangers, less than 200 in number, are sent into the enemy country to destroy the Abenaki Indians, murderous allies of the French. The dangerous journey to the Indian village of St. Francis, by stream, portage and over barren terrain, is negotiated doggedly in the face of treachery, natural disaster and daily peril. The Indian village is attacked, the Indians killed, their buildings burned, and then begins the tortuous retreat, marked by prolonged hardship and imminent starvation, less than one-third of the company surviving to set off again, perhaps in Book Two, in quest of a northwest passage.

The expedition occupies more than 90% of the footage and all of this is powerful material. It supplies audience entertainment of the highest order, straight, manifestly authentic melodrama rich in honest thrill and utterly free of artificiality. Dialogue, like action, is straight stuff, lusty and colorful when it should be, interspersed with long, effective silences more eloquent than words. Impressive for its frequent complete silences, too, is the tactful music score by Herbert Stothart.

Previewed at the Village theatre, Westwood, Cal., to a press and professional audience which the picture captivated completely.—William R. Weaver.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Directed by King Vidor. Screen play by Laurence Stallings and Talbot Jennings. Book by Kenneth Roberts. Photographed by Sidney Wagner and William V. Skall, Technicolor director, Natalie Kalmus; associate, Henri Jaffa. Film editor, Conrad A. Nervig. P. C. A. certificate No. 5735. Release date, Feb. 29, 1940. Running time, when seen in Westwood, 123 minutes. General audience classification.

CAST

Major Rogers	Spencer Tracy
Langdon Towne	Robert Young
"Hunk" Marriner	Walter Brennan
Elizabeth Browne	Ruth Hussey
"Cap" Huff	Nat Pendleton
Reverend Browne	Louis Hector
Humphrey Towne	Robert Barrat
Lord Amherst	Lumsden Hare
Sergeant McNott	Donald McBride
Jennie Coit	Isabel Jewell
Lieutenant Avery	Douglas Walton
Lieutenant Crofton	Addison Richards
Jesse Beacham	Hugh Sothern
Webster	Regis Toomey
Wiseman Clagett	Montagu Love
Sam Livermore	Lester Matthews
Captain Ogden	Truman Bradley
Konkapot	Andrew Pena

Young Tom Edison

(M-G-M)

Biography

Your editor, Terry Ramsaye, friend of the late Thomas A. Edison and lifelong student of his works, told you the essential news about this picture last week on the editorial page. Referring directly to the picture he wrote, "All of the narration is in episodes gleaned from research, but in the gleaning and making worn round and smooth by the processes of tradition and euphemisms of cinema until they are symbols—but all symbols of homespun humanity, blunt father, tender mother, tinkering problem child, small town scorn and small town pride." The sentence is quoted here both as more accurately and completely descriptive than any this typewriter seems to have in it and so that those of you who file these reviews will have it at your fingers' end when you look for it.

Mr. Ramsaye saw "Young Tom Edison" in a projection room, in company with other intimates of the inventor. Your present correspondent saw it in a Hollywood theatre, in company with some 900 other run-o'-mill reporters, studio attaches and paying guests, and they all liked it. They liked it in terms of hearty laughter, tense excitement, hushed sympathy for the misunderstood boy on the screen and, finally, spontaneous and sustained applause. It must be good.

The editor has indicated that some of the story incidents which make up the picture are from the inventor's "oft told boyhood reminiscences," which seems to dispose of the matter of authenticity. Your aisle-seat observer adds that it would make no difference, judging by what he saw and heard of audience reaction, whether the incidents were factual or imaginary. The young man in the picture wouldn't even need to be Tom Edison, a condition which a screen preface takes note of, to hold the customers in the palm of his hand. He wouldn't even need to be Mickey Rooney, but he is, and that helps in a number of ways, including the marquee.

This Mickey Rooney isn't the one you're accustomed to. He isn't Andy Hardy and he isn't himself. He is an extremely competent young actor, never merely the Number One box office star of 1939, submerging his personality in a characterization and making it stand alone. He is more like the Rooney of "Boystown" than any of the others, but a far more able performer than he.

Master Rooney has outstanding support, on screen and off. His mother is played by Fay Bainter and his father by George Bancroft, his sister by Virginia Weidler, all admirably. His picture is the work of John W. Considine, Jr., who produced the sensationally successful "Boystown," with Orville O. Dull associate producer and the skilled Norman Taurog directing. The screen play is a composition signed by Bradbury Foote, Dore Schary and Hugo Butler, based on material amassed by H. Alan Dunn. Many names, much credit, enough for all.

"Young Tom Edison" is a picture for all of the people in all of the places.

Previewed at the Chinese theatre, Hollywood, to the response indicated above.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, John W. Considine. Associate producer, Orville O. Dull. Directed by Norman Haurog. Screen play by Bradbury Foote, Dore Schary and Hugo Butler. Based on material by H. Alan Dunn. Photographed by Sidney Wagner. Edited by Elmo Vernon. P. C. A. certificate No. 5988. Release date, March 15, 1940. Running time, when seen in Hollywood, 82 minutes. General audience classification.

CAST

Tom Edison	Mickey Rooney
Mrs. Samuel Edison	Fay Bainter
Samuel Edison	George Bancroft
Tannie Edison	Virginia Weidler
Mr. Nelson	Eugene Pallette
Mr. Dingle	Victor Kilian
Joe Dingle	Bobbie Jordan
Mr. McCarney	J. M. Kerrigan
Dr. Pender	Lloyd Corrigan
Bill Edison	John Kellog
Mr. Waddell	Clem Bevans
School Teacher	Eily Malyon
Captain Brackett	Harry Shannon

The Farmer's Daughter

(Paramount)

Humor in Show Business

Producer William C. Thomas and his merry aides supply herein a gay and healthfully laughable comedy dealing freshly and knowingly with that most amusing of subjects, when properly approached, show business. No topic was ever more fertile in good hands, nor more forlorn in bad, and this treatment of it is tops.

Specifically concerned in the Lewis R. Foster screen play based on the Delmar Daves story is the production of a musical comedy in a rented barn somewhere upstate from New York City, and adventure in what has become popularly known as the "straw hat theatre." Directed with light touch by James Hogan, the tale is told for laughs all the way, and they are good laughs, deriving from good situations, from able characterizations, and from gags developed, by well timed stages, from first degree laughter starting at the waistline to second and third degree laughter cerebrally sponsored. Everything from satire to slapstick is called up to keep the humor pot boiling, and it never is allowed to cool.

Particularly responsible for the success of the film, on the acting side, is Charlie Ruggles,

(Continued on page 40)

"Helped"

. . . "I HAVE BEEN GOING THROUGH MY MOTION PICTURE HERALDS WHICH NOW NUMBER ABOUT 75. I KEEP THESE AT MY SIDE LIKE A FAITHFUL DOG. I MAY EVEN GO SO FAR AS TO SAY THAT THEY HAVE HELPED ME OUT OF MANY A BRAIN PAUSE, AND BELIEVE YOU ME THEY DO COME QUITE OFTEN WHEN BUSINESS IS BAD." . . .

H. R. HELLERICH
Manager

LINCOLN THEATRE
LINCOLN, NEBRASKA

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

(*Continued from page 38*)

as the producer of the show. Martha Raye, as the farmer's daughter who goes on in the lead when the star walks out, is also highly effective. William Frawley plays a press agent with his accustomed skill and Jack Norton contributes an effective touch as an alcoholic playwright. Miss Raye sings two songs, an original by Frederick Hollander and Frank Loesser, and Stephen Foster's "Jeanie with the Light Brown Hair."

Previewed at the Alexander theatre, Glendale, Cal., to a Friday night crowd that laughed loudly and continuously throughout.—W. R. W.

Produced and distributed by Paramount. Associate producer, William C. Thomas. Director, James Hogan. Screen play, Lewis R. Foster. Story, Delmar Daves. Photographed by Leo Tover. Song by Frederick Hollander and Frank Loesser. Edited by Archie Marshek. P.C.A. certificate No. 5938. Release date, March 25, 1940. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST

Patience Bingham	Martha Raye
Nicksie North	Charlie Ruggles
Dennis Crane	Richard Denning
Clarice Sheldon	Gertrude Michael
Scoop Trimble	William Frawley
Emily French	Inez Courtney
Victor Walsh	William Demarest
Shimmy Conway	Jack Norton
Tom Bingham	William Duncan
Mrs. Bingham	Ann Shoemaker
Monk Gordon	Benny Baker
Forbes	Tom Dugan
Valerie	Lorraine Krueger
Dorinda	Betty McLaughlin
Rosalie	Anne Harrison

British Intelligence

(Warner Brothers)

Spy Melodrama

The spy play of ancient vintage, "Three Faces East," from the pen of Anthony Paul Kelly, which has been moulded into screen features at least twice before, once by Cecil B. DeMille in 1925, and again in 1930 under the sponsorship of Warner Brothers with Erich von Stroheim and Constance Bennett, now has Boris Karloff and Margaret Lindsay starring.

The rejuvenation is effected in fast paced melodramatics, though a bit confusing as to the relative national positions of the principal agents.

Although timed in the First World War, dialogue has been pointed up to indicate the successive martial situation of today. The final reel features a London air bombing and interspersed throughout the running length are newsreel excerpts of war front activity. In one sequence a clumsy young subaltern is shown being lectured by his German superior and told that his kind will be the ruin of Germany. Make-up and dialogue indicate that the comic character is a housepainter by the name of Adolf.

Seen at the Globe in New York City, where an almost capacity holiday audience seemed to be fascinated by the spy antics and outspoken with "Bronx Cheers" during German sequences.—JOSEPH F. COUGHLIN.

Produced and distributed by Warner Brothers. Director, Terry Morse. Screen play, Lee Katz. Based on the play by Anthony Paul Kelly. Cameraman, Sid Hickox. Art director, Hugh Reticker. Dialogue director, John Langan. Film editor, Thomas Pratt. Gowns, Howard Shoup. Music, H. Roemheld. P. C. A. Certificate No. 5228. Running time, 62 minutes. Release date, January 29, 1940. General audience classification.

CAST

Valdar	Boris Karloff
Helen von Lorbeer	Margaret Lindsay
Dorothy	Maris Wrixon
Frank Bennett	Bruce Lester
James Yeats	Leonard Mudie
Arthur Bennett	Holmes Herbert
Mrs. Bennett	Winifred Harris
Thompson	Lester Matthews
Crichton	John Graham Spacy
George Bennett	Austin Fairman
Milkman	Clarence Derwent
Miss Risdon	Louise Brien
Kugler	Frederick Vogeding
Von Ritter	Carlos de Valdez
Kurtz	Frederich Giermann
Corporal	Willy Kaufman
Brixton	Frank Mayo
Luchow	Stuart Holmes
Crowder	Sidney Bracy
Morton	Jack Mower

Calling Philo Vance

(Warner Brothers)

Detective Melodrama

"Philo Vance," the astute amateur detective. swings into the melodramatic spirit of the times by becoming involved in espionage activities. The picture, based on the late S. S. Van Dine's "Kennel Murder Case," which Warners previously had made under that title in 1933, again has dogs play an important part in the solving of a double murder, but the rest of the story has been modernized.

James Stephenson plays the role of "Philo Vance"; in 1933 William Powell was "Philo." Others are Margot Stevenson, Henry O'Neill, Edward Brophy, Ralph Forbes and Donald Douglas. The picture was directed by William Clemens from a screen play by Tom Reed.

The screen play of "Calling Philo Vance" has followed the style of Van Dine, however, in the parading of a number of suspects. Many clues are provided, and audiences may have decided on the culprit along about the time "Philo" does, but their solutions will not be as complete.

There is plenty of action.

Reviewed at the Palace theatre, New York. An afternoon audience followed the story intently.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers. Associate producer, Bryan Foy. Directed by William Clemens. Screen play by Tom Reed. From "The Kennel Murder Case" by S. S. Van Dine. Dialogue director, Jo Graham. Photography, L. Wm. O'Connell. Art director, Ted Smith. Editor, Benjamin Liss. Sound by Charles Lang. Gowns by Howard Shoup. Assistant director, Arthur Leuker. P. C. A. certificate No. 5585. Running time, 62 minutes. Release date, February 3, 1940. General audience classification.

CAST

Philo Vance	James Stephenson
Hilda	Margot Stevenson
Markham	Henry O'Neill
Ryan	Edward Brophy
Tom McDonald	Ralph Forbes
Philip Wrede	Donald Douglas
Gamble	Martin Kosleck
Doris	Sheila Bromley
Dr. Doremus	James Conlon
Grassi	Edward Raquello
Du Bois	Creighton Hale
Hennessey	Harry Strang
Archer Coe	Richard Kipling
Brisbane Coe	Wedgewood Nowell
Ling Toy	Bo Ling

The Man from Dakota

(MGM)

Civil War Melodrama

This Wallace Beery vehicle is a strange mixture of Civil War melodrama and that blustering variety of personal comedy in which the star was proficient when the screen was young. All of the events in the picture are melodramatic, but Beery's performance is continuously comic, creating an extraordinary auditorium condition in which an audience witnessing such serious matters as escape from a Confederate prison, flight through swamps, maniacal murder and homicide of more orthodox kind, finally the rescue of Northern troops from Confederate ambush, forgets all about thrilling to the spectacle and laughs like children used to at Sennett comedies.

It's a curiously compounded film, a novel use of war background, effective in the humor department because Beery plays it strictly for laughs, and yet somehow giving off the impression that the war might have been something like this in fact. The thing doesn't analyze, but it seems to entertain.

Beery's chief associates in the strange goings on are John Howard and Dolores Del Rio, both giving straight performances but never obscuring the soberly clowning star. The story is by MacKinlay Kantor, which suggests it may have had comedy aspects to begin with, but the screen play is by Laurence Stallings, not commonly given to light writing. It is an Edward Chodorov production directed by Leslie Fenton, and contains a number of episodes staged in elaborate and technically impressive manner.

Previewed at the Alexander theatre, Glendale, Cal., to a mixed audience which laughed heartily and steadily at the Beery performance.
—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Leslie Fenton. Producer, Edward Chodorov, Screen play, Laurence Stallings. Based on a book by MacKinlay Kantor. Musical score, David Snell and Daniele Amfitheatrof. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Malcolm Brown. Set decorator, Edwin B. Willis. Wardrobe, Dolly Tree. Men's costumer, Gile Steele. Make-up created by Jack Dawn. Director of photography, Ray June. Film editor, Conrad A. Nervig. P.C.A. Certificate No. 6013. Running time, when seen in Hollywood, 74 minutes. Release date, February 16, 1940. General audience classification.

CAST

Sergeant Barstow	Wallace Beery
Oliver Clark	John Howard
Jenny	Dolores Del Rio
Vestry	Donald Meek
Parson Summers	Robert Barrat
Provost Marshal	Addison Richards
Campbellite	Frederick Burton
Union Soldier	William Haade
Mr. Carpenter	John Wray

Free, Blonde and 21

(20th Century-Fox)

Comedy-Drama

Settings with a deal of eye-appeal and the comedy of the elastic-jointed Joan Davis constitute the highlights of this second feature in the "Hotel for Women" grouping, filled, as was the first, with highly personable young talent.

The story, such as it is, deals principally with two young women guests of the hotel and those chapters in their lives which bring romance to one, and to the other presumably a jail sentence.

Sol Wurtzel was executive producer, Ricardo Cortez directed and the original screen play was contributed by Francis Hyland.

The work of the cast and producing staff is patently designed for the pseudo-sophisticate fringe which admires a certain pattern of high life.

Previewed at the Fox Wilshire theatre, Beverly Hills, Cal., where the response to Miss Davis' antics was enthusiastic.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Ricardo Cortez. Orinigal screen play by Frances Hyland. Director of photography, George Barnes. Film editor, Norman Colbert. P. C. A. certificate No. 5990. Release date, Mar. 29, 1940. Running time, when seen in Beverly Hills, 75 minutes. Adult audience classification.

CAST

Carol	Lynn Bari
Jerry	Mary Beth Hughes
Nellie	Joan Davis
Dr. Mayberry	Henry Wilcoxon
Dr. Stephen Greig	Robert Lowery
Mickey	Alan Baxter
Adelaide	Katharine Aldridge
Amy	Helen Ericson
Gus	Chick Chandler
Vicki	John Valerie
Marjorie	Elise Knox
Linda	Dorothy Dearing
Mr. Crane	Herbert Rawlinson
Mrs. Crane	Kay Linaker
Inspector Saunders	Thomas Jackson
Lieutenant Lake	Richard Lane

The Marines Fly High

(RKO Radio)

Melodrama

Richard Dix and Chester Morris take top honors in "The Marines Fly High" as a sort of a "Flagg" and "Quirt" combination, characterizations in which they evidently pleased the preview audience in Los Angeles. The feminine romantic appeal in the action melodrama is conveyed by Lucille Ball and Steffi Duna.

The locale is an unidentified Central American country which enlists the aid of the United States Marines to organize its militia against foraying bandits led by a chief desirous of overthrowing the government. The story carries the principals through a number of adventures leading to the suppression of the revolt and the death of the rebel leader.

The late George Nicholls, Jr., and Ben Stoloff receive credit for the direction of the screen play of Jerry Cady and Lieutenant Commander A. J. Bolton, who adapted a story by A. C. Edington. Robert Sisk was the producer.

Previewed at the RKO Hillstreet theatre, Los Angeles, to an audience that appreciated it for what it is.—V. K.

Produced and distributed by RKO. Produced by Robert Sisk. Executive producer, Lee Marcus. Directed by George Nicholls, Jr., and Ben Stoloff. Sreen play by Jerry Cady and Lieut. Commander A. J. Bolton. Story by A. C. Edington. Musical director, Roy Webb. Native music composed by Louis Betancourt. Photographed by Frank Redman. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Editor by Frederic Knudtson. P. C. A. certificate No. 5850. Running time, when seen in Los Angeles, 67 minutes. Release date, Feb. 2, 1940. General audience classification.

CAST

Lt. Darrick	Richard Dix
Lt. Malone	Chester Morris
Helen Grant	Lucille Ball
Teresa	Steffi Duna
J. Henderson	John Eldredge
Col. Hill	Paul Harvey
Monk O'Hara	Horace MacMahon
Corp. Haines	Dick Hogan
Lt. Hobbs	Robert Stanton
Mrs. Hill	Ann Shoemaker
Fernandez	Nestor Paiva

Outside the 3-Mile Limit

(Columbia)

Secret Service Melodrama

"Outside of" the title, "Outside the 3 Mile Limit," another Jack Holt vehicle from Larry Darmour's studios for Columbia release, is a rapidly moving, convincingly told melodrama of a Secret Service agent's search for the traffickers in spurious money emanating from a gambling boat in Southern California waters.

Recent news stories concerning the escapades of Southern California gamblers, aboard barges, make of this an exploitable product. A federal man is killed. The boat puts out to sea and finally, after a mutiny, comes to a South American haven. The gangster chief there, however, is not so "reformed" as the fugitives have been led to expect, which complicates matters.

Holt, long a star of motion pictures, is supported by a nameful cast consisting of Harry Carey, Sig Rumann, Eduardo Ciannelli, Donald Briggs, Irene Ware, Dick Purcell, Ben Weldon, Paul Fix and George Lewis. Lewis D. Collins directed the film with an eye toward emphasis on action. The screen play is by Albert DeMond from a story by Eric Taylor and DeMond.

Previewed in a Hollywood projection room. —V. K.

Distributed by Columbia. Produced by Larry Darmour Pictures. Directed by Lewis D. Collins. Screenplay by Albert DeMond. Story by Eric Taylor and Albert DeMond. Photographed by James S. Brown, Jr. Edited by Dwight Caldwell. Music by Lee Zahler. Assistant director, Carl Hiecke. P. C. A. certificate No. 5746. Running time, when seen in Hollywood, 64 minutes. Release date, not set. General audience classification.

CAST

Conway	Jack Holt
Captain Bailey	Harry Carey
Van Cleve	Sig Rumann
Dave Reeves	Eduardo Ciannelli
Jimmy Rothacker	Donald Briggs
Dorothy Kenney	Irene Ware
Melvin Pierce	Dick Purcell
Lefty Shores	Ben Welden
Bill Swanson	Paul Fix
Ed Morrow	George Lewis

Horrors of War

(Merit Pictures)

War Documentary

In 1929 United Artists released "She Goes to War," a romantic war story that was memorable for its battle scenes. A few months ago Mitchell Leichter reedited the picture, removed most of the romance and again released the picture under the same title. It was reviewed in Motion Picture Herald, issue of Nov. 25, 1939.

Currently showing at one of New York's smaller Broadway theatres is a Maple Attraction entitled "Horrors of War." A credit sheet given reviewers reads: "The film is a documentary and presents vivid battlefront scenes, uncensored by war or military authorities." The battlefront scenes are for the most part from "She Goes to War," and other productions, but all sequences in which leading players might be recognized have been removed. These battle scenes are sandwiched between stock and newsreel shots of the troopships leaving for France and the playing of the National Anthem at the end of the picture. Occasional off-screen commentary relieves the monotony of the simulation of constant gunfire.

Reviewed at the Central theatre in New York, where the audience was unresponsive.—George Spires.

Produced by Maple Attractions and released by Merit. Running time, 51 minutes. Release date, Feb. 7, 1940. General audience classification.

Parole Fixer

(Paramount)

Melodrama

With constant agitation for reforms of parole systems underway in many states, Paramount's "Payrole Fixer," dealing with a dishonest attorney obtaining paroles by payoffs to a prison board and through misleading influential persons for convicts who return to crime, has a timely showmanship element. It is the second picture to be made from the book of the FBI director, John Edgar Hoover, "Persons in Hiding," and it tells intimately the details of the periodic retraining of his men and their application of science to criminal investigations.

The action-packed screenplay by William Lipman and Horace McCoy, as well as the compendious direction of Robert Florey, makes of this Edward T. Lowe production a picture that had the press-professional audience sitting on the edge of the seat.

The cast consists of William Henry, Virginia Dale, Robert Paige, Gertrude Michael, Richard Denning, Faye Helm, Anthony Quinn, Harvey Stephens, Marjorie Gateson, Charlotte Wynters, Lyle Talbot, and Louise Beavers, among whom Miss Gateson delivered one of the outstanding portrayals of a society woman whose chauffeur, for whom she obtained a parole, kidnaps her daughter.

Previewed at the Paramount studio.—V. K.

Produced and distributed by Paramount. Associate producer, Edward T. Lowe. Directed by Robert Florey. Screenplay by William Lipman and Horace McCoy. Based on J. Edgar Hoover's "Persons in Hiding." Photographed by George Barnes. Art Direction by Hans Dreier and John Goodman. Edited by Harvey Johnston. Assistant director, Joseph Lefert. P. C. A. Certificate No. 5891. Running time, when seen in Hollywood, 60 minutes. Release date, Feb. 2, 1940. General audience classification.

CAST

Scott Britton	William Henry
Enid Casserly	Virginia Dale
Steve Eddson	Robert Paige
Collette Menthe	Gertrude Michael
Bruce Eaton	Richard Denning
Rita Mattison	Faye Helm
Francis "Big Boy" Bradmore	Anthony Quinn
Bartley Hanford	Harvey Stephens
Mrs. Thornton Casserly	Marjorie Gateson
Nellie	Charlotte Wynters
Ross Waring	Lyle Talbot
Aunt Lindy	Louise Beavers

Finland Fights!

(Yorke - Finnish Relief Fund)

Propaganda Plea

The cause of Finland's struggle against the Russian undeclared war of invasion is espoused in this brief plea extended by the Friends of Finland in behalf of the Finnish Relief Fund, Inc., and produced under the direction of the Emerson Yorke Studio of New York City.

Paavo Nurmi, famous Finnish runner, speaks in pictures for the first time in defense of his fatherland's welfare. Briefly seen also are the Finnish Minister to the United States, Hjalmar Procope, paying an instalment on Finland's debt to this country, and Jan Sibelius, composer. There are scenes of industrial, agricultural and cultural life of the little country. In conclusion former President Herbert Hoover, chairman of the Finnish Relief Fund, Inc., speaks a few words for the humanitarian cause. Prints are available for free showings.—Running time, five minutes.

In the reviews of two British productions, "Middle Watch" and "Traitor Spy," which appeared in the issue of December 30th, the casts were transposed.

March of Time, No. 7

(RKO Radio)

The Vatican of Pius XII

Said to be the "first complete motion picture story of the Vatican that has ever been made," the newest edition from the March of Time pages becomes important material for screening, whatever the patron's church affiliations, the subject is of importance to all interested in the position of the Pontiff of Rome in world peace efforts. Not only is the spiritual significance of St. Peter's portrayed but also the architectural and artistic treasures of the Vatican City and the governmental and industrial aspects of the Papal State. The camerawork is at its best in catching the splendors of the Basilica of St. Peter's, the murals of Michaelangelo in the Sistine Chapel and masterpieces in the Vatican galleries. Visits of inspection are made to the Vatican library, the crypts beneath the Cathedral where the Popes are buried, the Vatican radio station, post office and shops. And of first interest is the presentation of the spirit and presence of Pope Pius XII.—Running time, 18 minutes.

Drums of Fu Manchu

(Republic)

Serial

Based on the Sax Rohmer novel and handled by two directors, William Witney and John English, Republic assigned six writers to adapt the book to the screen and has produced a serial thriller on the exploits of Fu Manchu. Though the cast, which includes Henry Brandon as "Fu Manchu" and William Royle as "Sir Nayland Smith," the detective in pursuit of the Oriental culprit, may not be too well known, the name of "Fu Manchu" offers exploitation suggestions. The story deals with "Sir Nayland" efforts to recover a stolen plaque that will reveal to "Fu Manchu" the secret of a tomb and give him power to dominate the world. The first episode, which was screened in Republic's projection room in New York, gave promise of a fast-paced and exciting serial. The first chapter ran a half hour; the others will be 20 minutes. There are fifteen chapters in all.

Harvest Time

(20th Century-Fox)

Terry Toon

Paul Terry's latest cartoon in color deals with the insects of the forest. At harvest time, as they are busy gathering food for the winter, a lazy vagabond grasshopper supplies music on his violin. The grasshopper is abused by the workers until at the big party at the completion of the harvest, when the grasshopper rescues the queen of the party from a spider. An interesting seven minute cartoon.

U. S. Treasury

(Columbia)

$$$ Galore

Another in the series of "Washington Tours" takes the audience through the United States Treasury. The patron sees how money is actually made, from the first steps in engraving the plates until the final signatures and numbers are printed on the bills. The series also reveals a number of ways counterfeit money can be detected. Old money, in circulation until worn, is brought back to the Treasury which destroys it by cutting it into small pieces and then giving it an acid bath. This series continues to be one of the more interesting and educational short subjects.—Running time, 10 minutes.

FILMS FOR THEATRE, NOT CRITIC: MARY PICKFORD

Preparing to Resume Production, Says She Has No Sympathy for "Art" Films

Mary Pickford, once the first lady of the screen and "America's Sweetheart," is a producer "beyond all else," and a member of the motion picture industry, "beyond all else," she emphasized this week at her Sherry-Netherlands apartment in New York, as she outlined her plans for a "comeback" in producing pictures. Miss Pickford seemed a bit piqued that her acting ability had obscured her producing career, which began in 1914—"though most people do not realize that."

Miss Pickford will make at least two pictures, but "won't make a move" until she has the very best books or plays, she insisted, for when she makes a film it must be "a boxoffice success, not necessarily an artistic success."

Choice of Directors in 1914

Miss Pickford said that she was very proud of the fact that in 1914, in her contract with Adolph Zukor, she had the choice of directors, story, and cast; and that, in 1918, when she signed a contract with First National, her first independent production was "Daddy Long Legs," upon which she had spent her own money.

"I have been a producer ever since," she remarked, and added:

"I'm still of the opinion that I was when I bought 'Daddy Long Legs' and paid the insane and unheard of sum of $40,000, and the awful price for 'Pollyanna' of a $50,000 guarantee against 10 per cent of the gross, that the play is the thing.

"I'm not going to move until I get that, whether it takes six months or a year. I'm in no hurry. I have no overhead nagging me. And I know of many people who would be glad to be with me at any time.

"Of course, I may have to buck the combines in securing some players and technicians, but I would, in that case, rather have my good story, with even unknown players, rather than the opposite."

Miss Pickford has been in New York looking at what she called one of the biggest plays. "And I stand as good a chance as anyone in getting it," she added. It wouldn't be her first production, however, she added, for it may run in New York for at least another year.

May Remake Story

She may take a great story that has been pictured before, and "do it carefully and beautifully," rather "than accept something ordinary."

She cited the success of "Little Lord Fauntleroy," calling it "one of Selznick's biggest successes in the boxoffice." She predicted that James Roosevelt's newly formed Globe Productions probably would score heavily with its first production, "The Bat." The play, she noted, ran 900 performances.

"While I see the possibility that Mayor LaGuardia might build up the East, Hollywood is so thoroughly organized, and you meet so many people of this industry there—the whole town being built around pictures—and those people are such a help to you, that I can't see moving anywhere else. It's taken 25 years, remember, to build up Hollywood."

By Staff Photographer

". . . I may have to buck the combines"

Miss Pickford hasn't decided where to produce, but says it will be "wherever we get the most efficient service." She declared she didn't want any million dollar offices, but wanted the money to be on the screen.

Calls Critics Ahead of Times

Miss Pickford wants to make pictures only for the boxoffice. "When I think of all my silent partners, the exhibitors, I know I have no right to think of the critics of the papers.

"Ours is an art—but also an industry. I never had sympathy for those who wanted to produce 'art' pictures, and ignore the public. These weird ideas that appeal only to a minority—they're not for me. I'd never expect the exhibitor to go on a hunger strike with me."

Miss Pickford noted that whenever she had made a picture that pleased the critics "it was always a boxoffice failure." The critics are "just ahead of their times; what they want today, the public may want five years from now. That's the best I can say for them, out of respect to them."

Miss Pickford is collaborating with Adela Rogers St. John on a story probably to be published before it goes into a picture.

It will be the Pickford Corporation that produces, Miss Pickford said. That is the corporation she formed in 1926. United Artists has the distributing franchise. If, she said, partners are taken in in a financial setup, they will not be included in her corporation. She has enough money for four pictures, she said.

Miss Pickford is turning her outside interests over to her business managers.

British Business 80% of Normal

With the war now in its sixth month, British theatre business is now approaching normal, Zoltan Korda, British film director and brother of Alexander Korda, producer, said in Chicago on the weekend on his way to Hollywood.

Theatres now are doing 80 per cent of normal, he said, while night clubs are booming.

Blackout restrictions have cut down night patronage, while matinee business is greater than ever before, said Mr. Korda, adding that new lighting systems are being developed. Government regulations meanwhile prevent price increases.

Production plans call for 100 to 150 pictures from all the companies, he said. This is about the same number as was produced last season, but the cost of the new productions will be considerably less, Mr. Korda believes. Most pictures probably will be shot on interior sets, he predicted, as war regulations prohibit gatherings out-of-doors.

Actors are forming stock companies, Mr. Korda related, a condition making it more difficult to get suitable casts.

While in Hollywood Mr. Korda plans to get preparations started for "Jungle Boy" which his brother Alexander will produce and which he, Zoltan, may direct. Sabu, Hindu boy star, now in America for personal appearances, will have the title role.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week two were approved for general patronage and six were listed as unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Death Goes North," "Special Inspector." Class A-2, Unobjectionable for Adults: "Broadway Melody of 1940," "Convicted Woman," "Manhattan Shakedown," "Murder Is News," "Sidewalks of London," "Typhoon."

RCA Photophone Holds Business Outlook Good

Homer B. Snook, RCA Photophone reproducer sales manager, after a long trip into the South and Mid-West, expressed the opinion in New York this week that the outlook for theatre equipment sales during 1940 is "very good."

Mr. Snook said, "My talks with exhibitors, chain operators and others on the 'firing line' in the motion picture industry lead me to anticipate a volume of equipment business substantially ahead of 1939, which was a good year as far as RCA Photophone is concerned. The brighter outlook is the result of increasing boxoffice receipts and an overall improvement of business conditions throughout the country."

Simplex Deals

The New York branch of the National Theatre Supply Company completed 10 recent contracts for Simplex Four-Star sound systems, in the past two weeks.

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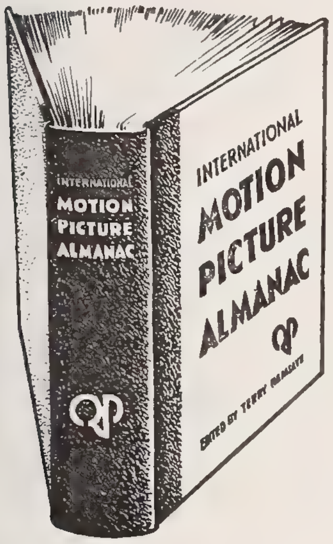
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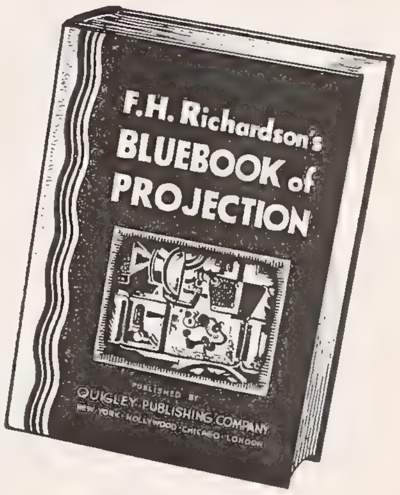
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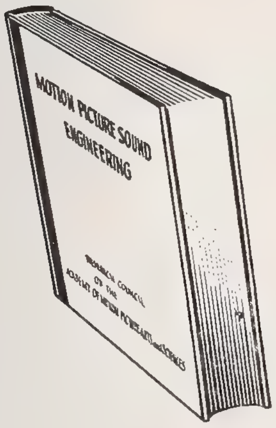
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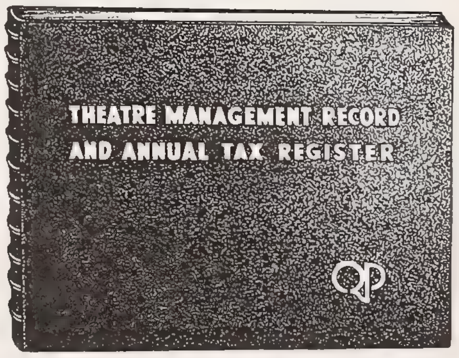
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IN COURTS

"Road to Glory" Evidence Weighed by District Court

A $1,000,000 plagiarism suit brought against Twentieth Century-Fox by Robert H. Sheets, a soldier stationed at March Field, Cal., is under consideration by Justice James W. Morris after one of the longest hearings in the history of the district court in Washington.

Mr. Sheets claims the authorship of "Road to Glory" and witnesses have testified they either read the manuscript or saw him writing it in 1935. The film company argued that Mr. Sheets' manuscript was not in existence when the production was decided on, and that the scenario was the combined work of several established writers. The film was produced in 1936.

RKO - Center Theatre Suit Settled

RKO Radio's $164,751 breach of contract against the Center Music Hall, Inc., and Rockefeller Center, Inc., was settled on undisclosed terms when a stipulation was filed in the federal court. Plaintiff claimed the violation of a contract which provided for the exhibition of films for five years.

The suit, which was filed in 1936, charged the defendants with the exhibition of only 11 pictures in 1935-36 instead of the required minimum of 22.

Sonn Loses Court Plea

Philip J. McCook, New York supreme court justice, denied an application of H. & S. Sonn, Inc., to strike out the answers of RKO Film Booking Corp., RKO Service Corp., and the White Plains Hamilton Corp., for the failure to submit books and records on an examination before trial. Suit is for $200,000 damages, charging failure of the defendants to pay 50 per cent of the net receipts of the RKO White Plains Hamilton theatre under a lease with the plaintiff.

Damages Asked

Damages totaling $20,000 was asked in a suit filed in district court against Paul Townsand, manager of the Liberty theater and Standard Theatres, Inc., of Oklahoma City. The suit, filed by Woodrow Wilson Claiborne, alleged Mr. Townsand was responsible for his false arrest and imprisonment on charge of robbing the Liberty theatre in Dec., 1937. He was acquitted before a district judge.

Appeals for Dismissal

Virgil C. Crites, plaintiff in a patent infringement suit against Warner Brothers, United Research Corp., Radtke Patents Corp., and others, filed in federal court in New York this week a notice of appeal to the circuit court for the dismissal of the suit. He had charged infringement of patents for optically reproducing sound.

Decision Reserved

Justice Samuel I. Rosenman of the New York supreme court reserved the decision on an application of Local 258, United Theatrical and Motion Picture Service Employees union, for an injunction to restrain the United Retail and Wholesale Employees of America, CIO, from suspending its charter.

Comerford Estate Put at $2,000,000

M. E. Comerford, late motion picture theatre circuit owner, owned personal property valued at nearly $2,000,000 at the time of his death in Miami, Fla., an inventory of his holdings on file with the register of wills at Scranton, Pa., discloses.

The appraisal of the estate showed a total net value of $1,739,171.32. Mr. Comerford died on February 2, 1939.

Frank C. Walker, executor of Mr. Comerford's will, recorded the inventory. It showed the estate to consist principally of holdings in some 30 theatre companies and several real estate corporations.

Mr. Comerford's most valuable property, the inventory revealed, was 1,000 shares of Penn Realty Company, which was listed at $386,760. His next biggest holding was 3,334 shares of Meco Realty Company to the value of $376,018.99.

Principal among the estate's other assets were: 1,150 shares of North Penn Theatres, $175,195.66; 616 2/3 shares Metropolitan Theatre Company, $126,219.33; 500 shares Capitol Theatre Company of Hazleton, $103,013.23; 333 1/3 shares Luzerne Theatre Company, $78,369.96.

Additional amusement company enterprises listed among the stock holdings were: 84 shares Carbondale Theatre Company, $24,128.16; 167 shares Comerford Theatres, Inc., $72,739.38; 389 shares Federal Theatre Company, $45,316.39; 334 shares Hyde Park Amusement Company, $56,961.34; 84 shares Shawnee Amusement Company, $23,805.37; 334 shares West Side Amusement Company, $56,078; 25 shares Savoy Theatres Company, $30,000.

The inventory listed $24,000 in cash.

Mr. Comerford at the time of his death owned or controlled approximately 125 theatres in Eastern and Central Pennsylvania and New York State.

He bequeathed the bulk of his estate to his widow, his daughter and many relatives. During his lifetime his philanthropies were large and widespread.

Willard Patterson Succumbs on Coast

Willard C. Patterson, Warner Theatre executive, died Monday at Palm Springs, Cal. He had been assistant to Joseph W. Bernhard, general manager of Warner Brothers Theatres since 1936.

Mr. Patterson was born in Atlanta, Ga., February 6, 1887, and attended the University of Georgia. From 1914 to 1924 he was in the legitimate theatre business as advance agent, manager, publicity agent and at one time was manager of the Criterion and Metropolitan theaters in Atlanta.

In 1924 he became divisional manager, Universal Theatres, in Atlanta, and in 1927 divisional manager Publix Theatres Southeast in Atlanta. He became director of public relations for Warner Theatres in 1930.

Funeral services will be held in Atlanta Saturday from the funeral parlors of Patterson & Son. Nat Fellman of the Warner Theatre executive staff, will represent the company at the funeral.

OBITUARIES

Henry A. Lydecker, Film Carrier, Dead

Henry A. Lydecker, 53, who operated the oldest transportation company in New England, died in Boston February 7th after a long illness. Mr. Lydecker was a member of the National Film Carriers Association and the Boston Friars Club. He leaves his widow, one sister, a son and a daughter.

W. A. Pittis Dies

W. A. Pittis, 80, theatreman, died in Conneaut, Ohio, February 10th. More than 30 years ago, he was among the group of men who started the first film exchange in Pittsburgh. He opened Conneaut's first theatre in 1906. Later Mr. Pittis operated theatres in Cleveland and Buffalo.

George A. Shauer

George A. Shauer, 47, owner of three theatres in Valparaiso, Ind., died February 6th at his home there.

Jacob Miller

Jacob Miller, for 28 years an exhibitor in New Orleans, died February 3rd in that city after a prolonged illness which caused his retirement about three months ago. Mr. Miller was prominently known in his community for charity work.

Benson Waddell

Benson Foraker Waddell, 56, who was on the staff of Lee De Forest in his early work on motion pictures, died in Newark February 10th.

John E. Hoban

John Edward Hoban, 72, for many years a film exhibitor in Barre, Vt., died in Claremont, N. H., February 10th.

Warner Club Banquet March 9th

Some 1,200 Warner Club members and guests will gather in the Grand Ball Room of the Hotel Waldorf-Astoria March 9th for the 11th annual banquet and ball of the Warner Club.

Oscar Neu on Tour

Oscar Neu, president of Neumade Products Corporation, manufacturers of motion picture theatre booth equipment, is on an extended business trip calling on his distributors. He expects to return to New York about April 6th.

Garrett Handling Distribution

Charles B. Garrett, formerly connected with the foreign departments of Gaumont British and Monogram, is now connected in the distribution end, with Noticiaro Cinematografico Cubano, a local newsreel company of Havana, Cuba.

Suit Dropped

The suit of Societe Agatos, S.A., for $3,000 against Du World Pictures, Inc., was discontinued in the New York supreme court this week. The plaintiff charged failure to pay a percentage on distribution receipts for the plaintiff's film, "Sans Famille," under a contract made in 1935.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Joan Blondell, Melvyn Douglas—A picture better than any of the "Thin Man" series. Douglas gives his usual suave performance and Blondell takes care of her part to perfection. Could not ask for a beter show from any company. Excellent for the best days of the week. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CLOUDS OVER EUROPE: Laurence Olivier, Valerie Hobson—Very satisfactory to ordinary business. Played January 12-13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COAST GUARD: Randolph Scott, Frances Dee, Ralph Bellamy—Inclement weather has cut down show goers. Those who witnessed the performance reported very favorably. Played January 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette, Edward Arnold—Probably the most unusual piece of entertainment to hit the screen for many a year. James Stewart puts on a show that should come awfully close to winning him the coveted "Oscar" for 1939. We always expect a grand show from Capra and we always get it. This is certainly one, if not his greatest, achievement.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Claude Rains, Edward Arnold, Thomas Mitchell, Guy Kibbee, Eugene Pallette—An excellent production that pleased the patrons. With the exception of the American flag waving, it would have been shown here without a single bit of criticism. Running time, 131 minutes. Played January 29-31.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Claude Rains—This must be a super-picture, from all we have heard about it, but it just didn't jell for us. About two-thirds of a house the first night and half as much the second. The acting is excellent and it may be quite superb as fiction but, unfortunately, it will leave a lot of people with the idea that the Senate is made up of a bunch of men with very inferior minds, seasoned with a few crooks. One gets the idea that the President of the Senate (who is not a Senator at all) is about the only man in the lot who has his feet on the ground. Running time, 130 minutes. Played January 27-28.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

NORTH OF THE YUKON: Charles Starrett, Linda Winters, Sons of the Pioneers—The first Starrett I ever played and am well pleased in every respect. Well produced and full of action with a good story and singing by the Sons of the Pioneers. Drew way above average which is unusual for this theatre where this star has never played before. Starret seems to have considerable following due to surrounding theatres playing him regularly. Running time, 64 minutes. Played February 2-3.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

RIDERS OF BLACK RIVER: Charles Starrett, Iris Meredith—We have never had a bad Starrett. This is a good western in all respects. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TRAPPED IN THE SKY: Jack Holt, Katherine DeMille—Good program picture but no drawing power. Played January 27.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

First National

CODE OF THE SECRET SERVICE: Ronald Reagan, Rosella Towne—A good action feature for a double bill. Some of the stock shots did not fit well in the picture and the underwater scenes looked like a revival of "I Am a Fugitive from a Chain Gang." But it is a picture that will please. Double billed with "Law of the Pampas." Running time, 58 minutes. Played February 1-3.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

DUST BE MY DESTINY: John Garfield, Priscilla Lane—With the temperature below zero on both evenings this was played, it still drew better than average midweek business. The second night was decidedly good due undoubtedly to word of mouth advertising. A dandy plot that moved right along to a stirring court room climax. This is designated as a "B" picture but is in every sense far superior to most of the socalled "A's."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—A swell picture that made audience come out and tell you what a good picture it was. Played the week before Christmas and business was much better than average. Play it by all means. Running time, 88 minutes. Played December 17-19.—L. C. Militor, Stewart Theatre, Stewart, Minn. Rural patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall—This is only a program picture, but was enjoyed by my small town audience. Plot held up all the way and seemed to interest all who came. Can recommend it. Running time, 92 minutes. Played January 25.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

FOUR WIVES: Lane Sisters, John Garfield, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Consensus that it was slow and not up to the former pictures of this cast, and we are of the same opinion. Some of the situations seemed forced. It had not the spontaneity that the others have had and too many babies.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—Here's something you better pass up if possible. If this is entertainment, we'll take something else. About the most silly piece of nothing we have played in months. Played January 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ON YOUR TOES: Zorina, Eddie Albert, Alan Hale, James Gleason, Gloria Dickson—Don't let the advertising deceive you. Played on Bank Night and it wasn't the picture they came for. Absolutely too much Russian (to get out of the theatre). Running time, 94 minutes. Played January 18-20.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—Hard to report on. English locale that many do not like. So we had split opinions on it. Muni's fans went for it but we had a number walk out on it, though it was not that bad. Very heavy, as most all of Muni's pictures are, and that may have been the reason that some walked out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Metro-Goldwyn-Mayer

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—Good program picture, especially suited to small towns. Played January 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson, Gene Lockhart—Used this on my once a week double bill and it proved a very good draw. I left out the usual Western and actually did more than average Friday-Saturday business. Heretofore, I found with few exceptions that a western is essential as one end of a Friday-Saturday double feature. "Blackmail" is exciting entertainment, which is what most of the Friday-Saturday fans are looking for. —L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey —This picture's setting and background of Southern prison camps and oil towns makes it rather depressing, and left me thinking that I had not been exactly entertained. It is well done, however, and will get by at a moderate gait, but will not be received with any considerable enthusiasm. Running time, 81 minutes. Played January 20-21.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold, Reginald Owen—Better see this one before you play it. It starts out as a gangster picture but goes screwy in the middle. Scene shifts to England, changes into a costume picture, and ends up a tragedy. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—Very good picture but not for small towns. —Played January 22-24.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler—This was a fairly satisfactory program feature but 67 minutes of Frank Morgan is a little too much for us. Virginia Weidler was very good. Played this to the lowest Monday-Tuesday business in several months, partly due to bad weather. Running time, 67 minutes. Played January 26-27.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Here's the kind that you enjoy running and it pleased. One of the best Hardy Series to date. Played January 4-5.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—A break in a cold wave running nearly an entire month helped to bring in overflow business. This very excellent Hardy Family picture (some said the best yet) gave me the third highest gross from MGM in the past two and a half years, exceeded by only "Boys Town" and "Test Pilot."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Florence Rice, Kenny Baker—Well, they can just forget the Marx Brothers as far as the star is concerned. They are gradually dropping in box office draw and their stuff is always the same, so why pester the theatre going public any more? Played January 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice—Just a fair program picture that didn't draw. Played January 24.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

MUTINY ON THE BOUNTY (reissue): Charles Laughton, Clark Gable, Franchot Tone—No regrets that we got this reissue from Metro as every patron expressed complete satisfaction and admiration for acting of Charles Laughton as "Captain Bligh." This feature is tops. Good BO on this. Running time, 133 minutes. Played January 18-19.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—A splendid picture from all angles except box office. Business very bad but those that came were well satisfied. Played January 31-February 1.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Pleased and business fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Moderate entertainment. Just misses being really funny. Low gross. Played February 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew

(Continued on following page)

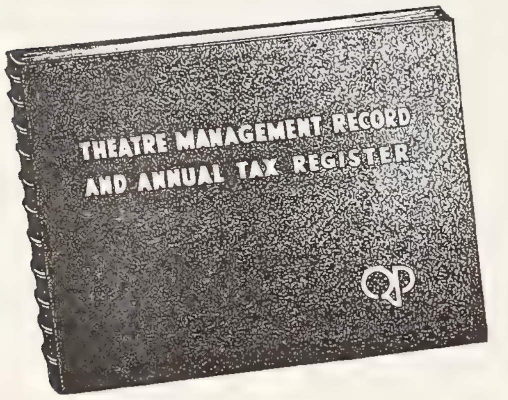
(*Continued from preceding page*)

Ayres—This is a rank one, boys. The patrons came out with "What's it all about" expressions. Good for Cash Night or its equivalent. Running time, 83 minutes. Played January 17-18.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. General patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—The coldest nights in four years cut business in half on this third in the series of Kildare. This is probably the best of the trio and will further popularize the future exploits of Doctors Kildare and Gillespie.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day, Helen Gilbert—Here is a series which bids fair to become as popular as the Hardy Family series. It really has everything it takes to make mass entertainment. And along with our two good friends, Barrymore and Ayres, the cast always includes two or three swell girls and a host of strong support. Give us more of them! Played January 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TARZAN FINDS A SON!: Johnny Weissmuller, Maureen O'Sullivan—Real good but only average business. No fault of the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

STABLEMATES: Mickey Rooney, Wallace Beery—Rooney and Beery never fail to draw them in here and this was no exception. This is a nice little feature and fairly well acted. Enough said. Running time, 89 minutes. Played February 1-2.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland—Too much is enough, and there is not enough important matter in this story to justify two and a quarter hours of high speed dialogue. Notwithstanding the star-money spent on it, so far as I am concerned it is only a second-class picture. To me, it was not entertaining and I am sure that I am not alone in this opinion. Running time, 134 minutes. Played January 13-14.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Paramount

ALL WOMEN HAVE SECRETS: Virginia Dale, Jean Cagney, Joseph Allen—There was no secret about what the public thought of this one. No cast. Labor pains. Ain't that something to foist onto the public. The producers don't need to look far for what is wrong with the business. Product. The sooner they get it through their heads that they can't produce from 50 to 60 pictures a season and bat even a fair average the better the exhibitor and the producer will be off. We will both get more money. We don't starve to death on a carefully produced picture that has known stars and a story to build upon.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ALL WOMEN HAVE SECRETS: Jean Cagney, Joseph Allen, Virginia Dale—Good light entertainment. Just serious enough to make it seem interesting. Absolutely no box office for us, however. We even had a local name orchestra on the stage to help but gross was bad. Played January 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ALL WOMEN HAVE SECRETS: Jean Cagney, Joseph Allen, Virginia Dale—A very entertaining little picture that pleased on a double bill. During the past few months there has been more real entertainment in some of the "B" product than in most of the "A" pictures. While producers are thinking of discontinuing production of "B" product, we suggest that they continue the "B's" and cut out most of the "A's." Played January 26-27.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—Engrossing story but seemed to lack something that the old silent version had. Business was a big disappointment. It seems that this type of story with a foreign setting will not go over. With an American setting, however, a rough brutal story seems to go over big, as evidenced by the three leading grossers for 1939: "Jesse James," "Dodge City" and "Union Pacific."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DISPUTED PASSAGE: Akim Tamiroff, Dorothy Lamour, John Howard—Another outstanding attraction from Paramount. I ran this only two nights, when word-to-mouth advertising would have given me a nice third evening. Tamiroff reaches his greatest height in this very fine production. Business for two nights was more than for three on "Beau Geste," played just a week earlier.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—A fair picture but the public was not very enthused about it. If we ever play another feature length cartoon, it will be at a flat rental and "B" prices. Played January 21-24.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Little gnomes, elves, peewees, ogres . . . all manner of weird little folk grotesquely caricatured . . . . and animals, birds, even flowers can be amusing and lovable in color motion picture cartoons but these foolish attempts to reproduce Princes, Princesses and big flabby Gullivers seem to end in disaster, with the persons portrayed jerking across the screen, exuding less personality than the bottle of ink from whence they came. The detailed tying up of Gulliver is interestingly drawn and the shot of the Lilliputians crossing a plank bridge at night, presumably taken from underneath the bridge, showing shafts of lantern light as the boards sag, is excellent. But you can't hide under a bridge for 70 minutes, and "Gulliver's Travels" is far from being in the class of "Snow White and the Seven Dwarfs." Business here was far from expectations. Played January 23-24.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Helen Broderick, Allan Jones, Akim Tamiroff—Good comedy which pleased fair business. Running time, 95 minutes. Played January 31-February 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Helen Broderick, Allan Jones, Akim Tamiroff—One of the best to come from Paramount in quite some time. I made the mistake of wasting this on a midweek change. Did better than average in that spot but would have pulled a good many more dollars on a Sunday change. Tamiroff has only a small part but it is about the best comedy bit I have seen in many a month.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LAW OF THE PAMPAS: William Boyd, Russell Hayden, Steffi Duna—A good "Hopalong Cassidy" feature that did not do average business. Our patrons miss "Windy." It should not be difficult to find another character like George Hayes to take his place in these features and it would be a great help here at the box office. Double billed with "Code of the Secret Service." Running time, 131 minutes. Played February 1-3.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

NEVER SAY DIE: Martha Raye, Bob Hope, Andy Devine, Alan Mowbray—Eighty-five minutes of nonsense which netted our audience an equal amount of laughter. Andy Devine and Martha Raye always did "rate" with our boys but now they must move over and make room for one "Bob" Hope who is coming fast. This picture is sure to "click" wherever anyone of this trio is popular. Running time, 85 minutes. Played February 3.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

NIGHT OF NIGHTS: Pat O'Brien, Olympe Bradna—A much better picture than we expected from reports we've read. It's really worth attention. Book it where your audience is intelligent. It is serious stuff and well done. And why wouldn't it be? Lewis Milestone directed. Pat fine. Played January 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT OF NIGHTS: Pat O'Brien, Olympe Bradna, Roland Young—I'm not a continual griper, but this one didn't even draw expense on my best dates with good weather. And no wonder. My Sunday patrons came out making numerous statements that didn't boost my Monday crowd. Running time, 86 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. General patronage.

OUR NEIGHBORS—THE CARTERS: Fay Bainter, Frank Craven—This is a fine family picture, though it grossed poorly even in combination with "The Barricade." Played January 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPAWN OF THE NORTH: Dorothy Lamour, Henry Fonda, George Raft, Akim Tamiroff, John Barrymore—We enjoyed good business on this one in spite of the cold weather. Would advise anyone who hasn't played it to play it as old as it is.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WELLS FARGO: Joel McCrea, Frances Dee, Bob Burns—Still a great picture. Not the box office tonic some old ones have been, however. Played January 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

HEROES OF THE SADDLE: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—Average western which drew fair business on Friday-Saturday. Running time, 60 minutes. Played February 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Just what it takes to beat an attendance slump. Best Friday-Saturday business in the past two months and certainly pleased the crowd. If Republic can't get them in on Saturday, it's time to close down. Doubled with "My Wife's Relatives" (Republic). Running time, 69 minutes. Played February 1-2.—J. F. Bobbitte, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

MAIN STREET LAWYER: Edward Ellis, Anita Louise—A sleeper that really pleased. Ellis very popular.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

ALLEGHENY UPRISING: Claire Trevor, John Wayne, Brian Donlevy, George Sanders, Wilfred Lawson—For a mountainous title this is one of the flattest pictures of the current season. It is difficult to understand what prompted the film. It has absolutely no plot and there is scarcely a bright spot or memorable incident in the whole piece. This correspondent peered over the backs of empty seats and cringed to see polished actor Wilfrid Lawson, clad in skins, giving off savage yells. While I was still waiting patiently for a bit of redeeming footage, "Allegheny Uprising" ended on a discordant note that caused me severe shock and embarrassment. Leaping on her horse, Claire Trevor gallops in the wake of her big silent John Wayne. But ere she is out of sight, she gives vent to the worst line of the year, "I'm going with my man!" Another one like this and we'll start an "Exhibitors Uprising." Played January 30-31.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

BAD LANDS: Robert Barrat, Noah Berry, Jr., Andy Clyde—Played with "Way Down South" as double bill and drew the few customers in. Played

January 12-13.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

EVERYTHING'S ON ICE: Irene Dare, Edgar Kennedy—This was not up to expectations, although the little girl is very fine in her work as a skater. The story is weak and doesn't seem to be too well produced. At that, this is far from being what we would call a very poor picture. Rates about average.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

FLYING DEUCES: Laurel and Hardy, Jean Parker —Good light comedy that seemed to please. Played January 25-26. — Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Walter Hampden, Thomas Mitchell, Basil Rathbone—A very fine picture that pleased all. This makes us realize the story is the thing. — C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—Patrons divided. Some very good comments but also had a few walkouts. Played December 26-27.—Loyd L. Moreland, Kiowa Theatre, Kiowa, Col. Small town and rural patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Adolphe Menjou, May Robson, Edward Everett Horton, Lucille Ball—One of the most pleasing pictures we have played. Business good.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WAY DOWN SOUTH: Bobby Breen, Sally Blane, Alan Mowbray—Very poor picture. First I've ever played here and very disappointed. Poor story. Played with RKO "Bad Lands" as double bill which drew the few customers in. Played January 12-13.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Ida Lupino, Nigel Bruce—Another Lemon programmer that failed to make film rent. One of the weakest program pictures we ever played. Played January 15-16.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

BARRICADE, THE: Alice Faye, Warner Baxter—Good but not the type of picture that is popular here. Gross weak despite coupling with "Our Neighbors—the Carters." Played January 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—The pictures Fox puts Jane in seem to get worse and this is one of the worst we have ever run. Played December 13.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—Excellent Friday-Saturday business but this poorest of all Withers pictures isn't going to help any on bringing them in on her next show.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHICKEN WAGON FAMILY: Jane Withers, Leo Carrillo, Marjorie Weaver—Fox will have to put Jane Withers in better pictures if she is to draw any business. This took a nose dive at the box office. Running time, 65 minutes. Played January 26-27.—W. Clark, Palace Theatre, Port Covington, N. Y. Rural patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren Williams, Binnie Barnes, Wendy Barrie—I doubled this with "Housekeeper's Daughter" and attracted a fine crowd. If your audience likes sophisticated comedy that is very well done, this should go over. Your farmer friends won't like it, so keep it away from their days. The brilliance and clarity of the print I had on this impressed me and the rest of the staff. The sound also seemed to be way above average. Running time, 70 minutes. Played February 3.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Excellent color and plenty of thrills make this an exceptional film. Good crowd the first night and they thought it was swell, but it didn't hold up the second night. I haven't the slightest idea why not, as the weather and competition were not bad. Your crowd will get a kick out of the main Indian. He almost steals the show. It is the best color feature we have shown yet and that is saying quite a lot. Running time, 103 minutes. Played February 1-2.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOLD THAT CO-ED: John Barrymore, George Murphy, Marjorie Weaver, Joan Davis, Jack Haley—No draw. Good comedy. Somewhat out of season type of picture. Played January 29-31.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—One of the same old Hollywood stories. No drawing power. Played January 11-12.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche—An exceedingly good production to very ordinary business. Played January 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HONEYMOON'S OVER, THE: Stuart Erwin, Marjorie Weaver, Patric Knowles—A nice little program picture that pleased very much. Give us more of S. Erwin in this class of story.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HONEYMOON'S OVER, THE: Marjorie Weaver, Stuart Erwin—Here's a dandy family picture. People actually came out saying, "That's a swell little picture." It was little and light, but if it pleases, that's what counts. Played despite biggest basketball tournament to good business. See! I do say good things about a good picture. Running time, 70 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. General patronage.

QUICK MILLIONS: Jed Prouty, Spring Byington, Eddie Collins—This is entirely too foolish. Eddie Collins overdoes his humorous part and all in all I must call this the lowest ranking of all the Jones Family series. For me they are a good draw and I can't get them fast enough, but a few more like this and they will be on the way out.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce—A long drawn out affair that was surely not worth the price. It may have cost lots to make but the only thing to keep audience awake was the earthquake scene. Then you could just as well relax and resume your slumber. Absolutely no box office. Running time, 103 minutes. Played January 21-23.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Charles Coburn, Henry Hull—Although we played this just a week before Christmas, which is ordinarily the poorest season in the year, this drew nicely, in fact, well enough to rank our 10th highest gross of 1939. Picture is one of the best that ever reached the screen.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Walter Brennan, Charles Coburn, Henry Hull—Here is an excellent picture worth letting your churches know about. Very good comments from audience of those who seen it but because of playing arrangements it was too old when I got it. Box office bad. But play it if you haven't. Running time, 101 minutes. Played December 31-January 2.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

STOP, LOOK AND LOVE: Jean Rogers, Robert Kellard—It failed to draw on family night. Some laughs in it but no stars. Running time, 57 minutes. Played January 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

DRUMS: Raymond Massey, Valerie Hobson, Sabu—Very good production and was well received. Some patrons expected more, due probably to vigorous campaign carried on at time of release, but on the whole everyone satisfied. Should be good in any situation. Running time, 99 minutes. Played January 11-12.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

ETERNALLY YOURS: Loretta Young, David Niven, Billie Burke, Hugh Herbert, C. Aubrey Smith, Zasu Pitts—No particular reason for this picture's existence. Certainly it lacked much of a story. Small draw. Played January 31-February 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ETERNALLY YOURS: Loretta Young, David Niven, C. Aubrey Smith, Billie Burke, Hugh Herbert, Zasu Pitts—Was surprised to hear so much adverse criticism on this production. I thought that this was very good entertainment but the cash customers panned it, maybe on account of the print. Running time, nine reels. Played February 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FOUR FEATHERS: John Clements, June Duprez, Ralph Richardson, C. Aubrey Smith—Nicely produced on lavish scale. Fair business getter. Played January 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOUR FEATHERS: John Clements, June Duprez, Ralph Richardson, C. Aubrey Smith—Recommend your patrons see this one from beginning. It is hard to understand otherwise. For English made picture and no special stars to build up, this picture did average Sunday business. Recommend playing it on Friday-Saturday, though. Little bit too bloody for Sunday patronage. Running time, 115 minutes. Played January 14-16.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—I doubled this with "Day-Time

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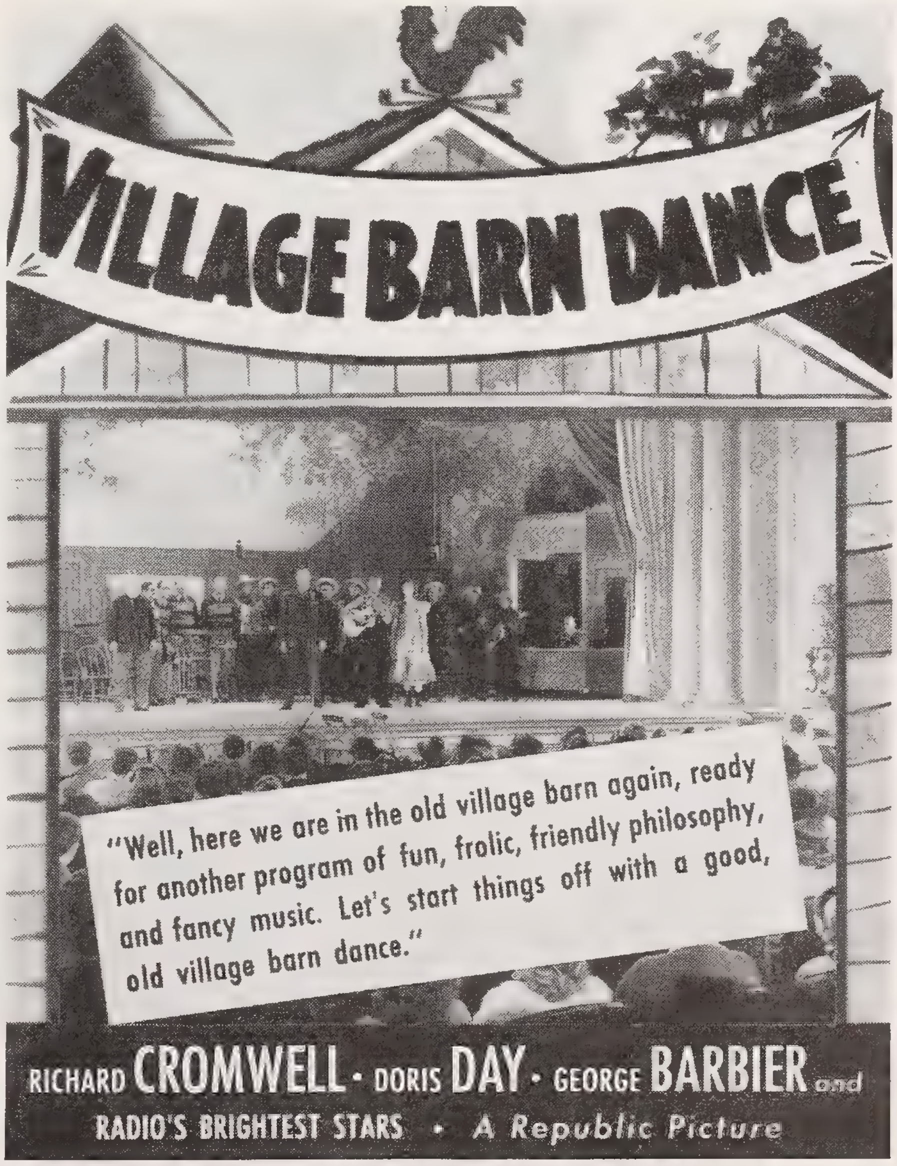


VILLAGE BARN DANCE
"Well, here we are in the old village barn again, ready for another program of fun, frolic, friendly philosophy, and fancy music. Let's start things off with a good, old village barn dance."
RICHARD CROMWELL · DORIS DAY · GEORGE BARBIER and
RADIO'S BRIGHTEST STARS · A Republic Picture

(Continued from preceding page)

Wife" and had an extremely successful box office. This one seemed to be the main draw of the two. It is not as funny as they advertise it, naturally; however, after it gets started, it did get plenty of laughs. Joan Bennett is certainly not hard to look at and they have stressed her resemblance to Hedy Lamarr. The fireworks sequence went over the best here. It would go well on July 4th. Running time, 80 minutes. Played February 3.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—I don't know whether Joan Bennett was for just added scenery or for a marquee name. But her part wasn't for dramatics. A nice bit of fireworks at the last. Would make a swell Fourth of July show. Patrons badly disappointed. Running time, 80 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. General patronage.

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—Against our better judgment we were obliged to move this from a mid-week booking to Sunday-Monday due to our having nothing available to replace a hole left by the exchange pulling our dates on "Another Thin Man." The picture is very fine but too artistic for Penacook and it fell way below normal average for the days. Played January 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN IN THE IRON MASK: Louis Hayward, Joan Bennett—Played this late, but very good action entertainment for a small town audience. Enjoyed very much here. Running time, 9 reels. Played January 18. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven—Excellent. Played January 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOUNG IN HEART: Roland Young, Douglas Fairbanks, Jr., Janet Gaynor, Billie Burke, Paulette Goddard—Was a bit "leery" of this one but to my surprise it went over very well. Nothing outstanding about it but the plot runs along smoothly and acting rather good. Some very funny situations in picture which were highly appreciated by audience. Fair box office. Running time, 90 minutes. Played January 25-26.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

Universal

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—An ordinary gangster story plus "Charlie McCarthy" to put the show over. Our first "McCarthy" feature and did about 40 per cent better business than our first Durbin, which we recently showed in the same spot. Average business first night and considerably better than average the second. Running time, 77 minutes. Played January 28-29.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Mischa Auer, Charles Winninger, Una Merkel, Brian Donlevy, Irene Hervey, Allen Jenkins—Has some of that famous Capra stuff. It's all old hat; any deadhead can understand it, but "Destry Rides Again" is interspersed with bits of good business. James Stewart handles his role to the delight of all comers. He drinks milk and doesn't carry a gun at first, has them all cowering at the curtain. It's genuine fun from start to finish and is the best Western extravaganza since "Union Pacific." The remark of a farmer sitting behind me epitomizes what I could say of Marlene Dietrich's role. When questioned "Ain't dat Marlene Deetrick" by his friend, he replied "Might jest as well be." It was. Played January 26-27.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

FIRST LOVE: Deanna Durbin, Robert Stack—Our audiences, though small, on account of severe winter weather, found this feature highly praiseworthy. Played January 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—A very good picture that will please. Running time, 84 minutes. Played February 5-7.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—A dandy picture continuing Deanna's long line of great entertainments. Business was fairly good. Played January 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Mary Carlisle, Eddie Quillan—Just a good show. A swell little picture with a lot of hit tunes that no one should be afraid to run. Really a pleasant surprise. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Mary Carlisle—Good picture, nice music, okay hula. Played January 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TROPIC FURY: Richard Arlen, Andy Devine, Beverly Roberts—Second half of a double bill. So far have played this series on double bills and am glad of it. They have not had box office or have been the pictures Universal had me believe. Business fair because other half double bill, "Hell's Kitchen," which had drawing power alone. Running time, 62 minutes. Played December 28-29.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

> Writes J. F. Babbitt, manager of the Stearns theatre at Stearns, Kentucky:
>
> *"When placed in charge of the local theatre I had no previous experience at all in the picture show business, and 'What the Picture Did for Me' department helped me more than anything else in buying and booking, and has continued to furnish very valuable information.*
>
> *"We feel that everyone operating a theatre, especially the independents, should report on features and shorts as their duty to other fellow exhibitors, as well as the show business in general."*

WHEN TOMORROW COMES: Irene Dunne, Charles Boyer—Terrible for small towns, same as RKO "Love Affair." No draw. Why don't they put Irene Dunne in pictures to cover small towns; is well liked but not in the above type of stories. Running time, 92 minutes. Played December 18-20.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

Warner Brothers

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—Fair picture; fair business. Running time, 79 minutes. Played January 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DEAD END KIDS ON DRESS PARADE: "Dead End Kids," John Litel—This pleased 100 per cent, I believe. Not much in cast, no pretentious settings, but just the kind of program picture which makes a hit with our people. Played January 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HELL'S KITCHEN: Margaret Lindsay, Ronald Reagan, "Dead End Kids"—Played with "Tropic Fury." Business fair because "Hell's Kitchen" had drawing power alone.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Pass this one up! Poorest picture I've shown of Bette Davis. It was a shame to waste glorious color on such a picture. I never sat through so much misery as well as the customers. Left town myself third day to avoid the complaints. No draw. Running time, 106 minutes. Played December 24-26.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price—Beautiful but dumb, that is, from the box office angle. It was a gorgeous picture, but who wants to see such stuff. Not many in this town. Played January 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—As has been said, here's the gangster picture to end all gangster pictures. It is the last word and, for those who like pictures of this kind, it's really entertainment! Drew some extra business. Played January 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—My customers still turn out for a good gangster picture with the right cast in it. This picture has it! Business much better than average. It may be a percentage picture, but if your customers still like Cagney and you can make money on a picture like this, it's worth it. Best picture from Warners this year for me. Running time, 106 minutes. Played January 28-30.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—One of the best Cagney pictures we have had in a long time. Played January 29-30.—Joe E. Edwards, Liberty Theatre, Johnston, S. C. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris, Frank McHugh—We played this a year ago and thought we might do extra business by bringing it back. But was sadly disappointed, although it was a good picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Columbia

COMMUNITY SING: No. 7—A good single reel. Even if the patrons don't sing, it is entertaining. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GLOVE SLINGERS: Broadway Comedies—Here is a comedy that we thought was terrible, but much to our surprise and gratification, the audience ate it up. Who are we to judge? It must have pleased. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HISTORIC CITIES OF INDIA: Columbia Tours—A very interesting travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JAI ALAI: Special Sport Thrills—Different and good. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOTHER GOOSE IN SWINGTIME: Color Rhapsodies—Just as good as anybody's colored cartoon. Drew applause.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOUNTAIN EARS: Color Rhapsodies—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOUSE EXTERMINATOR, THE: Phantasies Cartoons.—Quite good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOW IT CAN BE SOLD: Andy Clyde—A very good Andy Clyde comedy that pleased. Running time, 17 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RATTLING ROMEO: Charley Chase—A very good comedy with lots of laughs. Running time, 18 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Metro-Goldwyn-Mayer

BLUE DANUBE, THE: Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOOKWORM, THE: Cartoons—Real good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CITY OF LITTLE MEN: MGM Miniatures—Very good short on Father Flanagan's Boys Town. Should really have played this with "Boys Town" but could not get it on that date and was forced to play late. However, was well liked. Running time, 10 minutes. —A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

CRIME DOESN'T PAY SERIES: Good series and interesting, exposing to the public rackets to be careful of, etc.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

DAD FOR A DAY: Our Gang—As good as any. The new kid who cries so heartrendingly drew the sobs in great style. This is a fine short for any theatre celebrating "Father and Son's Day" or just "Father's Day," if you care to keep it that long.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAY OF REST, THE: Robert Benchley—Splendid and human.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRUNK DRIVING: Crime Doesn't Pay Series—The best dramatic short of the year. So realistic we were nearly obliged to set up first aid for those with weak stomachs. They'll talk about this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HELP WANTED: Crime Doesn't Pay Series—These are the best two-reelers on the market.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOT ON ICE: Pete Smith Specialties—Very good short on ice hockey, a game which all my patrons know and follow closely and no one tried to pick holes in this short, which speaks well for its truthful portrayal of the good old Canadian game. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

LAND OF ALASKA NELLIE: FitzPatrick Traveltalks—The weakest from this excellent series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAD MAESTRO, THE: Cartoon—A knock-out of a cartoon. Just about the best we have had this season, with the one exception, "The Blue Danube." Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROMANCE OF THE POTATO: Pete Smith Specialties—One of the poor Pete Smiths. They happen so seldom that we must mention it. Just fair. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THAT INFERIOR FEELING: Robert Benchley—Another laugh provoking Benchley.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIME OUT FOR LESSONS: Our Gang—Very good. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TIT FOR TAT: Laurel and Hardy Reissues—I'm really sorry I ever got this as my audience panned it relentlessly. It may have been all right at the time of issue but today slapstick is out. My advice is to lay off this one. Running time, 19 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

VALIANT VENEZUELA: FitzPatrick Traveltalks—As usual, this is the tops of all travel. Do not waste it, but use when you must build up a weak feature. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BREAKING THE NEWS: Paragraphics—Interesting shots of various activities within the "busy bee," Madison Square Garden. If variety is the "spice of life," the Garden and its employees should certainly be "spicy." A short anyone will enjoy. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

HERE'S HAL: Hal Kemp and His Orchestra—An average musical reel that will please. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HOLD YOUR BREATH: Grantland Rice Sportlights—Interesting shots of an underwater track meet. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N J. Prison patronage.

PARAMOUNT NEWS: Getting a lot of very poor prints from this firm, maybe on account of war shortage.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

POPULAR SCIENCE: Very good shorts. Should be played in all theatres. Running time, 10 minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

SWEET MOMENTS: Headliners—Our audience was well satisfied with the music of "Russ" Morgan and the singing of "the girl who sang alone" but as for the male-female duo, well, they did not register at all. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

ACT YOUR AGE: Edgar Kennedy Comedies—The first half of this is slow but the last half makes up for lost time. It was a real laugh getter. Better play it. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BANDITS AND BALLADS: Ray Whitley Comedies—The poorest of this series. Band OK but construction very crude. Whitley band well liked, and a little money on plot and production would make them very popular.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DONALD'S NEPHEWS: Walt Disney Cartoons—Just a fair cartoon with too much noise. I have seen lots better than this from Disney. Running time, eight minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

FIVE TIMES FIVE: Dionne Quintuplets—Nicely produced. The Quintuplets are more fascinating than ever. Woollcott's narration excellent. Good enough to excuse RKO'S subtle plug for "Swiss Family Robinson."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HELLO MAMA: Nu-Atlas Productions—Good. Pleased here, especially the hillbilly part. Some exhibitors pan these Nu-Atlas musicals but I have found everyone good so far and my people like them. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

SIX MORE SHOWMEN SENDING REPORTS

Six showmen, three of them from Canada, contribute for the first time to "What the Picture Did for Me" in this issue. They are:

A. R. Dakin, Rice Lake theatre, Bissett, Manitoba.
Daniel Korman, Palace theatre, Englehart, Ontario.
A. C. Stock, Iroquois theatre, Petrolia, Ontario.
Joe E. Edwards, Liberty theatre, Johnston, S. C.
W. H. Hoffman, Lamar theatre, Arthur, Ill.
L. C. Molitor, Stewart theatre, Stewart, Minn.

Read the reports of these exhibitors in the columns this week.

INFORMATION PLEASE: No. 1—As expected, the boys broke out with a round of applause after this one. They are eagerly looking forward to the others in this series but hope the recording will be better. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SLIGHTLY AT SEA: Edgar Kennedy Comedies—This comedy hits Edgar's oldtime stride. It's plenty funny in typical Kennedy frustration style. Excellent. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

CLOCKING THE JOCKEYS: Ed Thorgersen (Sports)—Interesting but nothing out of the ordinary. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

EVERGREEN EMPIRE: Magic Carpet Series—This short concerns lumbering in the northwest and is not as good as a single I got last summer gratis, put out by the Weyerhouse Timber Co. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FASHION FORECAST, NO. 6: Vyvyan Donner—Good. Color helps 100 per cent to put it across.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FILMING BIG THRILLS: Adventures of the Newsreel Cameraman—Very good. Much favorable comment. With shorts like this available there is no need for double features. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FILMING THE FLEET: Adventures of the Newsreel Cameraman—Very good. Fits in on any program and well worth running. Be sure to mention it in your advertising as it will help to draw. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

FIRST ROBIN, THE: Terry-Toons—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GANDY GOOSE IN A BULLY ROMANCE: Terry-Toons—This made the crowd laugh better than anything played in a long time. Running time, seven minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

HUNTING DOGS: Ed Thorgersen (Sports)—Very good. Many favorable comments on this reel. Should be advertised and fish and game clubs notified when it is being shown. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

LAND OF CONTENTMENT: Magic Carpet Series—Very good travelogue on New Zealand. Running

(*Continued on following page*)

F. H. Richardson's
BLUEBOOK of PROJECTION
PUBLISHED BY
QUIGLEY PUBLISHING COMPANY
NEW YORK · HOLLYWOOD · CHICAGO · LONDON

$7.25 Postpaid

MOST ADVANCED TEXTBOOK ON MODERN SOUND REPRODUCTION AND PROJECTION

Newly Revised

with

SOUND TROUBLE SHOOTING CHARTS

AND ALPHABETICAL INDEX

This is the second revision of the sixth edition of *F. H. Richardson's Bluebook of Projection.* Newly supplemented with detailed sound troubleshooting charts it includes 700 pages of up-to-the-minute data on assembly, wiring and functioning of all sound and projection apparatus. It is a practical trouble-shooter and a sure solution to all the perplexing problems of projection room routine. Order it today!

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

(Continued from preceding page)

time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

MONKEYS IS THE CWAZIEST PEOPLE: Lew Lehr—Fair. Not what I expected from Lew Lehr as narrator. Running time, 10 minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

MOVIETONE NEWS: This, in my estimation, is the finest newsreel on the market. No need to say more than that. We play it every week. Running time, 10 minutes.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining community patronage.

NICK'S COFFEE POT: Terry-Toons—Just fair. Merrie Melodies and Disney spoil you for other cartoons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKY FIGHTERS: Adventures of the Newsreel Cameraman—An excellent short subject that is interesting. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia,. Ontario, Canada. Small town patronage.

TWO HEADED GIANT: Terry-Toons—Very poor coloring. Decidedly below Disneys and Merrie Melodies. Running time, seven minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

VILLAGE BLACKSMITH, THE: Terry-Toons—Poor print on this cartoon. Running time, seven minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

WICKY-WACKY ROMANCE, A: Terry-Toons—Fair color cartoon that will pass. Running time, seven minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

Universal

BIRD ON NELLIE'S HAT: Lantz Cartunes—Fair cartoon. There never has been one from him that I could rate as excellent. Running time, seven minutes. —L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

BOY MEETS JOY: Pinky Tomlin, Joy Hodges—Here is a good musical for any day of the week. Music is good and the different acts excellent. Very good. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOING PLACES: No. 62—"America Takes to Skis." It's a dandy action reel. Excitingly protographed.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILLY SUPERSTITION: Lantz Cartunes—Just a fair cartoon. We do not get good black and white cartoons any more. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 67—This series is good on any program and fits in nicely. Very good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 68—Poor. Not as good as some others we have played. Had nothing of special interest in it that would make it stand out. Just a program filler. Running time, nine minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

Vitaphone

CHICKEN JITTERS: Looney Tunes—Just fair—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CLEANING UP: Cross and Dunn—Sound poor. Nothing to it. Not even a good musical. Why don't they make more two-reel comedies? Running time, 18 minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

FILM FAN, THE: Looney Tunes—Swell black and white cartoon. One of Porky's best. Running time, seven minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

HAPPY FELTON AND HIS ORCHESTRA: Melody Masters—Felton should cut out the dancing, as he is terrible, but the two dancing numbers are worth the reel. They are very clever kids; should go far. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

JEEPERS CREEPERS: Looney Tunes—Some clever new cartoon gags and a dandy finish that hit my crowd just right. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LITTLE LION HUNTER: Merrie Melodies—Excellent color cartoon. Leave it to Warner Bros. to put out swell cartoons along this line. Running time, nine minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

MERRIE MELODIES: All very good. Equals the Disneys. Running time, eight minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 44, Vol. 22.—Japanese airmen in mass formation rain bombs on Lanchow.... Round-up of reindeer in Swedish Lapland....Twin Arabian colts mark first birthday....Ice conditions damage Cape Cod signal buoys....Richmond girls frolic in snow....Dutch prince looks over Holland defenses....Murphy assumes supreme court position.... Sultan of Morocco confers with General Nogues.... Lew Lehr....Skating championships....Youngsters slug it out....Girl jockeys at Aqua Caliente....Sled dog races in New England....Diving exhibition.

MOVIETONE NEWS—No. 45, Vol. 22.—President addresses American Youth Congress....Wild tornado rips through Albany, Ga., killing 16....British plant mines at sea....Helsinki burns again after another Red air raid....Paderewski heads exiled Polish Government....Rumanian King and son tour military frontiers....Kay Stammers weds golfer....Lew Lehr ....Basketball....Boxing....Yachting.

NEWS OF THE DAY—No. 242, Vol. 11.—British liner Dunbar Castle mined and sunk....Japanese bomb Lanchow in air raid....New lace fashions bring back frills....Silver skating championships....Ski jumpers set new U. S. record....Boy's club boxers in title bouts....Aquatic stars stage gala carnival.

NEWS OF THE DAY—No. 243, Vol. 11.—President addresses Youth Congress....Paderewski heads Poland in exile....Georgia town smashed by tornado ....Kay Stammers weds....Carnera poses with newborn son....Yachting....Louis and Godoy after the fight....Racing.

PARAMOUNT NEWS—No. 47.—Lady jockeys ride at Agua Caliente....Ski school at North Conway.... Silver Skates championships....Charro Day in Texas ....Children hear "Aida"....Dies cleared on Pelley letters....News from Finland....Island off Tampa offered to honeymooners.

PARAMOUNT NEWS—No. 48.—Tornado kills 17 in Albany, Ga.....Scenes of the war on the Finnish fronts....Dewey touring country in presidential tour ....Employees of deceased paint manufacturer are heirs to $3,000,000 business....Piloting bay ferry 9,000 miles....President addresses American Youth Congress....Godoy finds personal victory in defeat.... Carnera introduces son....Basketball.

RKO PATHE NEWS—No. 59, Vol. 11.—Silver Skates championships....U. S. lays keel of 35,000 ton warship....Aquacade show in Florida....$30.000,000 goes into copper mine....Small boys in boxing bouts.... Rubber pontoons for light planes....Girl jockeys compete in Agua Caliente race.

RKO PATHE NEWS—No. 60, Vol. 11.—Youth Congress hears President and John L. Lewis....Many dead in wake of Albany, Ga., tornado....World premieres of "Pinocchio" in New York and Hollywood....Racing yachts in Lipton Cup classic.... Paderewski answers Poland's call....NYU defeats Notre Dame in basketball.

UNIVERSAL NEWSREEL—No. 848, Vol. 12.—Lay keel of new U. S. battleship....To study ocean weather....300,000 see Mardi Gras parade in New Orleans....Ice-coated fishing boats land in Boston ....Island off Tampa to be turned into a honeymoon "paradise"....Model speed boat races held....Pirate band "captures" Tampa....Sled dog teams race.... Girl jockeys compete in Agua Caliente race....Diving stars perform at Coral Gables....Skating.

UNIVERSAL NEWSREEL—No. 849, Vol. 12.—Scenes of the war in Finland....Pamphlet planes "raid" Austria....British patrol planes active....Daughter of Finnish Army chief thanks other nations for aid to Finland....President addresses Youth Congress, hits "Red" aggression....Louis and Godoy get together....17 dead in Georgia Tornado....Carnera in family role....Sailing yachts in cup classic....Seabiscuit beaten on coast....Basketball.

MECHANIX ILLUSTRATED: Color Parade—Very interesting. Customers compliment on these.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town and rural patronage.

PIED PIPER PORKY: Looney Tunes—Not topnotch but a good black and white cartoon. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PORKY, THE GIANT KILLER: Looney Tunes—Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIET, PLEASE: Broadway Brevities—Good two-reeler in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER WHEN: Eton Boys—One of the best musical comedies we have played in a long time. The minstrel show is outstanding and our patrons like to see more like them. Running time, 18 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

SEEING RED: Red Skelton—A very good two-reeler musical. Running time, 17 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

SLAPSIE MAXIE: Broadway Brevities—A good two-reeler with fine comedy. Your audience will get a kick out of this.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

SWORD FISHING: Vitaphone Varieties—Very fine short subject in color that will keep the audience interested. Running time, 10 minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

TOYLAND CASINO: Broadway Brevities—This one had whiskers on, but outside of a poor print it is very good entertainment. Clever youngsters and well produced. Running time, 22 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

VOTE TROUBLE: Vitaphone Varieties—Very funny. I wish Warners would get more Vitaphone Varieties along this line. My audience likes to laugh. Running time, nine minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters—An orchestra short which will please. One of the best I've played for some time. Orchestra numbers were fine as were the novelty acts. Running time, 10 minutes.—L. C. Molitor, Stewart Theatre, Stewart, Minn. Rural patronage.

Miscellaneous

MIRACLE OF MILK, STATE OF NEW YORK: This reel is supplied gratis, having been produced by the Bureau of Milk of the State of New York. It is not entertainment and not worth paying the transportation on. Running time, 10 minutes.—W. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

Serial

LONE RANGER RIDES AGAIN: Robert Livingston, Chief Thunder Cloud—We used the Lone Ranger Badges to help put this serial over in midweek, giving 10 free admissions each night to the persons holding the badges with lucky numbers. The first night doubled usual midweek business and continued to give us better than average business until cut down by cold weather. This is a satisfactory western serial and should go good in small towns, although it is a little old. Running time, 15 chapters.—J. F. Bobbitt, Stearns Theatre, Stearns, Ky. Mining and small town patronage.

Western Electric Perfects Its New Microphone

Further developments in the design of the so-called "cardioid" microphone, which Western Electric brought out about a year ago, have resulted in a device that is the equivalent of six distinct instruments in one unit, according to the company's announcement. The new "multimike" is said to be directly adaptable to the specific acoustic characteristics of each studio.

The instrument may be made "non-directional," "bi-directional," "cardioid directional," or be switched to three degrees of "hyper-cardioid" operation, thus eliminating pickup of sound from undesired sources. Additionally, in public address work the new microphone is said to permit a material increase of amplification before the "singing" point is reached. Its use is expected for both radio and motion pictures.

Major studio sound department heads were the guests of Erpi at the Hollywood laboratories this week. A general discussion of current activities and developments in sound recording were held and new Erpi equipment was demonstrated. The new apparatus was described by T. E. Shea, engineering vice-president of Erpi and Donald Mackenzies, director of engineering.

To Form Mexican Unit

Lillian Schoen, daughter of Professor Max Schoen of the Carnegie Institute of Technology and former Federal Theatre actress, has left Pittsburgh for Mexico City to form a stage company composed primarily of Mexican motion picture players. Miss Schoen will collaborate with Alex Fernandez in productions at the Regis theatre there, which has been a film theatre.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

A PAT ON THE BACK

It's one of those days. Indigestion inside, fog outside, papers filled with war, a dull lunch date. Work, work—and what does it get you? You know.

Well, let's look at the mail. Here's a letter. It's from Arnold Stoltz, up in Utica. He notes what a fine job the Round Table is doing for the man in the field. Further down in the pile, Jimmy Redmond, from Fairbury, Neb., writes to say how proud he is to be a member of the organization. A couple of other members send along a pat on the back that say how lost they'd be without the *Herald.*

You begin to feel better. Tummy stops growling. Fog starts to lift. Mebbe the world isn't going to hell in a hurry after all.

That's how it goes. The little lift you did not expect, the cheery nod from out on the firing line and the sun shines again.

So we sit back and think the best tonic for those all-gone "blues" is a hail from a pal. And the thought strikes that, humans being what they are, more of the members themselves ought to exchange a few bows when the occasion calls for it. And there's plenty of occasion, too.

For instance, one man picks up an idea in the pages used successfully by a brother-manager. It takes only a few minutes to pen a thank-you note. When a member steps up to a bigger job, with the good news set down here, that should rate extra attention to the extent of a personal congrat. from as many of his fellow-members who can get around to it and want to say so.

Isn't very much to do but it sure counts a lot to the lad on the receiving end. Ray Bell describes it well in writing us about the grand letters he has been receiving from the boys he topped for the Big Prize.

"I like this spirit," says Ray. "I know you will, too. That's why I mention it. It's nice to know that, while others are competing with you for the smile of the moment, they can be gracious enough to cheer you on. It's of such stuff that your Round Table regulars are made."

The Round Table essentially is a business department. That it can also be a fraternity of goodwill between men who meet only in these pages is a virtue the membership should encourage.

Today's top news features John Burhorn's promotion to circuit field representative of Indiana-Illinois Theatres, as announced by Alex Manta, president. Winner of the 1938 Silver Grand while manager of the Gayety, South Chicago, Burhorn a short time later was stepped up to City Manager, from which post he now goes to the bigger job.

"Thanks to the Quigley Awards," writes the Round Tabler.

PROBLEM INTO PROFIT

The situation described on another page wherein Johnny Manuel solved the problem of what he terms "quasi-censor" boards in a manner mutually satisfactory to the P.T.A. and theatre, contains much food for thought perhaps as digestible in other sectors where similar conditions arise.

Guided firmly by the Round Tabler without yielding to what might have become unfair pressure, the new setup not only does away with any possibility of organizational dynamite, but allows for added publicizing of the theatres' weekly programs and makes possible future assistance from the same source when Manuel needs it.

Since the motion picture has become everybody's business, no manager can consider his theatre safe from local censorial pressures of varying degrees. It would appear that compromises as effected by Manuel can be made without endangering the theatre's grosses or prestige.

▽ ▽ ▽

To the many descriptions of "able theatreman" may be added the following, a bow to Manager Al Hamilton, of the Empress, South Norwalk, Conn., in the "About Norwalk" column of the local *Sentinel:*

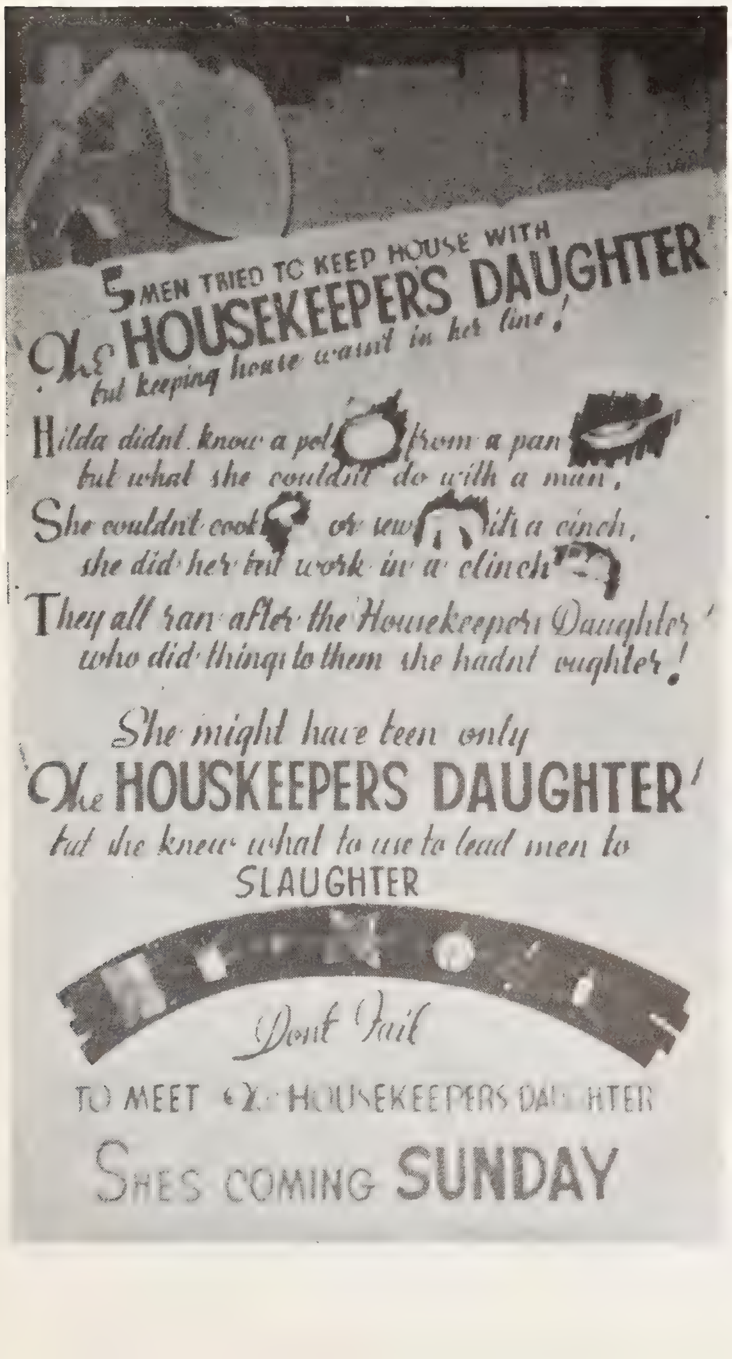
"Here is one of the most successful showmen in the state. His success has been built up on the ability to think quickly in terms of promotion, know what the public wants, and on the foundation of a fine, winning personality."

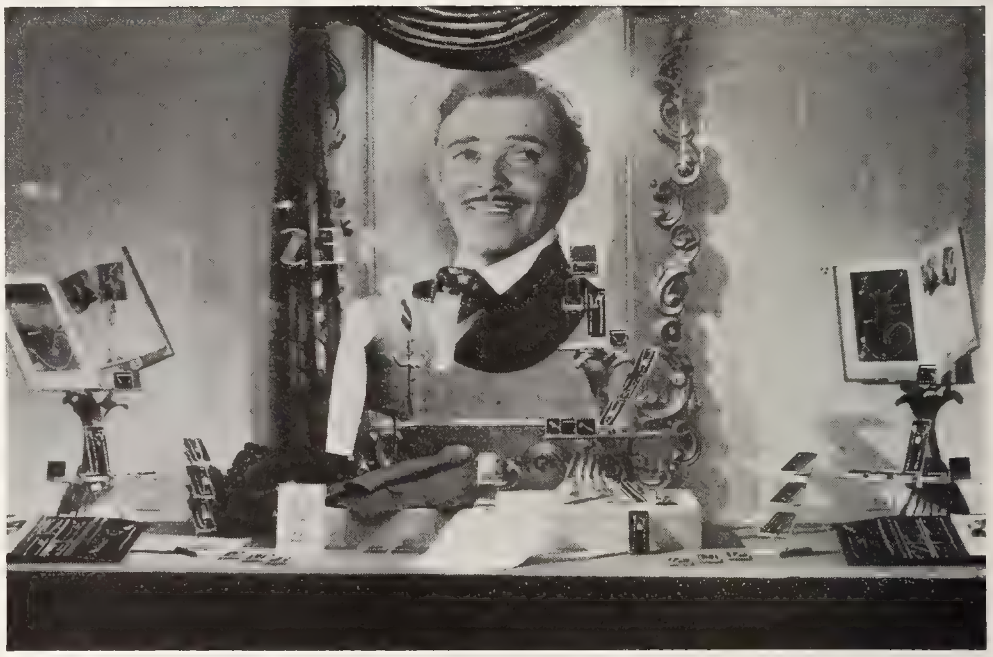
A-Mike Vogel

Round Table In Pictures

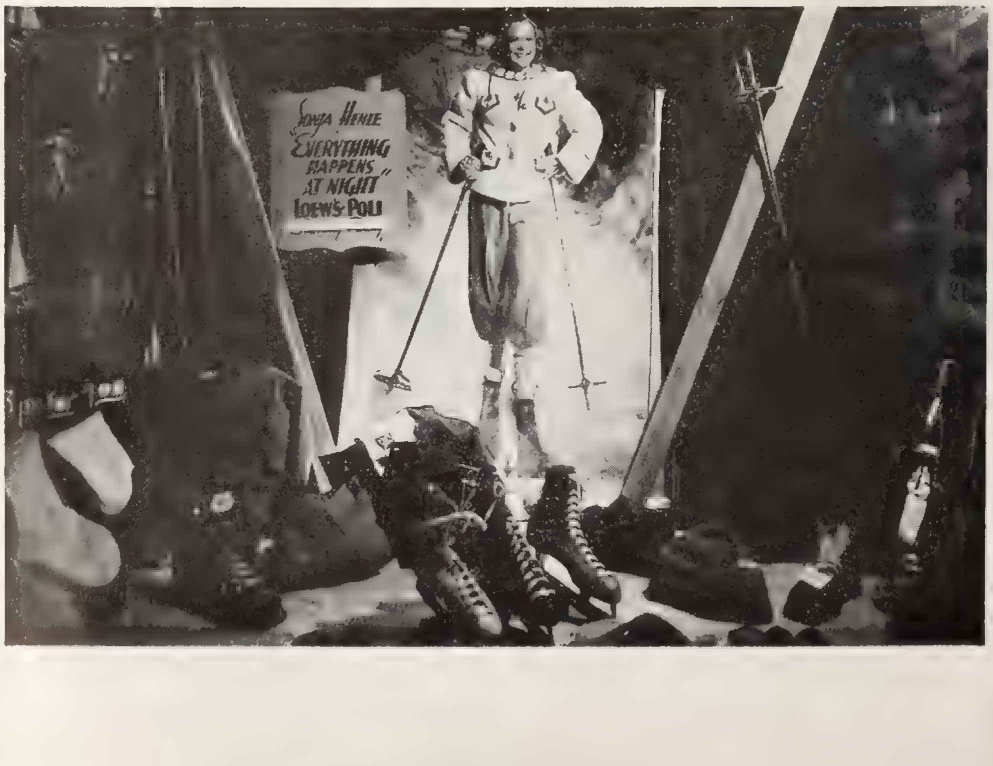
One of a large collection of ship models owned by Carroll Cooney, president, Waldo Theatre Corp., of Waldoboro, Maine, is the sailing vessel, above right, displayed in a recessed glass-encased section of the lobby wall of the theatre. Indirectly lighted and resting in a sea of carefully laid velvet to simulate a ship in motion, the model, according to C. T. Cooney, Jr., is considered by the best authorities as the finest example of old hand-whittled work extant.

Two weeks ahead of opening of "Housekeeper's Daughter" at the Strand, Muncie, Ind., Mel Grundy used the lobby cutout panelboard illustrated above. Copy was written by the theatreman and illustrations were sketched in. Articles displayed at base were purchased from the five-and-ten.


5 MEN TRIED TO KEEP HOUSE WITH
The HOUSEKEEPERS DAUGHTER
but keeping house wasnt in her line!
Hilda didnt know a pot from a pan
but what she couldnt do with a man,
She couldnt cook or sew with a cinch,
she did her best work in a clinch
They all ran after the Housekeepers Daughter
who did things to them she hadnt oughter!
She might have been only
The HOUSKEEPERS DAUGHTER
but she knew what to use to lead men to
SLAUGHTER
Dont Fail
TO MEET the HOUSEKEEPERS DAUGHTER
SHES COMING SUNDAY



Reproduced above is one of the numerous window displays promoted by Round Tabler Les Pollock for his "Gone With the Wind" engagement at Loew's Rochester, Rochester, N. Y. In addition, an attractive Valentine window was spotted, featured by big cutout heart in which figures of Butler and O'Hara were planted. . . . In a sports shop, directly opposite Yale University, Bob Russell of Loew's Poli, New Haven, promoted his display for "Everything Happens at Night". Skates, skiis, and other paraphernalia were set against a background consisting of large photo of Sonja Henie with appropriate tiein copy.


Sonja Henie
"EVERYTHING HAPPENS AT NIGHT"
LOEW'S POLI

WIRES ON LATEST DATES

Phone Interview and Contest Builds "London" in Miami

Herewith is campaign on "Sidewalks of London" selling angle. This is the picture that won for Vivien Leigh the coveted role of Scarlett O'Hara, "Gone With the Wind." This was seven-day teaser campaign in both newspapers. Banner flown over Hialeah Park and the beach advertising the premiere four days in advance.

Special two-way telephone conversation between Charles Laughton from Hollywood and Eddie Cohen, Daily News critic, on opening night, with plenty of free space announcing the interview contest in the Daily News with 25 pairs of passes for the best question sent in for Eddie Cohen to ask Laughton. This interview was amplified to the audience. Broke on the front page the following day. Special lobby set piece. We garnered 764 lines of free space and 50 inches of art. Alec Moss assisted on campaign.

GEORGE C. HOOVER,
Manager, Sheridan, Miami Beach, Fla.

▽

Ambulance Out Front Draws For "Vigil" in Providence

"Vigil in the Night" rated co-operative ad with Providence Gas Co., three-column, 170 lines; tie-in copy "Nurse maintains 'Vigil in the Night' of protection while Electrolux protects your food." Tie-in with R. I. Federation Women's Clubs on telephone chain to 5,000 members informing them of playdate. Trained nurse was spotted on street program WJAR, talked on nurses, worked plug on 'Vigil.' Arranged book store display on A. J. Cronin novel.

Got prescription card throwaway to doctors and nurses. Catch line prescribed for perfect entertainment. Show copy followed. Had art tie-in in fashion page layout for Valentine's Day. Co-operative ad plugging styles featured by Lombard. Accumulated crowd on opening night by having ambulance draw up to front door and take woman out of theatre. Bill Morton, publicist, cooperated throughout.

GEORGE FRENCH,
Manager, RKO Albee, Providence, R. I.

▽

Giant Poster Campaign For "Light" in Denver

Sold "Light That Failed" straight, at the Denham, with biggest newspaper and poster campaign since "Union Pacific." Four dozen twenty-four sheets. Two hundred fifty giant window cards. Three hundred one sheets. Thousand-dollar advertising campaign in newspapers. Readers in 21 newspapers in Denver and suburbs, including six foreign language. Sent letters to reserved seat list of 5,000 patrons who used to attend performances of former Denham stock company. Had book displays in 18 book and department stores.

On opening day placed cards on door handles of 3,000 automobiles parked on downtown streets. Had strips on front and rear bumpers of every taxicab in town. Arranged dramatization of story on local Columbia radio station.

BILL FITZGERALD,
Manager, Denham, Denver, Colo.

▽

Photo Electric Beam Stunt Aids "Vigil" in Kansas City

Highlights campaign: Contacted heads of nurses all hospitals. Secured bulletins all hospital boards. Picture mentioned at lecture classes. Tieup radio-lab invisible eye machine casting beam across baby crib lobby. Breaking of beam by passing hand over doll in crib rings bell.

Appropriate copy on card tying in title picture TWA window display downtown ticket office using angle. All their stewardesses nurses constantly vigilant. Tieup with utilities, telephone, light company, using same viligant idea. Full page roto Kansas City Journal Sunday prior to opening. Smash ad 1,000 lines two days prior.

LAWRENCE LEHMAN,
Manager, RKO Orpheum,
Kansas City, Mo.

▽

Cincinnati Ads Sell "Vigil" From Three Different Angles

"Vigil in the Night" campaign keynoted from three separate angles for each of the three daily newspapers. Firstly, story by the famous author of "The Citadel"; secondly private secrets of private nurse who knew men better than their wives did; thirdly splendid cast headed by Lombard; each angle was followed through by individual stories and art placed with the newspaper which carried the particular advertisement relating to each angle.

Hospitals and nurses' homes circularized with letters to heads of institutions with one sheet stands delivered gratis after telephone solicitation. Post cards sent to list of selected prominent doctors. Two radio stations carried individual plugs for picture with playdate credit. Two department store tie-ups featuring gowns worn by glamour girls of Hollywood stressing Lombard and Anne Shirley. One newspaper advertisement and window display by prominent department store featuring hairdress worn by Anne Shirley with credit for picture. Three music store tie-ups window displays featuring Hollywood stars and their musical favorites included special plugs for picture and Lombard. Best newspaper smash included six-column art layout with stills showing high-lights of film.

E. V. DINERMAN
RKO Theatres, Cincinnati, O.

"Magic Bullet" Editorials Given for Memphis Date

For "Magic Bullet" papers went overboard in throwing their columns open to the picture. Publicity highlighted by full page roto in appeal and seven column news layout in the Scimitar. Both papers devoted editorials and plenty of art and stories.

A great exploitation campaign advanced opening. Two hundred Plough Drug Co. one-sheeted 1,500 special letters to doctors, nurses, pharmacists, etc. Eighty-one special windows. Fourteen hundred inches of co-op ads. Special Heralds. Street cars one-sheeted special front. Twenty-two organizations sent out special letters. Educational displays in library which also distributed special bookmarks. Book displays (Microbe hunters) in 15 bookstores. Picture plugged on cigar boxes in drug stores. Radio spot announcements daily.

BEN COHN,
Warner, Memphis, Tenn.

▽

Los Angeles Mayor Proclaims "Pinocchio Day" for Date

Exploitation on Walt Disney's "Pinocchio" at RKO Hill Street and Pantage's Hollywood highlighted by mayor proclaiming opening day as "Pinocchio Day." Art breaks of Disney and mayor in papers. Los Angeles Times sponsored showing of "Pinocchio" at children's hospital, covering it with pictures and stories.

Gigantic tie-up with three largest dairies as well as 10 biggest stores and Owl, Thrifty and Sontag chains. All yellow cabs carry "Pinocchio" banners. Tie-ups with sheet music and record companies. Radio plugs on all radio stations. "Pinocchio" dance contest feature of President's birthday ball. Congratulatory from mayor to Disney on "Pinocchio" blown up and posted in telegraph windows.

TOM MacLEOD,
Ad Head, RKO Hillstreet,
Los Angeles, Cal.

▽

Four-Day Lombard Tie-in Tops "Vigil" Boston Date

In regard to our campaign on "Vigil in the Night" be advised that we planted a four-day Carole Lombard identification contest in the Boston Traveler, giving two-column cuts and stories for four days; also planted a full-page pictorial and story smash in the Boston Sunday Advertiser with complete theatre credits. Sent special letter to head nurses at all hospitals in Metropolitan Boston with the request that the letter be posted on their bulletin boards. Distributed bookmarks on the strength of Cronin's name to lending libraries.

JACK GRANARA,
Ad Head, RKO Theatres, Boston, Mass.

45 FORTNIGHTERS

The third Fortnight period of the First Quarter, just concluded, the results of which are here set down, is highly representative of the hot interest in the 1940 Awards, as 45 entrants take down Appointments. Though not a record-breaking number, the total is far ahead of any listing in quite a few similar preliminary periods.

STAN ANDREWS
Capitol, Guelph, Can.

RAY BELL
Loew's, Washington, D. C.

CLIFF BOYD
Paramount, Brattleboro, Vt.

WILBERT BRIZENDINE
Rialto, Baltimore, Md.

EVERETT C. CALLOW
Boyd, Philadelphia, Pa.

MARLOWE CONNER
Avalon, Chicago, Ill.

C. T. COONEY
Waldo, Waldoboro, Maine

MOON CORKER
Palace, Athens, Ga.

E. E. CRABTREE
Fischer, Danville, Ill.

GENE CURTIS
Paramount, Syracuse, N. Y.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

E. V. DINERMAN
RKO, Cincinnati, Ohio

FRANCIS FAILLE
Paramount, N. Adams, Mass.

C. FREDERICK
Garden, Springfield, Mass.

CHARLES GIBSON
Gibson, Greenville, Wis.

HERB GRAEFE
Badger, Marshfield, Wis.

KEN GRIMES
Warner, Erie, Pa.

HAROLD GROTT
Met, Baltimore, Md.

AL HAMILTON
Empress, So. Norwalk, Conn.

LEW HENSLER
Ben Ali, Lexington, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

TED IRWIN
Star, Lyons, Kan.

A. J. KALBERER
Indiana, Washington, Ind.

J. R. MACEACHRON
Paramount, Jackson, Tenn.

JOHN MANUEL
Strand, Delaware, Ohio

JACK MARKLE
Brookline, Brookline, Mass.

ED MAY
Hipp, Corbin, Ky.

LARRY NEW
Windsor, Vancouver, B. C.

PAT NOTARO
Columbia, Sharon, Pa.

LEON PICKLE
Kentucky, Henderson, Ky.

BILL POWELL
Victory, Holyoke, Mass.

NORMAN PRAGER
Arcade, Springfield, Mass.

JIM REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

SID SCOTT
Capitol, Sudbury, Can.

ED SELETTE
Albany, Albany, N. Y.

DWIGHT SEYMOUR
Erie, Hugo, Okla.

TOM SORIERO
United Artists, Los Angeles, Cal.

HARRY C. STOWELL
Paramount, Middleton, N. Y.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

RALPH TULLY
Central, Biddeford, Maine

H. H. UNTERFORT
Keith, Syracuse, N. Y.

J. R. WHEELER
Lex, Chicago, Ill.

W. D. YEAKLE
Kentucky, Danville, Ky.

To be repeated: Entrants who earn Fortnight Appointments most frequently in the two-week Fortnights will obviously be expected to receive further consideration from the Judges in the voting for Quarter-Master Plaques, Medals and Citations. It is of advantage then to enter material in as many of the Fortnights of each Quarter as possible.

"Do You Know" Folder Attracts for Laby

Excellent reaction from the public and his home-office heads on an unusual institutional copy slant is reported by Manager George Laby, at the Victory, Holyoke, Mass. The idea is in the form of a four-page folder, four by nine, cover headed "Do You Know?", with inside listing "little known facts everyone should know", interspersed with "facts" on behalf of the theatre.

For instance, Laby lists extraneous material, such as the fact that a peach is the only fruit not mentioned in the Bible, that a madstone is a stone that actually cures dog and snake bites. These "facts" are followed with plugs in the same type and setup about the theatre policy, sound equipment, etc., which are again followed by other outside material.

In all, George includes some 15 different "facts", with seven having to do with the Victory and arranged so that none will be passed up by interested readers.

Atlanta Newspaper Replates Front Page for "Twenties"

Front page replate with banner head and full-column story topped by picture cut, was the featured publicity promotion engineered by Manager Tommy Read for his date on "Roaring Twenties" at the L & J Fox, Atlanta. In addition "Fox Theatre Edition" was carried in the masthead panels. Papers were distributed by regular newsboys on the downtown streets on opening day. Added publicity was arranged in a Sunday paper in the form of a Special Sunday feature story written by one of the paper's by-liners was arranged in the Constitution, contents localizing the date by a report on the events taking place in Atlanta during that decade.

Other exploitation featured speakeasy style admission cards bearing theatre's phone number and playing of tunes popular in the '20s via radio and by hotel dance bands. Working with Read on the campaign was Cameron Shipp, Warner Southern field exploiteer.

Manuel Ties PTA to Weekly Bulletin for Picture Rating

Confronted by demands of the local P. T. A., which demanded that Saturday programs be arranged for children appeal, Manager Johnny Manuel, Schine's Strand, Delaware, Ohio, solved the problem by inaugurating a weekly one-page mimeograph Movie Guide, edited and issued by the organization under Manuel's supervision and distributed at P. T. A. expense to the 1,200 parent-members. The Guide rates the week's attractions at the theatre, material condensed from *Motion Picture Review Digest*. It was given an official sendoff by the local press, the P. T. A., direct mail campaign to the membership and distribution at lunch clubs, where the plan was endorsed by the various club secretaries.

Although it was agreed the Guide was to be edited by the organization, Johnny kept the plan in hand by okaying proofs and making copy changes that might prove damaging to the box-office. "A little salesmanship convinced them that no picture is totally bad, so no reviewer should tell people to stay away," writes the Round Tabler.

In order to avoid possible losses in children's business from attractions rated objectionable for the youngsters, Manuel has started a Saturday morning kid show, also sponsored by the P. T. A., the program to be selected especially for the juveniles. Regular prices are charged and attendance aided by the parents anxious to put over the special showing.

For the future, plans include a printed booklet instead of the mimeograph, with picture comments from the theatreman and articles of industry import. Funds for the printing will be raised at a series of theatre benefits sponsored by the P. T. A. In all, Johnny is pleased with the outcome and recommends the plan to other theatremen who feel pressure from similar sources.

"LET'S HEAR FROM YOU"

Perkins Guides Reception Of Gulliver, In Person

With Dave Ballard, the eight-foot giant exploiting "Gulliver," in town to do a job for the date at the Calvin, Northampton, Mass., Manager Dave Perkins kept the big fellow busy with a number of visits and receptions. For publicity purposes, the Mayor posed with the costumed giant at City Hall. Stops were made at schools and colleges with special after school matiness announced, and children's home visited where Ballard told the kids about Lilliput. All schools in the drawing area were also approached and of interest is the attendance in a body of pupils and teachers of local school for the deaf.

Publicity was generous, papers carrying daily news stories on the giant in addition to usual theatre copy. Window displays and co-op ads followed Ballard's visits to department stores and book shops, stores stressing the various Gulliver items on sale. Perkins also planned stencilled giant footprints pointed in the direction of the theatre from the main street but ice and snow spoiled the effect.

THEATREMEN EXPRESS PREFERENCES FOR REPORTER STYLE IN REVIEWS

Round Tablers Endorse Method Employed by Hartford Times and Other Leading Dailies; Say Public Asks Facts Only

by A-MIKE VOGEL

The long-moot question of whether newspaper motion picture reviews should in the best interests of pictures be more objectively approached comes to a bit of a boil with the recent publication in these pages of an article on "stream-lined" reviewing, employed and described by Julian Tuthill, widely known drama critic of the Hartford *Times*.

Communications from members concerned with this important public relations point of view, subscribe to Mr. Tuthill's reportorial style as fairer and less damaging, while stressing the definite value of criticism, *per se,* to the boxoffice returns. That these returns can be strengthened by the "reporter" style without weakening critical prestige is indicated by Robert M. Paskow, Warner Theatres Jersey zone ad head, who as an example cites success in selling the reporter-style to all of the newspapers in Newark, N. J.

Decries Personal Criticism

"For many years it has been my sincere conviction that critical reviews of pictures should be abolished and the reportorial style adopted instead," Mr. Paskow writes.

"Naturally my personal views are biased because I became infuriated at times when we were spending our good cash to tell the public we had a swell picture and some super-man of a critic would place his review alongside of the ad and in bold type would say "It Stinks" or less harsh language, which sounded about the same.

"There were many reviews, however, that were grand and I would even quote selected raves for follow-up ads. So far this sounds like a Mexican stand-off.

"However, over a period of years we have convinced the local critics that they have been too severe generally. Today each paper in Newark uses the reportorial style of telling the public about our first-run product.

"We believe that pictures should be reviewed without the rating of stars, bells, etc., although I cannot truthfully say that the box-office is affected one way or another. We do know, however, that many pictures boosted by raves have been box-office flops and vice versa.

Says Average Patrons Unaffected

"The industry as a whole has benefited greatly by critics' reviews because, good or bad, it is publicity and publicity creates attention.

"The average movie fan is unaffected by the critics' point of view," the Warner ad head continues, "because invariably he has been disappointed after seeing the picture, one way or another, and his faith in his popular critic has been shaken. The public wants the facts only, not merely opinions. They don't want to know too much about the plot, just enough to whet their appetites.

CHECKER NOVELTY SELLS "NINOTCHKA"

There should be many checker players in Danville, Ky., according to the reception given the miniature checker-boards and counters distributed by Manager W. D. Yeakle, for "Ninotchka," at the Kentucky. Accompanying the novelties was a card reading: "Get the Jump on Old Man Gloom. Laugh Your Troubles Away," etc., etc. Card and board were put together in small imprinted envelopes carrying cut of board.

"Julian B. Tuthill's explanation of 'Stream-Line' reviewing is most enlightening and covers the subject perfectly," Mr. Paskow concludes. "His major premise is based on fact and he sticks to facts. He says: 'When a motion picture editor sets himself up as a critic of public taste and cinema art, he is assuming a vast responsibility.' And yet there are such people who not only can assume this responsibility, they actually do. They are the critics that contribute much to the entire industry, because they have understanding, they are tolerant and appreciative of the fact that Hollywood never starts out to make a bad picture. They understand that pictures are not really good or bad, but that more people like a certain type of picture than others."

Calls Stream-lining Step Forward

While his situation presents no problem as has to do with the current discussion, A. J. "Kal" Kalberer, who manages the Switow & Sons Theatres in Washington, Ind., states he has been in spots with enough of a close-up to entitle him to speak on the subject. Mr. Kalberer also makes a distinction between criticism and critics in voting for the Tuthill system.

"We believe Julian B. Tuthill's 'Streamline' reviewing of motion pictures is a very definite step-forward in journalism. It has been our experience that far too many motion picture critics have taken themselves much too seriously and placed their own personal opinions on too high a pedestal," writes the Hoosier State member.

"Picture reviewing in general, when in the hands of men and women who realize the responsibility of such a job both to the readers of their newspapers and to the industry itself, in our estimation is okay. However, the number of 'smart-alec,' fresh-from-the-copy-desk critics far outnumber the fair-and-square movie editors and critics. The damage heaped upon the motion picture industry and theatres in general by this type of critic, commentator and 'what have you' is, in our belief, nothing short of alarming.

"We have, and believe every other theatre manager has, the utmost respect and confidence in picture critics and editors who have some love in their hearts for the business in general, who realize the vast importance of the necessity of its being, who have an appreciation of the tremendous amount of money, effort, art and skill which goes into the making of a motion picture. It is these men and women who are most valuable to the industry, to readers and listeners.

"We believe the industry needs critical opinion," says "Kal," "but feel that it is never entitled to the one-man panning that it takes. Mr. Tuthill has hit upon one of the fairest and most sensible systems that could be devised and if more newspapers would follow his lead we are sure our business would be far better off.

"Throw the radio commentators with their star-ratings and bells to the wolves. They have hurt our business more than anyone realizes. But mind you, even these fellows could help us if they were less interested in self-glorification and more concerned with the best interests of both their public and the industry from which they gain their livelihood.

"In some ways the industry has created this situation because of its ever ready willingness to cater to some of these people. Ballyhooing the critics' opinions, good or bad, may help to sell motion picture advertising in newspapers, but it does not sell merchandise at the box-office."

Expressions from other members on Mr. Tuthill's "stream-lining" will be published in following issues.

"LET'S HEAR FROM YOU"

Egan Gives "Royal Visit" Well Rounded Campaign

Dignity was the keynote of the campaign arranged by Pete Egan and publicist George Shafer at the Palace, Calgary, for the showing of "The Royal Visit," official Canadian government pictures of the tour of Their Majesties last summer. His Honor the Mayor, prominent officials of the Red Cross Society and others were invited to the premiere, guests introduced over lobby microphone by announcer Gail Egan, son of the theatreman, on a Red Cross tiein.

Souvenir booklets were printed for the occasion, numerous window displays promoted, special cards placed in cafes and hotels about town and 10 per cent of the night's proceeds were donated to the Red Cross.

"LET'S HEAR FROM YOU"

Redmond Sells Schools

Concentrating on the schools, Jimmy Redmond for his date on "Gulliver's Travels" at the Bonham, in Fairbury, Neb., two weeks ahead mailed study guides to all schools within a radius of 30 miles, asking the teachers to bring the children to the show at a slightly reduced price. Day ahead of opening groups of boys and girls dressed in character covered different localities. Numerous store tieups were effected, which brought window displays and ads and Jim distributed imprinted skull caps.

FIRST-TIME NEWS BREAKS MARK DATES ON "WIND"

Newsworthy Premieres Land Page One Stories, Photos; Society Sponsors Openings

Added reports of "Gone With the Wind" campaigns, at Loew's theatres show socialites in every situation topping the openings with dress premieres, fully covered by the press with picture layouts. First announcement of playdates was page-one in most every situation. Full page co-ops were common, lead editorials numerous. In St. Louis, the *Post-Dispatch* ran a first-time special supplement, developed by J. E. Harris, adman, and Manager Harold Evens, at the State. In Baltimore, Billy Saxton promoted a 12-pager in the *Home News*.

Cleveland saw the first "Baby Parking Lot," a news enterprise sponsored by Milt Harris and Jack Lykes, for the Stillman date. Ads are being run offering to take care of the baby while mother is at the show. Behind the buildup of Ray Bell and Angie Ratto, in Washington, the *Daily News* put over a 12-page supplement for the Palace engagement. Widely publicized "black tie" premiere was followed by page one pictures of the next day's boxoffice line, started at five in the morning. Benefit for the Finns copped extra space with women's pages going overboard on interiors and costumes in the picture.

Local Sponsorship General

Bell promoted a local subdivider to build a replica of Tara in a new development, found newsworthy enough for a front-page break with other following stories on corner-stone laying, house plans, decorations and furniture. The merchant co-op campaign was topped with four full pages taken by one department store.

In Columbus, Ohio, Fred Oestreicher worked with Manager Clint Wander at the Broad to have the University Club sponsor the opening, the audience to attend in costumes worn at a ball in honor of the picture. The same was promoted in Indianapolis with the Junior League, by Manager Ward Farrar. In Bridgeport, Conn., Morris Rosenthal grabbed extra space by hiring a popular debutante to press agent the opening at the Poli-Majestic and in Memphis, Cecil Vogel hit the dailies with a special premier luncheon for the "Belles of the Old South," pinning it on a wire from Vivian Leigh inviting them to the party. Full-page picture layout resulted. In many Southern spots, the Colonial Dames cooperated, attended openings in costumes of the period.

Contests Find Quick Acceptance

Contests for Scarlett O'Hara doubles were successful and most generally used, Milt Harris clicking with a Clark Gable doubles contest, in addition. In Reading, Pa., George Peters made a first-time front page with a tiein for best Civil War costumes. George Freeman, in Springfield, Mass., Frank Murphy, in Syracuse, and Martin Burnett, in Dayton, ran Leap Year proposal contests. In Houston, Texas, a "Stand-in for Scarlett" tiein was put over by Francis Deering and Homer McCallon.

Sam Gilman had a six a. m. line of waiting boys from a nearby town at the boxoffice with blankets and lunch boxes, the local dailies and the boys' hometown paper going heavy for the idea on the Harrisburg, Pa., date. Les Pollok hit a different slant for space, playing up the picture's unusual projection and Technicolor quality.

60 Warner Houses Cooperate

In Philadelphia, the campaign for the opening at the Boyd was started 18 days ahead, some 60 of the Warner theatres in the zone running trailers, showing 40 by 60 posters, distributed policy and price heralds. Managers made reservations for patrons. To give the premiere an added importance, the Boyd was closed entire day of opening.

Sponsorship was not turned over to any one organization, the various social and art society groups allotted limited quantities of tickets. Every endeavor was made to provide for the general public, as well. The Junior League had eight of the members in the lobby, in costumes of the period and following the opening, gave a "Wind" ball at leading hotel, the event strictly "social register," proceeds devoted to charity. The party was encouraged by the Warnerites, reports Ev Callow, because of the tremendous publicity value which created an all-time high locally.

Front-page art in the *Record* tied in on the contest, marked the opening gun in the hunt for a local Scarlett to wear an original costume used by the star. Gown was displayed in a downtown window and contest ran 12 days, to big returns, finishing again on page one. Junior League feted the winner, a model, at the opening and as guest of honor at the ball following. Interest was heightened by the Cinderella atmosphere created by lack of the winner's social background, says Callow. Girl was provided with a suite at top hotel, entertained widely, furnished with beauty services and new clothes.

Travelling Display Welcomed

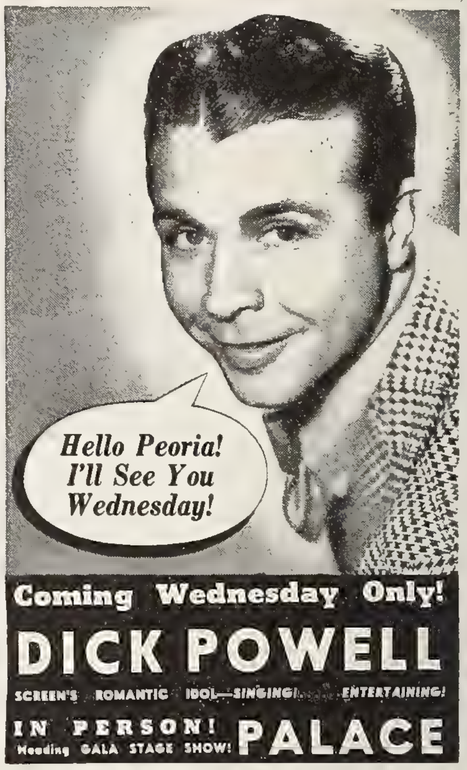
Daughters of the Confederacy also took hold with a Robert E. Lee birthday luncheon, day after the premiere. Papers carried this as part of the opening, guest of honor being India Wilkes, who played in the picture. Rare Confederate battle flags were loaned by the Daughters for lobby display at the theatre. Other high socialites also contributed to the publicity with parties and other newsworthy events.

Radio cooperation was in keeping through the advance, the premiere broadcast at three different periods. Callow assigned three of his department for window displays, with a total of 175 secured. Total of publicity in stories and art, totalled nearly 40,000 lines in addition to breaks in the local weeklies and suburban papers.

Prominent in the various campaigns described was the presence of the M-G-M traveling costume display, supervised by Billy Ferguson, exploitation chief.

NEWSPAPER

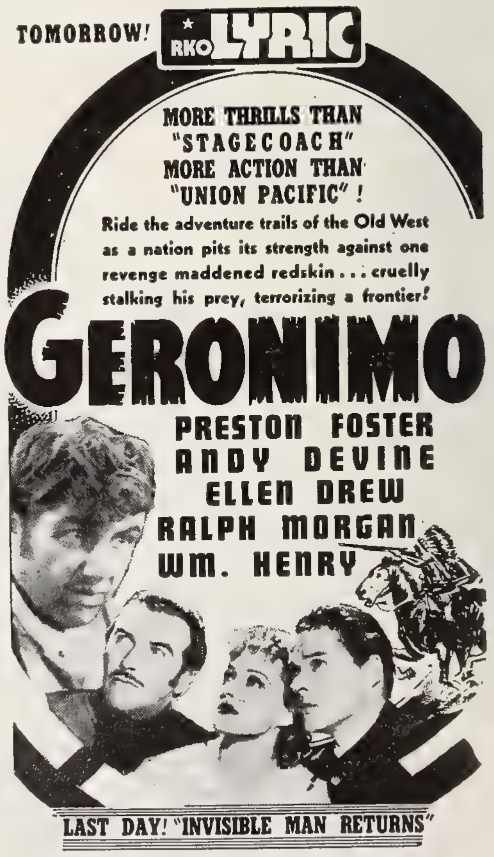
(Below) To impress his patrons of the importance of the one-day "personal" of Dick Powell, at the Palace, E. G. FitzGibbon, Peoria, Ill., Great States ad head, selected the star's familiar smile shot for the body of a special 90 lines on 2 col., with balloon copy panel for an intimate touch. Reverse panel below was restricted to necessary announcement copy.



Hello Peoria!
I'll See You
Wednesday!

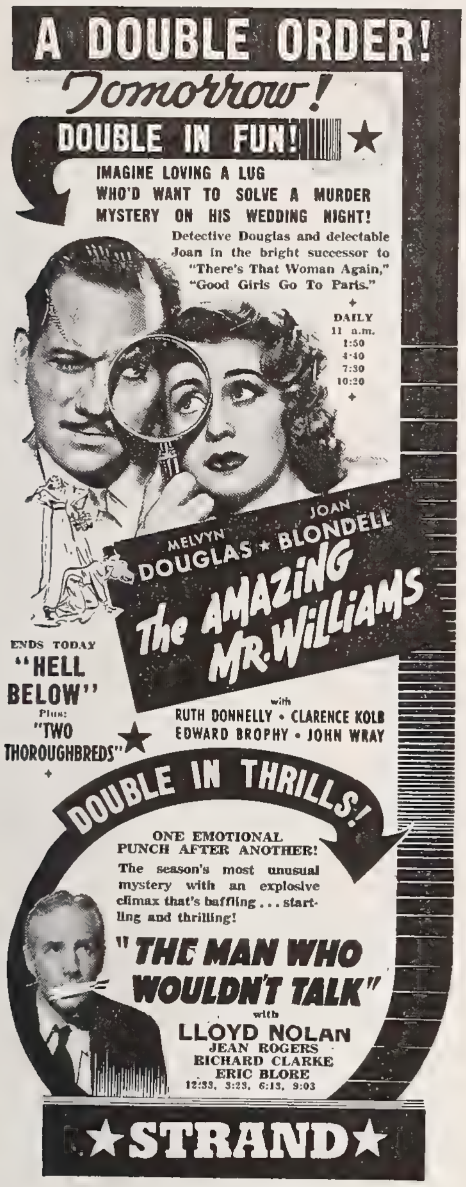
Coming Wednesday Only!
DICK POWELL
SCREEN'S ROMANTIC IDOL—SINGING! ... ENTERTAINING!
IN PERSON! Heading GALA STAGE SHOW! PALACE

(Below) To compensate for any local lack of knowledge regarding the fabulous redskin of the past, Dinny Dinerman topped his 100 lines on 2 col., on "Geronimo" at the RKO Lyric, Cincinnati, with a tiein to previous "hit" westerns and blew up the cast names plus star cuts for further attention. "Last day" copy line was also used to serve



TOMORROW! RKO LYRIC
MORE THRILLS THAN "STAGECOACH" MORE ACTION THAN "UNION PACIFIC"!
Ride the adventure trails of the Old West as a nation pits its strength against one revenge maddened redskin . . . cruelly stalking his prey, terrorizing a frontier!
GERONIMO
PRESTON FOSTER
ANDY DEVINE
ELLEN DREW
RALPH MORGAN
WM. HENRY
LAST DAY! "INVISIBLE MAN RETURNS"

ADVERTISING ON LATE DATINGS



A DOUBLE ORDER!

Tomorrow!

DOUBLE IN FUN!

IMAGINE LOVING A LUG WHO'D WANT TO SOLVE A MURDER MYSTERY ON HIS WEDDING NIGHT!

Detective Douglas and delectable Joan in the bright successor to "There's That Woman Again," "Good Girls Go To Paris."

DAILY
11 a.m.
1:50
4:40
7:30
10:20

MELVYN DOUGLAS ★ JOAN BLONDELL

The AMAZING MR. WILLIAMS

with
RUTH DONNELLY • CLARENCE KOLB
EDWARD BROPHY • JOHN WRAY

ENDS TODAY
"HELL BELOW"
Plus:
"TWO THOROUGHBREDS"

DOUBLE IN THRILLS!

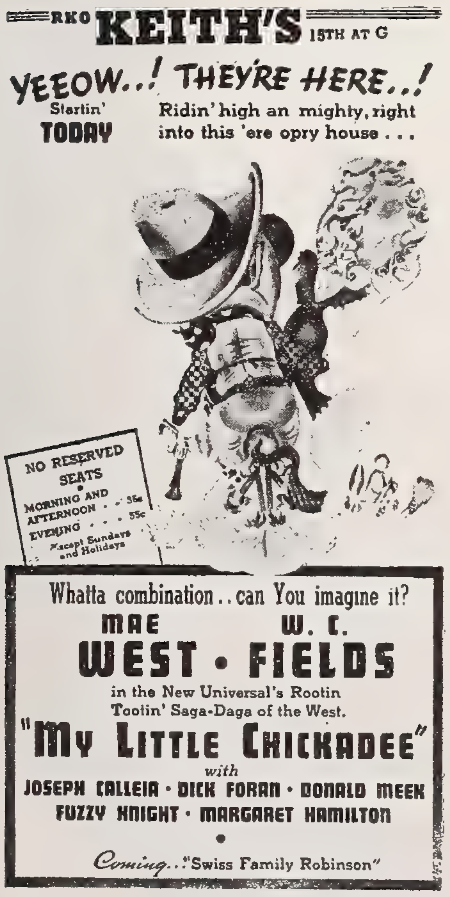
ONE EMOTIONAL PUNCH AFTER ANOTHER!

The season's most unusual mystery with an explosive climax that's baffling . . . startling and thrilling!

"THE MAN WHO WOULDN'T TALK"

with
LLOYD NOLAN
JEAN ROGERS
RICHARD CLARKE
ERIC BLORE
12:33, 3:23, 6:13, 9:03

★STRAND★



RKO KEITH'S 15TH AT G

YEEOW..! THEY'RE HERE..!

Startin' TODAY

Ridin' high an mighty, right into this 'ere opry house . . .

NO RESERVED SEATS
MORNING AND AFTERNOON . . . 35c
EVENING . . . 55c
Except Sundays and Holidays

Whatta combination . . can You imagine it?

MAE WEST • W. C. FIELDS

in the New Universal's Rootin Tootin' Saga-Daga of the West.

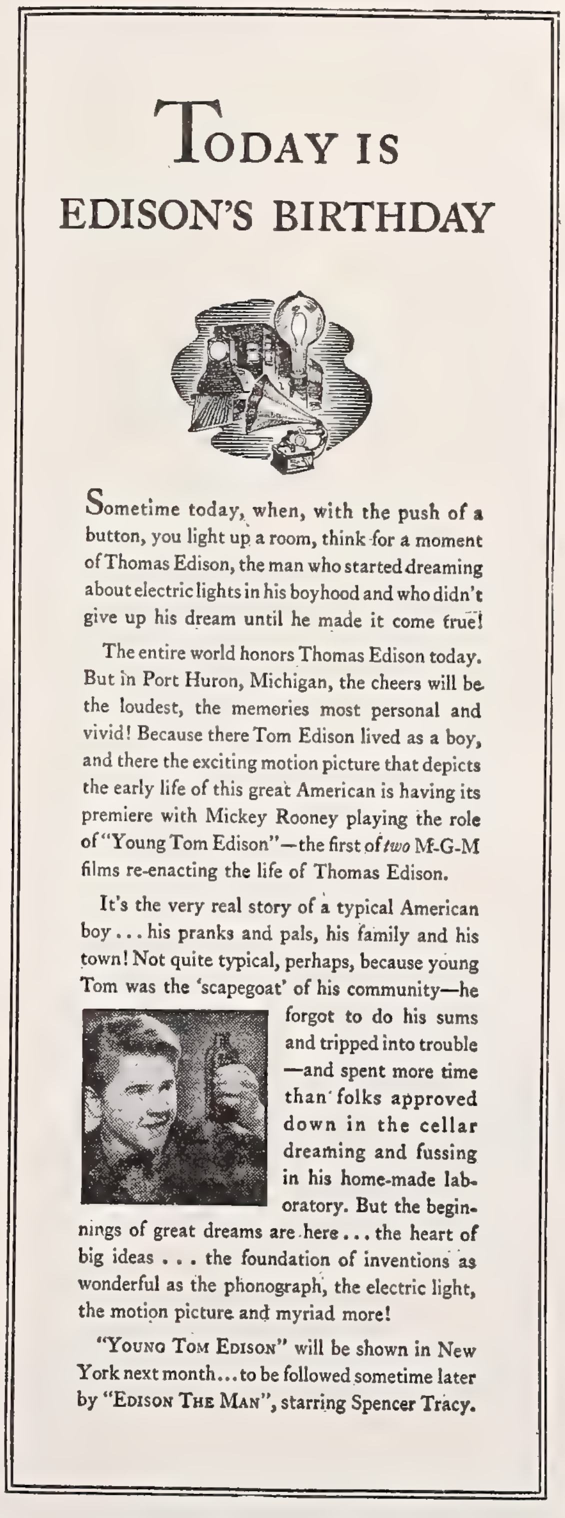
"MY LITTLE CHICKADEE"

with
JOSEPH CALLEIA • DICK FORAN • DONALD MEEK
FUZZY KNIGHT • MARGARET HAMILTON

Coming . . "Swiss Family Robinson"

(Left) Tabbed as an unusually effective double-bill layout by George E. Clark, is this 150 lines on two col., created by the Famous Players Canadian, Vancouver, B. C., ad head for the Strand. The "double" was repeated throughout in reverse slugs, with the arrow holding all together.

(Below) First of the national ads by M-G-M on "Young Tom Edison" was timed to break on Edison's birthday, day after the premiere in Fort Huron, Mich. The 145 lines on 2 col. was pointed to humanize the inventor and to indicate the role as a fitting Mickey Rooney characterization. Other national ads will break weekly until general release date, March 15.



TODAY IS
EDISON'S BIRTHDAY

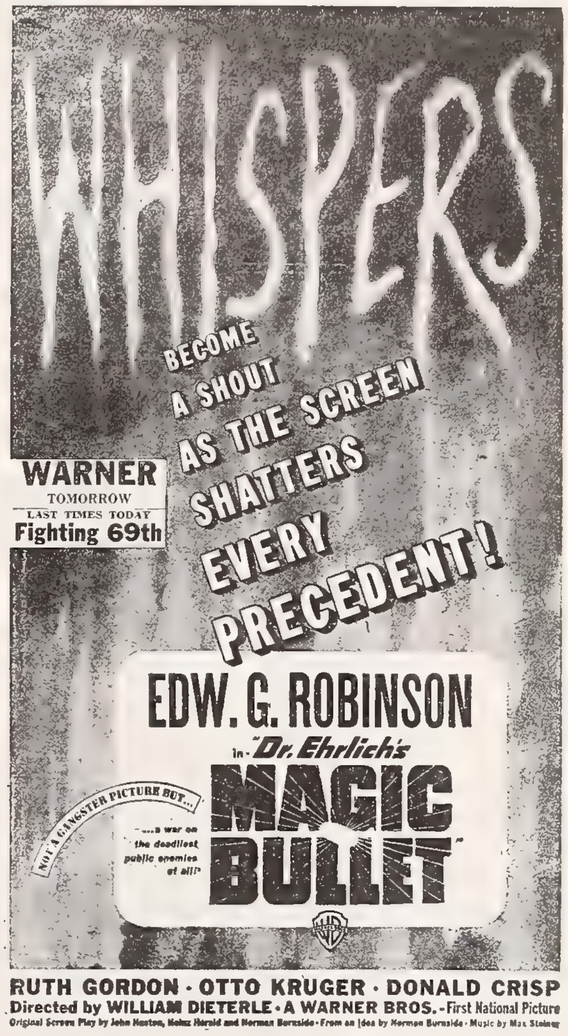
Sometime today, when, with the push of a button, you light up a room, think for a moment of Thomas Edison, the man who started dreaming about electric lights in his boyhood and who didn't give up his dream until he made it come true!

The entire world honors Thomas Edison today. But in Port Huron, Michigan, the cheers will be the loudest, the memories most personal and vivid! Because there Tom Edison lived as a boy, and there the exciting motion picture that depicts the early life of this great American is having its premiere with Mickey Rooney playing the role of "Young Tom Edison"—the first of *two* M-G-M films re-enacting the life of Thomas Edison.

It's the very real story of a typical American boy . . . his pranks and pals, his family and his town! Not quite typical, perhaps, because young Tom was the 'scapegoat' of his community—he forgot to do his sums and tripped into trouble—and spent more time than folks approved down in the cellar dreaming and fussing in his home-made laboratory. But the beginnings of great dreams are here . . . the heart of big ideas . . . the foundation of inventions as wonderful as the phonograph, the electric light, the motion picture and myriad more!

"YOUNG TOM EDISON" will be shown in New York next month . . . to be followed sometime later by "EDISON THE MAN", starring Spencer Tracy.

(Left) To impress the skillful buffoonery of "My Little Chickadee" for the date at the RKO Keith's, Washington, Hardie Meakin used the special cartoon ads and gag copy created by Lou Pollock, Universal eastern ad head, this 105 line on 2 col., representative of the campaign. The "no reserved seat" price panel was inserted by Meakin to stress return to regular policy after the reserved-seat engagement of "Abe Lincoln."



WHISPERS BECOME A SHOUT AS THE SCREEN SHATTERS EVERY PRECEDENT!

WARNER
TOMORROW
LAST TIMES TODAY
Fighting 69th

EDW. G. ROBINSON

in "*Dr. Ehrlich's* MAGIC BULLET"

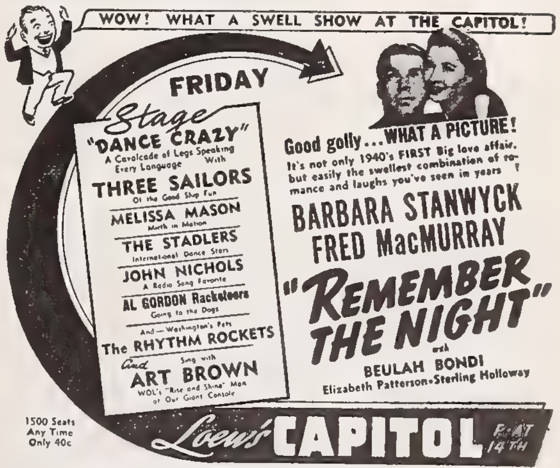
NOT A GANGSTER PICTURE BUT... "...a war on the deadliest public enemies of all!"

RUTH GORDON · OTTO KRUGER · DONALD CRISP
Directed by WILLIAM DIETERLE · A WARNER BROS.-First National Picture
Original Screen Play by John Huston, Heinz Herald and Norman Burnside · From an Idea by Norman Burnside · Music by Max Steiner

(Above) Sky-writing background to indicate the rising public attentions given the "precedent shattering" picture in advance, made up the background of this 105 lines on 3 col., pressbook layout for Howard Waugh's date at the Warner, Memphis, on "Magic Bullets." The "not a gangster picture" pointer was used to disassociate Robinson from his previous crime roles.

▽

(Below) The representative type layouts which aim to identify programs at the Loew's Washington theatres is here illustrated by Ray Bell, in an 80 lines on 3 col., for the combination bill at the Capitol. Stage show panel was placed in the arrow bend to attain visual fluency for quick attention to the coming show.



WOW! WHAT A SWELL SHOW AT THE CAPITOL!

FRIDAY

Stage
"DANCE CRAZY"
A Cavalcade of Legs Speaking Every Language
With
THREE SAILORS
Of the Good Ship Fun
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Mirth in Motion
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International Dance Stars
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A Radio Song Favorite
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The RHYTHM ROCKETS
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ART BROWN
WOL's "Rise and Shine" Man at Our Giant Console

Good golly . . . WHAT A PICTURE!
It's not only 1940's FIRST Big love affair, but easily the swellest combination of romance and laughs you've seen in years!

BARBARA STANWYCK
FRED MacMURRAY
"REMEMBER THE NIGHT"
with
BEULAH BONDI
Elizabeth Patterson • Sterling Holloway

1500 Seats Any Time Only 40c

Loew's CAPITOL F AT 14TH

TODAY Last Times • James Stewart-Margaret Sullavan in, "The Shop Around The Corner" Plus . . . "BARN DANCE" on Stage

YOU ARE INVITED TO JOIN UP

ROBERT HOLLAND
needs no further introduction than our stating he is the son of Sid Holland, one of the most active members and followers of the Round Table and Quigley Awards Competitions. It is beginning to appear that Bob is the veritable chip off the old block. His first position in theatre business was an usher's job and soon after was made manager of the Orpheum in Elkhart, Indiana. Very recently Bob moved to Lockport, New York, and is now the assistant manager of the Palace Theatre there, which house belongs to Schine's Theatres Circuit.

▽

JACK HARRIS
acts as the manager of the Mayfair Theatre in Philadelphia, Pa. He began at this same house when it opened, in 1936, serving as usher and the next year became the assistant. At the demise of the then manager Jack took over and is doing a fine job of work.

▽

STEVE A. COKINS
managing the Parkway Theatre in Chicago, Illinois, has been in showbusiness for fifteen years. He started as an usher, was promoted to chief usher, assistant manager and also did the work of a press agent. During the time vaudeville was in its prime Steve produced a vaudeville unit. Thus, with so much experience, we know he is doing a good job of work at his present spot.

▽

JOHN ESPOSITO
began life in the theatre in 1933 at the Greeley Theatre in New York City. His first job there was that of an usher and then he was promoted to chief usher. He became a doorman next and then was made superintendent. The next position that came his way was an assistant managership and finally he attained the skipper's post. You're close by Round Table headquarters, John, so come and see us.

▽

JACK BRIGHT
acts as the assistant manager at the Granada Theatre, in the metropolitan district of New York City, which house belongs to the Five Boro Theatre Circuit. Jack lays claim to thespain qualities, having entered show business at the early age of nine, appearing in vaudeville with Gus Edwards and his Kiddie Revue. He also worked in movie shorts, on the radio and stage, doing all this before his present activities.

▽

THOMAS W. TURNER
is in showbusiness now for about three years. He started as an usher at the Robinhood Theatre in Grand Haven, Michigan, and then transferred to the Grand, in the same vicinity. A few months later he became the doorman and in the early part of 1939 attained the managerial post at both the Grand and Robinhood houses. The quick step-up easily shows that Tom does his duties well.

Birthday Greetings

Leonard Allen
Stan Andrews
Walter Bennett
Harry Black
Melvin L. Blackledge
George Bronson
Bernard Buchanan
Claude D. Burrows
Mrs. I. C. Byersley
James O'Dell Childers
C. C. Coates
Ralph Cokain
J. C. Combs
Archie Connolly
V. M. Cummings
Samuel Daskalakis
R. W. Eberhard
John Elliott
Eddie Forester
H. B. Fox
Austin Frank
Ralph C. Fretz
Malcolm Gilbert
Saul L. Goldstein
James W. Grantham
Edgar B. Hands
Roy Hanson
Lou S. Hart
Robert Heining
Russell V. Hupp
William W. Johnson
Johnny J. Jones
Martin S. Lane
Harold C. Lee
Perry L. Lessy
W. C. Lewellen
Otis V. Lloyd
Jack Litte
Gene Lutes
John J. Maloney
Robert V. Marchbank
Walter W. Murphy
Bill Nelson
Wilbur Neustein
Bert Nix
Pat Notaro
Roy L. Patterson
J. P. Perry
F. Mallory Pittman
W. Horace Reese
Victor J. Rosen
Joseph Rosenfield
John A. Ryan, Jr.
George T. Rybica
Raymond E. Salisbury
Edward I. Selette
J. Warren Sever
Samuel L. Shafer
Frank B. Sitton
C. Arnold Skelly
Warren A. Slee
Lynn Smith
Ted Smith
Mark Solomon
L. O. Stein
Bernie J. Stone
Earle McArthur Tate
Mrs. Avece T. Waldron
Thomas Wall
Abe P. Werbner
Rodney White
T. H. Whittemore
Ray Williams
I. W. Wyte

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees!

ALBERT J. BLASKO
manages the Jeffrey Theatre in Chicago, Illinois, which belongs to Warner Bros. He started in the music library at the Chicago Theatre, then worked on two trade papers and became advertising manager for Essaness Theatres. He managed the Castle, State and Madison houses in Chicago before locating at his present spot. Please forward contributions for our pages, Albert, so the other members may learn of your doings.

▽

WILLIAM MESSER
is a newcomer to the moving picture industry and although he has been in the theatre for a few months is already ensconced in the manager's seat. Bill is now doing a good job at the Wallins Theatre in Wallins Creek, Kentucky, and we anticipate reports from him regularly on his activities there.

▽

LEONARD ALLEN
began his career in theatrics in 1935 at the Mayfair Theatre in Miami, Florida. He worked up to chief of service and was then promoted to assistant manager of the Rosetta in the same locale. The next move brought Leonard to the Capitol in the same capacity and then he obtained a manager's job at the Biltmore in Miami, from where he now communicates.

▽

FRANK L. WAHLER
started at the State in Auburn, California, about ten years ago by distributing heralds for the theatre. Shortly after he was made an usher, then was appointed assistant manager. His next job was a manager's post, which he secured at the Avenal Theatre, Avenal, Calif., belonging to United California Theatres, Inc., Circuit.

▽

BEN G. TISDALE
started in showbusiness as an operator in 1929 and since then has held many managerial posts at various houses, owned either by other circuits or himself. His territory covered Brantley, Alabama, and Reynolds, Georgia. At the present time Ben is at the Ritz Theatre in Brantley, doing a fine job of work and liking this spot very much. We thank you for the kind sentiments you display for the Round Table, Ben, and hope our ideas continue to be valuable for you.

▽

MAURICE M. MEEK
acts as the assistant manager of the Ellinwood Theatre, a Weber house in Ellinwood, Kansas. Working at this same place for three years Maurice held a number of jobs there, delivering bills, ushering, doing doorman duty. Let us hear from you, Maurice, at not too infrequent intervals, on your activities at the Ellinwood.

▽

LAWRENCE E. WALTER
is the publicity manager at the Logan and Midelburg Theatres in Logan, West Virginia. He began his career when he worked in small sign shops which catered to theatres, then left this job to enter the theatre itself and secured his present spots. Larry likes his position and feels he has a swell future to which to look forward.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel......RKO
Adventure in Diamonds, Mel...........Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel...........Foreign
Alias the Deacon, Com...........Univ
Allegheny Uprising, 006, Mel...........RKO
All at Sea, Com...........Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.......Col
And One Was Beautiful, Mel...........MGM
And So Goodbye, Mel...........RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angel from Texas, An, Mel...........WB
Angels Wash Their Faces, The, 367, Mel..FN
Another Thin Man, 13, Com.-Mel......MGM
Arizona Kid, The, 951, West...........Rep
At Good Old Siwash, Com.-Mel........Para

B

Babes in Arms, 9, Mus.-Com.........MGM
Bachelor Mother, 932, Mel...........RKO
Bad Lands, 933, West...........RKO
Bad Little Angel, 10, Com...........MGM
Balalaika, 17, Mus...........MGM
Barricade, 026, Mel...........20th-Fox
Beau Geste, 3902, Mel...........Para
Behind Prison Gates...........Col
Betrayal, Mel. ....Foreign
Beware Spooks! Com...........Col
Big Guy, The, 4016, Mel...........Univ
Bill of Divorcement, Mel...........RKO
Biscuit Eater, The, Mel...........Para.
Billy the Kid Returns, 851, West.......Rep
Black Friday, Mel...........Univ
Blackmail, 5, Mel...........MGM
Blazing Six Shooters, West...........Col
Blondie Brings Up Baby, Com...........Col.
Blondie on a Budget, Com...........Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com...........20th-Fox
Boy Friend, 943, Com...........20th-Fox
British Intelligence, 416, Mel...........WB
Brivele Der Mamen, A, Mel...........Foreign
Broadway Melody of 1940, 21, Mus.......MGM
Brother Rat and a Baby, 406, Com.......WB
Brother Orchid, Mel...........WB
Buck Benny Rides Again, Com.........Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West...........RKO
Bullets for Rustlers, West...........Col.
Buried Alive, Mel...........Producers

C

Cafe Hostess, Mel...........Col.
Call a Messenger, 4020, Mel...........Univ
Calling All Marines, 912, Mel...........Rep
Calling Philo Vance, 420, Mel...........WB
Captain Fury, Mel...........UA
Career, 930, Mel...........RKO
Castle on the Hudson, Mel...........FN
Cat and the Canary, The, 3909, Mel......Para
Chalked Out, Mel...........FN
Champ, The, Mel...........MGM
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie Chan's Cruise, Mel...........20th-Fox
Charlie McCarthy, Detective, 4011, Com...Univ
Chasing Danger, 941, Mel...........20th-Fox
Chasing Trouble, 3917, Mel...........Mono
Cheyenne Kid, The, West...........Mono
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel...........WB
Chip of the Flying U 4060 West........Univ
Chump at Oxford, Com...........UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Cisco Kid in Chicago, 039, Mel......20th-Fox
Citadel of Silence Mel...........Foreign
City of Chance, 023, Mel...........20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel...........Col
Coast Guard, Mel...........Col
Code of the Secret Service, 374, Mel.......FN
Colorado Sunset, 846, West...........Rep
Come On, George, Com...........Foreign
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel.........FN
Congo Maisie, 19, Mel...........MGM
Conspiracy, 935, Mel...........RKO
Convicted Woman, Mel...........Col
Covered Trailer 915, Com...........Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel...........Mono
Curtain Call, Mel...........RKO

D

Dance with the Devil, Mel.........20th-Fox
Dancing Co-ed, 3, Com...........MGM
Danger Ahead, 3939, Mel...........Mono
Danger Flight, 3816, Mel...........Mono
Danger on Wheels, 4055, Mel...........Univ
Dark Command, The, Mel...........Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West.........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel...........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.......Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel.....Foreign
Desperate Trails, The, 4058, West.......Univ
Destiny, Mel...........Para
Destry Rides Again, 4002, Mel.........Univ
Devil Is an Empress, Mel...........Foreign
Disputed Passage, 3908, Mel...........Para
Dock on the Havel, Mel...........Para
Dr. Cyclops, Mel. (C)...........Para
Dr. Ehrlich's Magic Bullet, Mel..........FN
Dr. Kildare's Girl, Mel...........MGM
Doctor Takes a Wife, The, Com...........Col
Double Alibi, Mel...........Univ
Double Deal, 4034, Mel...........St. Rts
Down Our Alley, Mus.-Com...........Foreign
Down Went McGinty, Mel...........Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...........FN

E

Each Dawn I Die, Mel...........FN
Earl of Chicago, 18, Mel...........MGM
Earthbound, 034, Mel...........20th-Fox
East Side Kids, Mel...........Mono
Edison, the Man, Mel...........MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel...........Para
End of a Day, 9, Mel...........Foreign
Enemy Agent, Mel...........Univ
Enemy Within, The, 3922, Mel..........WB
Englishman's Home, An, Mel.........Foreign
Entente Cordiale, Mel...........Foreign
Escape, The, Mel...........20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, 462, Mel...........FN
Eternally Yours, Mel...........UA
Everybody's Hobby, 376, Com...........FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel...........RKO
Ex Champ, 3010, Mel...........Univ

F

Farmer's Daughter, The, Com..........Para
Fast and Furious, 6, Mel...........MGM
Fatal Hour, 3907, Mel...........Mono
Fifth Avenue Girl, 934, Com...........RKO
Fight for Peace, The, 3831, Mel.......Mono.
Fighting Gringo, 986, West...........RKO
Fighting Mad, 3937, West...........Mono
Fighting 69th, 451, Mel...........FN
First Film Concert, Mus...........Foreign
First Love, 3002, Mus...........Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel...........RKO
Five Little Peppers and How They Grew, Com. ....Col.
Five Little Peppers at Home, Com.......Col
Flight at Midnight, 911, Mel...........Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com...........RKO
Forgotten Girls, Mel...........Rep
Forgotten Woman, The, 3031, Mel.......Univ
40 Little Mothers, Com...........MGM
Four Feathers, Mel. (C)...........UA
Four Wives, 453, Mel...........FN
Framed, 4032, Mel...........Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com...........Para
Frontier Marshal, West...........20th-Fox
Frozen Limits, Com...........Foreign
Fugitive at Large, Mel...........Col
Fugitive from Justice, Mel...........WB
Full Confession, 003, Mel...........RKO

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel...........Para
Ghost Breakers, The, Com.-Mel..........Para
Ghost Comes Home, The, Com...........MGM
Girl and the Gambler, 926, Mel.........RKO
Girl from Mexico, 928, Com.-Mel.......RKO
Girl from Rio, 3825, Mel...........Mono
Girl Must Live, Com...........20th-Fox
Golden Boy, Mel...........Col
Golden Gloves, Mel...........Para
Gold Star Mothers, Mel...........Producers
Gone With the Wind, Mel. (C).......MGM
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.......Col.
Goose Step, Mel...........Producers
Gorilla, The, 944, Com.-Mel........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel...........Para
Granny Get Your Gun, Mel...........WB
Grandpa Goes to Town, Com...........Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel...........Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus...........Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel...........St. Rts.
Hell's Kitchen, 312, Mel...........WB
Henry Goes Arizona, 2, Com...........MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Hero for a Day, 4035, Mel...........Univ
Heroes in Blue, 3919, Mel...........Mono
Hidden Enemy, Mel...........Mono
Hidden Power, Mel...........Col
High School, 028, Com...........20th-Fox
His Girl Friday, Mel...........Col
Hollywood Cavalcade, Mel. (C)......20th-Fox
Honeymoon in Bali, 3904, Com.........Para
Honeymoon Deferred, 4038, Mel.........Univ
Honeymoon's Over, The, 024, Com-Mel. 20th-Fox
Hoots, Mon! Com...........Foreign
House Across the Bay, Mel...........UA
Housekeeper's Daughter, Com...........UA
Housemaster, Com.-Mel...........Foreign
House of Fear, The, 3038, Mel..........Univ
House of Seven Gables, Mel...........Univ
Human Monster, The, Mel...........Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

If I Had My Way, Mus...........Univ
I Met a Murderer, Mel...........Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel...........RKO
In Old Missouri, Com...........Rep
In Old Monterey, 847, West...........Rep
Inside Information, 3039, Mel...........Univ
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel...........UA
Invisible Killer, The, Mel.........Producers
Invisible Man Returns, 4009, Mel......Univ
Invisible Stripes, 408, Mel...........WB
Invitation to Happiness, Com.-Mel.......Para
Irene, Mus. ....RKO
Irish Luck, Mel...........Mono
I Stole a Million, 3007, Mel...........Para
Island of Lost Men, 3848, Mel.........Para
Isle of Destiny, Mel...........RKO
I Take This Woman, 26, Mel..........MGM
It All Came True, Mel...........W.B.
It Could Happen to You, 950, Mel...20th-Fox
It's a Date, Mus.-Com...........Univ
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel. ....Para
Jeepers Creepers, 914, Com...........Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family In Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel...........WB
Judge Hardy and Son, 16, Com.........MGM
Just William, Com. ....Foreign

K

Kansas Terrors, The, 951, West.........Rep.
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel...........WB
King of the Lumberjacks, Mel...........WB
Knights of the Range, West...........Para
Konga, the Wild Stallion, Mel...........Col

L

Lady Dick, Mel. ....FN
Lady of the Tropics, 947, Mel.........MGM
La Immaculada, Mel. ....Foreign
Lambeth Walk, Com...........MGM
La Noche de los Maxas, Mel...........Foreign
Llano Kid, 3913, West...........Para
Last Desire, Mel...........Foreign
Last Express, 3028, Mel...........Univ
Laugh It Off, 4026, Mel...........Univ
Law of the Pampas, 3955, West.........Para
Law of the Texan, West...........Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Legion of Lost Flyers, 4053, Mel.......Univ
Legion of the Lawless, 082, West........RKO
Light of the Western Stars, West.........Para
Light That Failed, The 3921, Mel......Para
Lillian Russell, Mus...............20th-Fox
Lion Has Wings, Mel...................UA
Little Accident, 4019, Com.............Univ
Little Orvie, Com......................RKO
Little Miss Broadway, Mus...........20th-Fox
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, Mus.........................Para
Lone Wolf Strikes, Mel...............Col
Lost on the Western Front, Mel.......Foreign
Lost Squadron, The, 994, Mel...........RKO
Louise, Mus. ....Foreign
Lucky Texan, West.....................Mono

M

Mademoiselle Ma Mere, Com.........Foreign
Mad Empress, The, 420, Mel.............WB
Magnificent Fraud, The, 3847, Mel.......Para
Main Street Lawyer, 905, Mel...........Rep
Ma! He's Making Eyes at Me, Com.....Univ
Maisie, 940, Com.-Mel..................MGM
Man About Town, 3845, Com...........Para
Man from Dakota, 24, Mel.............MGM
Man from Oklahoma, West.........Producers
Man from Montreal, 4054, Mel.........Univ
Man from Rio, West.....................Rep
Man from Sundown, The, West...........Col
Man from Texas, 3865, West...........Mono
Man in the Iron Mask, Mel..............UA
Man They Could Not Hang, The, Mel......Col
Man Who Dared, 375, Mel...............FN
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Marines Fly High, 018, Mel............RKO
Married and in Love, 014, Mel.........RKO
Marseillaise, Mel. ....Foreign
Marshall of Mesa City, 081, West......RKO
Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel...........RKO
Men Without Souls, Mel.................Col
Mercy Plane, Mel...................Producers
Mexican Spitfire, 016, Com.-Mel........RKO
Mickey the Kid, 816, Mel................Rep
Midas Touch, The, Mel...............Foreign
Middle Watch, The, Com..............Foreign
Midnight Limited, Mel. ....Mono
Mikado, The 4044, Mus. (C)............Univ
Millionaire Playboy ....RKO
Million Dollar Legs, 3846, Mel.........Para
Mill on the Floss, Mel..............Foreign
Miracle on Main Street, Mel.............Col
Miracles for Sale, 946, Mel...........MGM
Mirele Efros, Mel. ....Foreign
Missing Evidence, 4028, Mel...........Univ
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com......Col
Mr. Wong in Chinatown, 3807, Mel.....Mono
Money to Burn, 917, Com...............Rep
Mortal Storm, The, Mel................MGM
Mountain Rhythm, 845, West............Rep
Murder on the Yukon, Mel.............Mono
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
My Favorite Wife, Com.................RKO
My Little Chickadee, Com.............Univ
My Son Is Guilty, Mel.................Col
My Son, My Son, Mel...................UA
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel ....WB
Nancy Drew, Trouble Shooter, 324, Mel....WB
Naughty But Nice, 311, Com.-Mel.......WB
Never Say Die, 3832, Com.............Para
New Frontier, 868, West.................Rep
New Moon, Mus.........................MGM
News Is Made at Night, 953, Mel...20th-Fox
Nick Carter, Master Detective, 15, Mel...MGM
Night of Nights, 3912, Mel............Para
90 Degrees South, Mel................Foreign
Night Work, 3849, Com.................Para
Ninotchka, 7, Com......................MGM
No Place to Go, 469, Mel.................FN
Northwest Passage, 25, Mel. (C)......MGM
Nurse Edith Cavell, 001, Mel...........RKO

O

Of Human Bondage, 993, Mel...........RKO
Of Mice and Men, Mel...................UA
Oh, Johnny, How You Can Love, 4021, Mel. ....Univ
Oklahoma Frontier, 4059, West..........Univ
Oklahoma Terror, West.................Mono
Old Maid, The, 452, Mel.................FN
On Borrowed Time, Com.-Mel...........MGM
On Your Toes, 463, Mus.................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com.........Para
One of the Finest, Mel............Producers
1,000,000 B.C., Mel.....................UA
One Wild Night, Mel..............20th-Fox
On the Night of the Fire, Mel.......Foreign
Opened By Mistake, Com...............Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.-Mel.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel................Col
Outside the Three Mile Limit, Mel.......Col
Overland Mail, 3857, West.............Mono
Overland Stage Raiders, West...........Rep
Over the Moon, Mel. (C)................UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Papa's Misadventure, Com............Foreign
Parole Fixer, 3920, Mel................Para
Passport to Alcatraz, Mel...............Col
Phantom Strikes, The, 3923, Mel.......Mono
Pinocchio, Cartoon (C).................RKO
Pioneer Days, 3961, West..............Mono
Pioneers of the Frontier, West..........Col
Pioneers of the West, West..............Rep
Poisoned Pen, Mel...................Foreign
Pride and Prejudice, Com..............MGM
Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel.............Rep
Primrose Path, The, Com.-Mel...........RKO
Proud Valley, The, Mel..............Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C)........................WB

Q

Queen of Destiny, 061 (Mel. (C).......RKO

R

Raffles, Mel. ....UA
Rains Came, The, Mel.............20th-Fox
Rancho Grande, West....................Rep
Range War, 3954, West.................Para
Rasputin, Mel. ....Foreign
Real Glory, The, Mel....................UA
Rebecca, Mel. ....UA
Remember? 11, Com....................MGM
Remember the Night, 3919, Mel........Para
Renegade Trail, 3859, West............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, 464, Mel..............FN
Rhythm of the Rio Grande, West.......Mono
Ride 'Em Cowgirl W1-2 West............GN
Riders of Black River, West.............Col
Riders of Destiny, West...............Mono
Riders of the Frontier, West...........Mono
Riders of Pasco Basin, 4062, West.......Univ
Rio, 4014, Mel. ....Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore Mus..................Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, 3951, West.........Mono
Romantic Mr. Hinklin, Com............RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rovin' Tumbleweeds, 848, West...........Rep
Riders of the Sea, 3910, Mel...........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West.........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West..................Mono
Sailor's Lady, Mel. 20th-Fox
Saint in London, 929, Mel..............RKO
Saint's Double Trouble 021, Mel.........RKO
Saint Strikes Back, 918, Mel...........RKO
Saint Takes Over, The, Mel.............RKO
Sandy Is a Lady, Com..................Univ
Santa Fe Marshal, 3956, West...........Para
Santa Fe Stampede, 863, West..........Rep
Saturday's Children, Com.-Mel............WB
Scandal Sheet, Mel......................Col
Sea Hawk, Mel...........................WB
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret Four, The, 3918, Mel............Mono
Secret of Dr. Kildare, 12, Mel.........MGM
Seventeen, Com. ....Para
She Goes to War, Mel...............St. Rts.
She Married a Cop, Mel.................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, 041, West..........20th-Fox
Shop Around the Corner, 20, Mel.......MGM
Should a Girl Marry? 3830, Mel........Mono
Should Husbands Work? 816, Com.......Rep
Showdown, West. ....Para
Sidewalks of London, 3922, Mel.........Para
6,000 Enemies, 938, Mel...............MGM
Sky Patrol, 3815, Mel..................Mono
Slightly Honorable, Mel..................UA
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel...............Rep
Son of the Navy, Mel...................Mono
Song of the Street, Mel...............Foreign
Sons of the Sea, Mel..................Foreign
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com.............Foreign
South of the Border, 941, West...........Rep
Spellbinder, The, 931, Mel.............RKO
Spy for a Day, Com..................Foreign
Stanley and Livingstone, Mel 20th-Fox
Star Dust, Mel.......................20th-Fox
Star Maker, The, 3851, Mus...........Para
Stars Look Down, The, Mel..........Foreign
Still Water, Com.....................Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.................MGM
Stranger from Texas, The, West...........Col
Stronger Than Desire, Mel..............MGM
Student Nurse, Mel.....................WB
Stunt Pilot, 3814, Mel.................Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel....................RKO
Sun Never Sets, Mel...................Univ
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Swanee River, 017, Mus. (C)........20th-Fox
Sweepstake Winner, Com.................FN
Swift Justice, West.................Producers
Swiss Family Robinson, 019, Mel......RKO

T

Taming of the West, West..............Col
Tarzan Finds a Son, 939, Mel...........MGM
Tear Gas Squad, Mel....................WB
Television Spy, 3907, Mel..............Para
Ten Days in Paris, Mel..............Foreign
Tevya, Mel. ....Foreign
Texas Stagecoach, West..................Col
Texas Renegades, West..............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.............Foreign
They All Come Out, 943, Mel..........MGM
These Glamour Girls, 948, Mel.........MGM
They Asked for It, 3040, Mel............Univ
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel...........Foreign
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel...........Col
Thou Shalt Not Kill, 916, Mel..........Rep
Three Cheers for the Irish, Mel.........FN
Three Sons, 004, Mel...................RKO
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West.............RKO
Tomboy, Mel...........................Mono
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com.................Col
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel........WB
Torrid Zone, Mel........................WB
Torpedo Raider, Mel....................Mono
Torture Ship, Mel..................Producers
Tower of London, 4012, Mel.............Univ
Traitor Spy, Mel.....................Foreign
Trapped in the Sky Mel..................Col
20,000 Men a Year, 013, Mel.......20th-Fox
Tropic Fury, 4052, Mel.................Univ
Two Bright Boys, 4017, Mel............Univ
Two Fisted Rangers, West...............Col
Two's Company, Com.....................UA
Two Girls on Broadway, Mel............MGM
Two Thoroughbreds, 013, West.........RKO
Typhoon, Mel. (C) ....Para

U

U-Boat 29, Mel. ....Col
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars, West. ....Mono
Under-Pup, The, 4010, Mel..............Univ
Unexpected Father, 3008, Com...........Univ
Untamed, Mel. (C).....................Para

V

Vigil in the Night, 007, Mel............RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, Mel.......................WB

W

Wall Street Cowboy, 857, West.........Rep
War Along the Stage Trail, West.......Para
Ware Case, Mel.....................20th-Fox
Waterfront, 325, Mel...................WB
Waterloo Bridge, Mel.............MGM
Way Down South, 947, Mus......... RKO
Way of All Flesh, Mel...................Para
We Are Not Alone, 458, Mel.............FN
We Shall Meet Again, Mel...............WB
Westbound Stage, 3952, West...........Mono
Western Caravan, West..................Col
Westerner, The, Mel.....................UA
West of Carson City, 4061, West........Univ
West of the Divide, West...............Mono
What a Life, 3995, Com.................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel...............Foreign
Winter Carnival, Mel. ....UA
Witness Vanishes, The, 4027, Mel.......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf of New York, 918, Mel.............Rep
Woman Is the Judge, A, Mel.............Col
Woman from Hell, Mel..................Para
Women, The, 1, Com.-Mel.............MGM
Women Without Names, Mel...........Para
World Moves On, The, Mel..............WB
Wyoming Outlaw, 867, West............Rep

Y

You Can't Get Away With Murder, 364, Mel. ....FN
Young As You Feel, 032, Com.....20th-Fox
Young Man's Fancy, Mel.............Foreign
Young Mr. Lincoln, 947, Mel........20th-Fox
Young Tom Edison, Mel.................MGM
Yukon Flight, 3938, Mel................Mono

Z

Zanzibar, Mel..........................Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,39	62	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66	
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Five Little Peppers at Home	Edith Fellows-Dorothy Paterson	Feb. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Man From Sundown, The	Charles Starrett-Iris Meredith-Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2, 39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Charles Starrett-Iris Meredith-Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers		61	
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick			
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†		
Outside the Three Mile Limit	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†		
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
(See "In the Cutting Room," Jan. 27,'40.)				
Texas Stagecoach	Charles Starrett-Iris Meredith			
(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)				
Too Many Husbands	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†		

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Congo Maisie (A) 19	Ann Southern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59; Jan. 27,'40, p. 72.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75,76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful*	Jean Muir-Laraine Day-Robert Cummings-Billie Burke			
Dr. Kildare's Girl	L. Ayres-L. Barrymore-L. Day	Mar. 29,'40†		
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn			
Florian	Robert Young-Helen Gilbert	Mar. 22,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Ganville			
Gone with the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
Ghost Comes Home, The	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†		
Mortal Storm, The*	Margaret Sullavan - James Stewart - Robert Young			
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	Feb. 17,'40
Pride and Prejudice*	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Strange Cargo 23	Clark Gable - Joan Crawford - Peter Lorre - Ian Hunter - Betty Compson	Mar. 1,'40†		
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy			
Waterloo Bridge	Vivien Leigh-Robert Taylor			
Young Tom Edison (G)	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85	Feb. 17,'40

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reyolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids	Dennis Moore-Vince Barnett	Feb. 10,'40†		
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Westbound Stage 3952	Tex Ritter	Dec. 15,'39†	56	
(See "In the Cutting Room," Nov. 11,'39.)				
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Kid, The	Jack Randall-Louise Stanley	Feb. 20,'40†		
Human Monster, The	Bela Lugosi	Mar. 9,'40†		
Midnight Limited	Marjorie Reynolds-John King	Mar. 20,'40†		
Murder on the Yukon	James Newill	Feb. 25,'40†		
Rhythm of the Rio Grande	Tex Ritter-Susan Dale	Mar. 2,'40†		
(See "In the Cutting Room," Feb, 10,'40.)				
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar .30,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 5,'40†		
Torpedo Raider*	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78.)				
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Light That Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Our Neighbors—the Carters (G) 3911	Fay Baniter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†		
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71.)				
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Sante Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 66.)				
At Good Old Siwash	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser			
(See "In the Cutting Room," Dec. 30,'39.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Destiny	B. Rathbone-E. Drew-J. Howard			
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus			
(See "In the Cutting Room," Feb. 10,'40.)				
Farmer's Daughter, The (G)	Martha Raye-Charlie Ruggles	Mar. 25,'40†	*60	Feb. 17,'40
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67	Nov. 11,'39
Ghost Breakers, The*	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning			
(See "In the Cutting Room," Jan. 13,'40.)				
Knights of the Range	Russell Hayden-Jean Parker	Feb. 23,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Read to Singapore	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†		
(See "In the Cutting Room," Dec. 9,'39.)				
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
(See "In the Cutting Room," Jan. 13,'40.)				
Seventeen	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†		
(See "In the Cutting Room," Aug. 19,'39.)				
Showdown	Wm. Boyd-Russell Hayden	May 8,'40†		
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
(See "In the Cutting Room," Sept. 23,'39.)				
War Along the Stage Trail	Wm. Boyd-Russell Hayden			
(See "In the Cutting Room," Jan. 20,'40.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Woman from Hell	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka			
(See "In the Cutting Room," Feb. 10,'40.)				
Women Without Names	Ellen Drew-Robert Paige	Mar. 15,'40†		
(See "In the Cutting Room," Nov. 11,'39.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Minutes Running Time	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Title	Star	Rel. Date	Minutes Running Time	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Swift Justice	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Occ. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S. Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	Jan. 27,'40
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Forgotten Girls	Louise Platt-Donald Woods			
Grandpa Goes to Town*	James, Lucile, Russell Gleason			
In Old Missouri*	Weaver Bros. & Elviry			
Man from Rio*	Roy Rogers-Geo. (Gabby) Hayes			
Pioneers of the West	Three Mesquiteers			
Rancho Grande	G. Autry-S. Burnette-J. Storey			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Ellers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 30,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Marines Fly High 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68	
(See "In the Cutting Room," Dec. 30,'39.)				
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,'39
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders—Shirley Grey	June 30,'39	72	July 1,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68	Jan. 20,'40
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39	64	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91	Feb. 3,'40
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson-E. E. Horton-Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 9,'40†	*96	Feb. 10,'40
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinios (G) 009	R. Massey-R. Gordon-M. Howard		110	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Curtain Call	B. Read-J. Archer-H. Vinson	Apr. 26,'40†		
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83	
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†		
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Pinocchio (G)	Disney Feature Cartoon	Feb. 23,'40†	*85	Feb. 3,'40
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Romantic Mr. Hinklin	Lucille Ball-James Ellison			
Saint Takes Over, The*	George Sanders-Wendy Barrie			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39	72	May 13,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	58	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Old New York (G) 041	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86	Dec. 23,'39
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59	Feb. 3,'40
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Helen Ericson	Mar. 22,'40†	83	Jan. 27,'40
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 15,'40†	*66	Feb. 10,'40
Charlie Chan's Cruise	Sidney Toler-Marjorie Weaver			
Cisco Kid in Chicago 039	Cesar Romero-Jean Rogers	Apr. 12,'40†		
Dance with the Devil	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Earthbound 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	*75	Feb. 17,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 1,'40†	128	Jan. 27,'40
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	Apr. 5,'40†		
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Star Dust	Linda Darnell-John Payne-Mary Beth Hughes-Roland Young	Apr. 1,'40†		
They Came by Night 033	Will Fyffe	Feb. 23,'40†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Chump at Oxford	Laurel and Hardy	Feb. 16,'40†	63	
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
(See "In the Cutting Room," Dec. 2,'39.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lilian Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Gray-Constance Moore	May 19,'39	72	May 20,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	
(See "In the Cutting Room," Dec. 9,'39.)				
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Montreal 4054	R. Arlen-A. Devine A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
My Little Chickadee (A)	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	*83	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
They Asked for It (G) 3040	Michael Whalen-Joy Hodges	May 26,'39	61	July 15,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p.65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	Apr. 5,'40†		
Black Friday	Boris Karloff-Bela Lugosi			
(See "In the Cutting Room," Feb. 10,'40.)				
Double Alibi 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†		
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
Enemy Agent	Richard Cromwell-Helen Vinson	Apr. 19,'40		
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See 'In the Cutting Room," Nov. 18,'39.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
If I Had My Way	Bing Crosby-Gloria-Jean	Apr. 26,'40†		
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
Ma! He's Making Eyes at Me	Tom Brown-Constance Moore	Mar. 15,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	Apr. 12,'40†		
Zanzibar	Lola Lane-James Craig	Mar. 8,'40†		
(See "Rigadoon," "In the Cutting Room," Jan. 13,'40.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 17,'40†		
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100	Feb. 10,'40
Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore-Thomas Mitchell-Peter Lorre-Alan Hale	Mar. 16,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Rat and a Baby (G) 406	Wayne Morris - Jane Bryan - R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71.)				
Dead End Kids on Dress Parade (G)	Dead End Kinds-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis-Charles Boyer-Jeffrey Lynn-Virginia Weidler			
Angel from Texas, An*	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72	Apr. 22,.'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robsen - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Torrid Zone*	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Mar. 23,'40†		
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley	International		*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Brivele Der Mamen	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39	106	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise* (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Proud Valley, The* (A)	Paul Robeson	ABFD			
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spy for a Day* (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Stars Look Down, The*	Michael Redgrave	Grand National		103	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73	Nov. 4,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewd; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
A Plumbing We Will Go 1406 (3 Stooges)	Apr. 19,'40†	2 rls.
Awful Goof, The, 1427 Charley Chase Andy Clyde	Dec. 22,'39†	17
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39†	18
Heckler, The (2-10-40) 1430 Charley Chase	Feb. 16,'40†	17
Mr. Clyde Goes to Broadway 1429 Andy Clyde	Feb. 2,'40†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing But Pleasure 1428. Buster Keaton	Jan. 5,'40†	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oh, You Nazty Spy 1404 (3 Stooges)	Jan. 19,'40†	18
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pardon My Berth Marks 1431 Buster Keaton	Mar. 22,'40†	2 rls.
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Mar. 8,'40†	18
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18

CINESCOPES

Title	Rel. Date	Min.
Threads of a Nation, The (2-10-40) 1972	Jan. 19,'40†	11
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	9

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508	Mar. 15,'40†	1 rl.
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Greyhound and the Rabbit 1509	Apr. 19,'40†	1 rl.
Happy Tots' Expedition 1507	Feb. 9,'40†	6½
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18.'39†	7
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Dec. 22,'39†	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Jan. 26,'40†	1 rl.
Sojourn in India 9555	July 7,'39	9½
Unveiling Algeria 1556	Mar. 1,'40†	1 rl.

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 (4-2-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10
(New Series)		
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 (2-10-40) 1655 (Gypsy Songs)	Dec. 29,'39†	10
No. 6 1656	Mar. 8,'40†	1 rl.
No. 7 1657	Apr. 19,'40†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	6
Little Lost Sheep 1751	Oct. 6,'39†	7
Practice Makes Perfect 1753	Apr. 5,'40†	6

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	6
Worm's Eye View, A (5-20'39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10
(New Series)		
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	10
No. 4 1854	Jan. 1,'40†	10
No. 5 1855	Feb. 23,'40†	1 rl.
No. 6 1856	Mar. 29,'40†	1 rl.
No. 7 1857	May 3,'40†	1 rl.

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1804	Feb. 22,'40†	1 rl.
Jai Alai (1-6-40) 1802	Nov. 30,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Rough House Fiesta 1805	Mar. 8,'40†	1 rl.
Skiing Technique 1803	Jan. 19,'40†	1 rl.
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10
1939-40		
(Smithsonian Institution)		
No. 1 (11-25-39) 1991	Oct. 20,'39†	10½
No. 2 1991	Dec. 8,'39†	1 rl.
No. 3 1903 (Federal Bureau of Investigation)	Feb. 9,'40†	2 rls.

MGM

CARTOONS

(Color)

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) (W-887)	June 10,'39	9
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	7
Bookworm, The (9-16-39) W-889	Aug. 26,'39	9
Puss Gets the Boot W-84	Feb. 10,'40†	1 rl.
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40†	8
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81	Dec. 9,'39†	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish (1-27-40) P-1 Neil Hamilton-Lynn Carver	Dec. 23,'39†	20
No. 27—Know Your Money (2-3-40) P-2 Dennis Morgan-Noel Madison	Jan. 27,'40†	21

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	11
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Night Descends on Treasure Island T-57	Jan. 20,'40†	8
Old Natchez (2-10-40) T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Seattle, Gateway to Northwest T-58	Feb. 17,'40†	9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes (1-20-40) M-75 G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec. 30,'39†	11
Old South, The (2-3-40) M-77	Jan. 20,'40†	11
Prophet Without Honor (6-17-39) M-879) Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 Sally Paine-Mary Treen (Sepia)	Jan. 6,'40†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40†	11
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2 39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Main the Right (1-27-40) S-104	Jan. 13,'40†	10
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
What's Your I. Q.? S-105	Feb. 8,'40†	8

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Home Movie F-144	Feb. 17,'40†	7
How to Eat (7-8-39) F-958	June 10,'39	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Little Lambkin C9-2	Feb. 2,'40†	1 rl.
Small Fry (5-638) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile (1-6-40) K9-3	Nov. 10,'39†	10
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl.
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 9,'40†	1 rl.
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39†	11
Here's Hal (1-6-40) A9-4	Nov. 24,'39†	10
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl.
Moments of Charm of 1940 (10-4-39) A9-2 Phil Spitalny & Girl Or.	Oct. 13,'39†	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov. 17,'39†	11
Breaking the News (9-2-39) J8-12	Aug. 25.'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Sugar Wind (2-3-40) V8-5	Jan. 19,'40†	10
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39†	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 10—P8-10	May 5,'39	1 rl.
No. 11—6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) E 8-8 (Special)	Apr. 7,'39	22
Females is Fickle E9-3	Feb. 23,'40†	1 rl.
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11

1939-40

Title	Rel. Date	Min.
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10
No. 3—(1-20-40) J9-3		10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Day Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts (1-27-40) R9-6	Dec. 8,'39†	10
No. 71—Bowling Skill (2-3-40) R9-7	Jan. 26,'40†	10

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept. 29,'39†	1 rl.
Merry Wives of Windsor... (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39†	18

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—(2-3-40) L9-3	Jan. 19,'40†	10

RKO RADIO

LEON ERROL COMEDIES

Tile	Rel. Date	Min.
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Slightly at Sea	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—(1-6-40) 04,204	Dec. 1,'39†	11
No. 5—(2-3-40) 04,205	Dec. 29,'39†	10
No. 6—(2-3-40) 04,206	Jan. 26,'40†	11

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18

1939-40

Title	Rel. Date	Min.
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17
No. 6—Republic of Finland, The (1-20-40)	Jan. 19,'40†	18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11

PATHE NEWS

Released twice a week

PATHE REVIEWS

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	18
Coat Tails 03,202	Nov. 17,'39†	18
Goodness a Ghost 03,205	July 5,'40†	2 rls.
Marriage Go-Round 93,204	July 28,'39	18
Twinpuplets 03,204	Apr. 12,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandits and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,39†	18
Sagebrush Serenade 93,504	June 6,39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	9
Navajo Land (2-3-40)	Mar. 1,'40†	10
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Television (5-6-39) 94,609	May 5,'39	9
Siege 04,608	Mar. 29,'40†	1 rl.
Swinguette (7-15-39)	May 26,'39	8
Vacation Diary (2-10-40) 04,606	Feb. 2,'40†	9
West Wall (1-6-40) 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoo ((8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Aquapoise (2-3-40) 04,306	Jan. 19,'40†	9
Court Favorites 04,307	Feb. 16,'40†	1 rl.
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39	1 rl.
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Billposters, The 04,105	Apr, 9,'40†	1 rl.
Day in a Dog's Life 04,109	July 12,'40†	1 rl.
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Date 04,106	May 10,'40†	1 rl.
Donald's Dog Laundry 04,103	Mar. 8,'40†	1 rl.
Donald's Outboard Motor 04,107	May 31,'40†	1 rl.
Donald's Vacation 04,108	June 21,'40	1 rl.
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Magician Mickey 04,110	Aug. 2,'40†	1 rl.
Officer Duck 04,101	Sept. 22,'39†	8
Riverter 04,102	Feb. 16,'40†	1 rl.
Sea Scout 94,115	June 30,'39	8
Tugboat Mickey 04,104	Mar. 29,'40†	1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sand Hogs 9205	May 12,'39	10
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11

FASHIONS (In Color)

Title	Rel Date	Min.
Fashion Forecast, No. 4 9604	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 (2-10-40) 0602	Dec. 22,'39†	10

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10

LEW LEHR

Title	Rel. Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	11
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Evergreen Empire The (10-21-39) 0102	Oct. 13,'39†	11
Good Neighbors 9106	May 26,'39	11
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Tempest Over Tunis 9107	June 9,'39	11

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	7
Cuckoo Bird, The 9511	Apr. 7,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Harvest Time 0556 (color)	Feb. 9,'40†	1 rl.
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Nick's Coffee Pot 9513	May 19,'39	7
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39	7
Two Headed Giant .. (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Following the Hounds (2-10-40) (color)	Mar. 1,'40†	10
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Jan. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Lebanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	9½
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.
No. 73—4358	Feb. 26,'40†	1 rl.
No. 74—4359	Mar. 18,'40†	1 rl.
No. 75—4360	Apr. 8,'40†	1 rl.
No. 76—4361	Apr. 29,'40†	1 rl.
LANTZ CARTUNES		
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Silly Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffys Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7
LANTZ COLORED CARTUNES		
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Kitten Mittens 4266	Feb. 12,'40†	1 rl.
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9
Tom Thumb, Jr. 4267	Mar. 4,'40†	1 rl.
MENTONE MUSICAL COMEDIES		
Gals and Gallons (6-3-39) 3232	July 12,'39	17½
East and Dumke		
Pharmacy Frolics (5-20-39) 3230	May 17,'39	18
Three Playboys		
Swing Sanitarium (5-20-39) 3231	June 14,'39	18
Dorothy Stone-Chas. Collins		
With Best Dishes (6-3-39) 3233	Aug. 9,'39	17
Charles Kemper		
SPECIAL		
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20
STRANGER THAN FICTION SERIES		
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty (1-6-40) 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 18,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.
No. 73—Novelty 4378	Feb. 19,'40†	2 rls.
No. 74—Novelty 4379	Mar. 11,'40	1 rl.
No. 75—Novelty 4380	Apr. 1,'40†	1 rl.
No. 76—Novelty 4381	Apr. 15,'40†	1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221	Sept. 6,'39†	17
Pinky Tomlin-Joy Hodges		
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
International Revels 4227	Mar. 13,'40†	2 rls.
Wm. G. Sabbot		
Rhumba Land (1-6-40) 4223	Nov. 15,'39	18
Wini Shaw		
Rhythm Jamboree 4225	Jan. 17,'40†	2 rls.
Judy Starr		
Snow Follies (1-6-40) 4224	Dec. 13,'39†	18
Lillian Roth		
Swing Hotel (10-14-39) 4222	Oct. 18,'39†	18
Wini Shaw		

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Seeing Spots 4026	Apr. 29,'39	2 rls.
Duke McHale		
You're Next to Closing 4027	May 13,'39	2 rls.
Cross and Dunn		
Broadway Buckaroo (6-17-39) 4028	June 3,'39	20
Red Skeleton		
Quiet Please (5-27-39) 4006	July 1,'39	20
Fritz Feld. (Color)		
Wardrobe Girl 4029	June 17,'39	
Ginger Manners		
A Swing Opera 4030	July 22,'39	2 rls.
Tess Gardella		
Seeing Red (8-26-39)4018	Aug. 26,'39	20
Red Skeleton		
Slapsie Maxie (9-16-39) 5303	Sept. 10,'39†	17
Maxie Rosenbloom		
Ride, Cowboy, Ride (10-21-39) 4008	Sept. 9,'39	20
Dennis Morgan		
Ice Frolic (10-14-39) 5102	Oct. 28,'39†	20
Eleanor Gardner		
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) 5002	Nov. 25,'39†	15
John Payne		
Remember When (9-16-39) 5101	Jan. 20,'40†	20
Eaton Boys		
One for the Book (1-6-40) 5105	Feb. 3,'40†	20
Betty Hutton		
COLOR PARADE		
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.
New Horizons (1-13-40) 5104	Jan. 6,'40†	10
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Sons of Liberty (3-25-39) 4005	May 20,'39	20
Claude Rains		
Bill of Rights (9-16-39) 4007	Aug. 19,'39†	20
Moroni Olson		
Monroe Doctrine (10-28-39) 5001	Oct. 14,'39†	16
Charles Waldron		
Old Hickory (1-6-40) 5003	Dec. 23,'39†	17
Hugh Sothern		
Teddy the Rough Rider (2-10-40) 5004	Feb. 24,'40†	19
Sydney Blackmer		
LOONEY TUNES		
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec. 16,'39†	7
No. 80—Porky's Last Stand 5607	Jan. 6,'40†	1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan. 27,'40†	7
MELODY MASTERS		
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 28,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb. 17,'40†	10
MERRIE MELODIES (In Color)		
No. 81—Thugs with Dirty Mugs 4517	May 6 '39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 2,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec. 16,'39†	7
No. 99—The Curious Puppy 5309	Dec. 30,'39†	1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan. 13,'40†	1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan. 27,'40†	7
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug. 19,'39	1 rl.
VITAPHONE VARIETIES		
Dean of the Pasteboards (5-27-39) 4910	May 27,'39	10
Luis Zingone		
Right Way, The (6-17-39) 4908	July 1,'39	9
Irene Rich		
Witness Trouble 4911	July 29,'39	1 rl.
Grouch Club		
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701	Sept. 9,'39†	9
Grouch Club		
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty-(11-4-39)	Jan. 13,'40†	9
Mr. & Mrs. Jesse Crawford		

OTHER PRODUCT

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-13-40)		11
BRITISH		
Border Collie (8-12-39)		
CENTRAL		
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10
ENNIS		
Memory Lingers On, The (8-5-39)		10
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10
G. P. O.		
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER INTERNATIONAL		
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.
PARAMOUNT BRITISH		
'Arf a Mo' Hitler (10-28-39)		28
PATHE COMMERCIAL		
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		8
SPECTATOR-DENNING		
Point of View (6-3-39)		
U. S. FOREST SERVICE		
4,000 Gifts of the Forest (8-26-39)		2 rls.
WORLD		
City, The (5-20-39)		44
YORKE		
Couriers of the Nation (12-9-39)		17
Ninth States, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39)	July 21,'39	
Bill Elliott-Iris Meredith		
Shadow, The (1-13-40) 1140	Nov. 24,'39†	2 rls. (each)
Victor Jory-Veda Ann Borg		(1 episode 31 min.)
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871	June 10,'39	18
Charles Quigley-Herman Brix		(each)
Dick Tracy's G-Men (8-19-39) 872	Sept. 2,'39	
(15 episodes)		(1st episode 29 min.)
Ralph Byrd		
Drums of Fu Manchu	Mar. 15,'40†	
Henry Brandon-Luana Walters		
(15 episodes)		
Zorro's Fighting Legion (12-2-39) 873	Dec. 16,'39	18
		(1st episode 30 min.)
Reed Hadley		(each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe 4881-92	Apr. 9,'40†	
Larry (Buster) Crabbe		
Green Hornet, The (12-2-39) 4781-93	Jan. 9,'40†	21
Gordon Jones-Anne Nagel		(each)
(13 episodes)		
Oregon Trail, The (5-20-39) 4581-95	July 4,'39†	21
John Mack Brown-Louise Stanley		(each)
(15 episodes)		
Phantom Creeps, The (9-2-39) 4681-92	Oct. 17,'39†	21
Bela Lugosi-Dorothy Arnold		(each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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THEATRE FOR SALE IN SMALL TOWN. Box 512, Kountze, Tex.

WILL PAY CASH FOR SMALL TOWN THEatre, New England. BOX 1250, MOTION PICTURE HERALD.

THE SOUTH. FACTORIES, CHEAP POWER. The greatest opportunities in the motion picture business are here. Let us promote a theatre for you in this glorious land. FRANK DOWLER COMPANY, Chattanooga, Tenn.

FOR SALE, MODERN SMALL TOWN THEAtre, southwestern Ohio. Favorable lease. BOX 1244, MOTION PICTURE HERALD.

EXCELLENT OPPORTUNITY TO OPEN MOVIE theatre. Splendidly located building available for neighborhood theatre in growing city of 30,000. For further information write W. C. MACFADDEN, 423 Eighth St., S., Fargo, N. D.

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PAYMENTS UP TO THREE YEARS ON THEAtre equipment at S.O.S.! Buy projectors, lamps, chairs, whatever's needed now—pay later. Write S. O. S. CINEMA SUPPLY CORP., New York City.

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TWO SIMPLEX MACHINES, LOW-INTENSITY lamps, rectifiers, RCA sound $750. WALLACE, 411 West 45th St., New York City.

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

YOU CAN RESEAT NOW AT PRICES FITTING your purse! Thousands of reconditioned veneer and upholstered seats to choose from, 75c up. S. O. S. CINEMA SUPPLY CORP., New York City.

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HAVE GOOD SITE TO BUILD THEATRE IN Long Island town of 5,000. Can draw from surrounding towns. Swell beach and summer resort. Want partner with capital to help construction and equipping on long lease. BOX 1249A, MOTION PICTURE HERALD.

FOR SALE—UNUSUAL OPPORTUNITY. Southern theatre business, population 3,000 trade territory 15,000 within twenty minutes. No competition $10,500. 75% cash, balance monthly three years. Long lease, option purchase real estate. BOX 1248, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

WORLD-WIDE SUPREMACY

NINE out of the Ten Best Pictures chosen in the *Film Daily's* 1939 critics' poll were made on Eastman Negative Films. Two of the Ten Best Pictures were made in England, and both were on Eastman—striking evidence of the world-wide recognition of this film's excellence. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

NINE OF THE "TEN BEST" ON EASTMAN NEGATIVE

Once the drum-roll was the signal that something BIG was going on....

Advertising is the drum-roll of TODAY!

Something big IS going on... and the Prize Baby is behind it!

Some of the finest advertising and exploitation brains in this business are now listed under one banner . . . the NATIONAL SCREEN banner.

They work in co-operation with the producers of your pictures to give you Lobby Displays . . . Accessories . . . Trailers which cram every last ounce of selling power into those products . . . made available to you through one great distribution system . . . *NATIONAL SCREEN SERVICE . . . Best Ticket Seller in the Business!*

Something Big is Going on!

NATIONAL Screen SERVICE

NATIONAL Screen ACCESSORIES

ADVERTISING ACCESSORIES, inc.

MOTION PICTURE HERALD

Threat in Neely Bill and effort to reduce volume of "B" product help bring 40 pictures from independent producers to large companies » » » How "Wind" affects schedules and playing time » » » Studios and unions wagelocked while "Four A's" moves into action to bring all film stage-show performers into variety artists guild » » » U. S. gets majors' answers in anti-trust suit; New independent action is filed, another is threatened » » » Million dollar circuit of 500 theatres showing 16 mm. films is projected for China » » » Allied States picks Chicago for national convention » » » » »

VOL. 138, NO. 8 FEBRUARY 24, 1940

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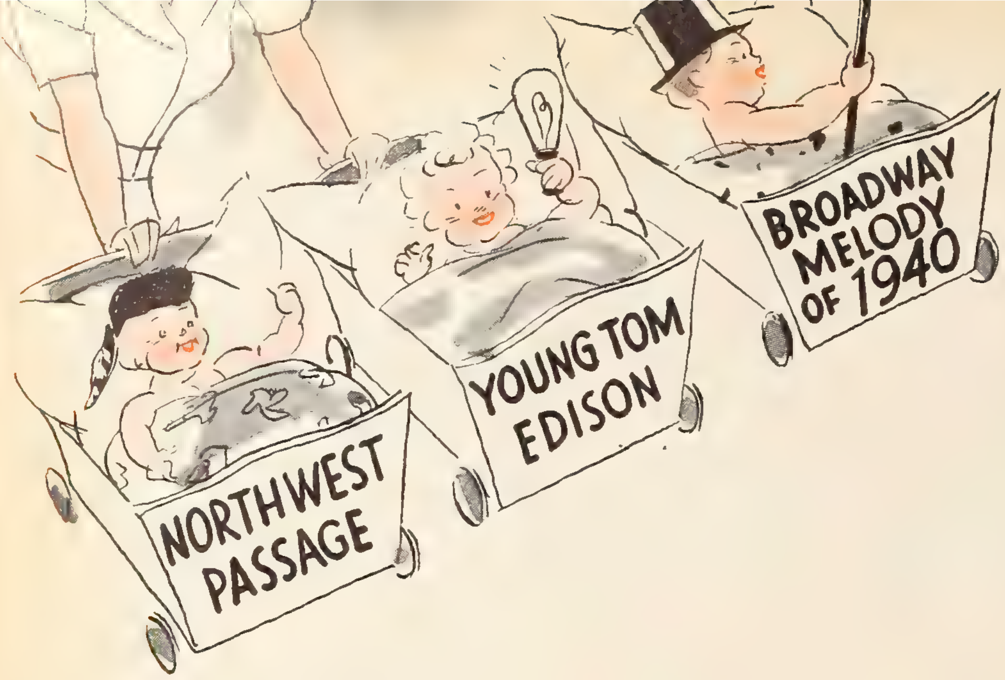

NORTHWEST PASSAGE
YOUNG TOM EDISON
BROADWAY MELODY OF 1940

LEO

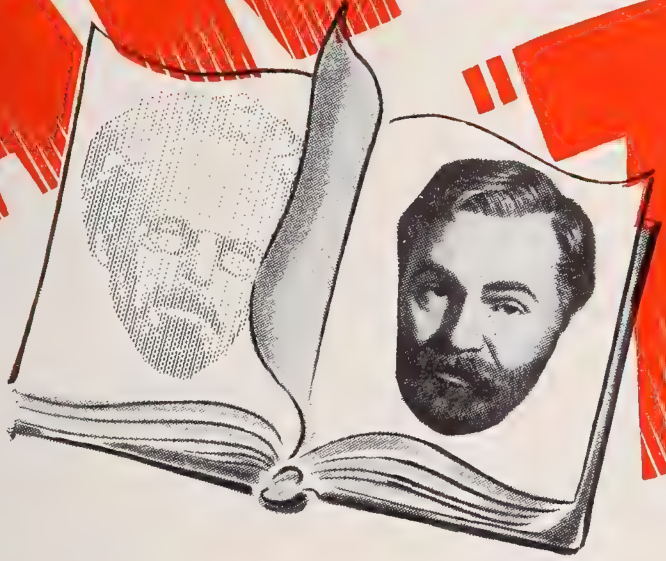
proud papa of a

TRIO

of Great New Hits!

Advertised to the nation in magazines and newspapers! They're waiting!

IT'S ANOTHER "ZOLA"!



MAKE WAY TODAY!

There's no end to the raves! Here's a quick flash of the latest! Play them in your ads, on your front, in your lobby! It's great campaign material...and great *showmanship!*

"Advance talk is that it's a walloping hit. New Yorchids to Robinson's excellent acting!" *says* **WALTER WINCHELL**

"Edward G. Robinson's is a truly great performance!" *says* **PAUL MUNI**

"Robinson hits the bull's-eye for an Academy Award!" *says* **ED SULLIVAN**

"Greatest performance Robinson has ever given!" *says* **SIDNEY SKOLSKY**

"It is an even greater motion picture than 'The Story of Louis Pasteur'!" *says* **LOUELLA PARSONS**

"It's the most compelling movie ever made!" *says* **JIMMIE FIDLER**

"Edward G. Robinson's performance should make audiences everywhere stand up and cheer!" *says* **BETTE DAVIS**

"Edward G. Robinson is terrific! As important a performance as I ever have seen!" *says* **JOHN GARFIELD**

"Everyone who admires superb acting should see 'The Story of Dr. Ehrlich's Magic Bullet'!" *says* **MERLE OBERON**

NEXT PAGE, PLEASE.

news for showmen...

WB
MARK OF SHOWMANSHIP

"IT ADDS
TO THE
STAND

EDW. G. ROBINSON

in

"The Story of

DR. EHRLICH'S MAGIC BULLET"

with

RUTH GORDON • OTTO KRUGER • DONALD CRISP

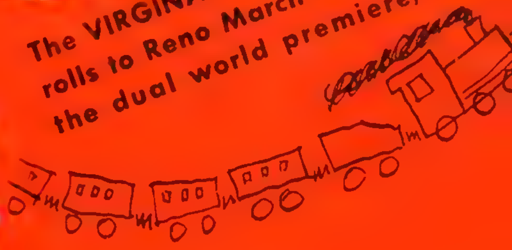
Directed by WM. DIETERLE

Original Screen Play by John Huston, Heinz Herald and Norman Burnside
From an Idea by Norman Burnside • Music by Max Steiner

EW LAURELS
ARNER BROS.
RD!" –Film Daily

Bigger than 'Dodge City'!
ERROL
FLYNN
and
MIRIAM
HOPKINS
in
"VIRGINIA CITY"
with
Randolph **SCOTT**
Humphrey **BOGART**
FRANK McHUGH · ALAN HALE
GUINN 'BIG BOY' WILLIAMS

The VIRGINA CITY SPECIAL
rolls to Reno March 16 (for
the dual world premiere)



JOHN *(Mm-m-m-m)* ANN
GARFIELD · SHERIDAN
PAT
O'BRIEN
"CASTLE *on the* **HUDSON"**
BURGESS MEREDITH
HENRY O'NEILL · JEROME COWAN · GUINN "BIG BOY" WILLIAMS · JOHN LITEL

omance of the year!
ERLE **OBERON**
EORGE **BRENT**
in
TIL WE MEET AGAIN"
with
Pat **O'BRIEN**
Geraldine **FITZGERALD**
BINNIE BARNES · FRANK McHUGH

ORDER MORE LAURELS, MEN!
ALL THESE FROM WARNERS FROM NOW THRU MARCH
(and 'DR. EHRLICH' besides)!

It's Mmnificent!
HREE CHEERS FOR THE IRISH"
Starring
cilla **LANE** · Thomas **MITCHELL**
with Dennis **MORGAN**
Alan **HALE**
VIRGINIA GREY · IRENE HERVEY · WILLIAM LUNDIGAN

Something new (a la '4 Daughters'!)
JOHN **GARFIELD**
ANNE **SHIRLEY**
in
"SATURDAY'S CHILDREN"
with
CLAUDE RAINS
ROSCOE KARNS · LEE PATRICK
DENNIE MOORE

THIS ONE'S FOR THE
365 HOLDOVERS ON
FIGHTING 69TH

WB
MARK OF SHOWMANSHIP

JACK L. WARNER
In Charge of Production

HAL B. WALLIS
Executive Producer

EXTENDED PLAY TIME FOR 311 PRE-RELEASE ENGAGEMENTS OF "THE GRAPES OF WRATH"!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 138, No. 8

February 24, 1940

"WIND" *and* RIPPLES

WIDE spreading ripples of impress are running across the motion picture from the impact of "Gone With the Wind". It was inevitable that there should be effect and after-effect in this sensitive and continuously readjusting industry, with the tossing in of this unprecedented product with its qualities of displacement in terms of time and dollars.

The first question which most concerned showmen, in all branches of the industry, was about what the public would do about it. That seems answered now, with the public paying for it—and, remarkably enough, return engagements being booked.

The next question, about what the effects and consequences of the impact are to be within the business of making and purveying pictures, is just now finding expression. The most immediate consequences have become apparent, variously in various territories, with the readjustments of release schedules, subsequent runs and related matters, where extended runs of this triple length picture have so absorbed playing time. The pattern of reaction and readjustment is necessarily shaped according to distribution conditions and schedules in each region.

Yet to be discovered statistically, too, is the much debated question as to whether the consequence of the "Wind" project will be to draw to that picture a lion's share of a fixed national picture dollar, or if, as may be so, the effect is to increase that amusement expenditure in behalf of the screen in general. In the few situations where indicative figures can be had at this date there is evidence that the competitive pictures have enjoyed apparent increases.

Turning back to the first such impact upon the art and industry in the arrival of "The Birth of a Nation", the picture which decided that "feature" was to have its way over "program", it was clear enough that new customers were being won. But the situation is far from parallel. "The Birth of a Nation" went to the public in the many still surviving and flourishing legitimate stage houses of the metropolitan centers and the many roadshow houses of "the sticks". The picture theatres were substantially unaffected at the time. They still played for a dime and got the dime audience.

Today's super-picture, however, comes into the movie theatre and this time the issue between "feature" and "program" is in the home of the program, which has to make room.

* * *

ONE of our statistically inclined executives has made a calculation that "Gone with the Wind" is just seven times an "A" picture in terms of effect on playing time and in apparent gross. It has, for instance, taken the place approximately of seven typical "A" pictures in its Capitol theatre run in New York. Its known performance in a representative first-run house in a typical eastern city, at its advanced prices, has grossed seven times the average for that house. The national gross to date is calculated at $9,000,000; the forecast now is for a final gross in the order of seventeen to eighteen millions. But there the seven factor stops. The cost was somewhere in the region of typical totals for only three or four "A" pictures.

△ △ △

THE Hollywood producers controversy about who is to have Benjamin Franklin as a subject would seem to be susceptible of a ready compromise. Why not cut Mr. Franklin into two parts. We have had two pieces of Abraham Lincoln, and M-G-M has sawed Thomas A. Edison's career in two. There's enough of the sage of Philadelphia to make several portions.

△ △ △

CLASSIC DECLINE

THERE is ironic coincidence in the fact that within the same twelve-month the Long Island estate of the late Mr. Otto Kahn should be taken over by New York street sweepers association, and that the Metropolitan Opera, to which he gave so much prideful attention, should toss aside the social monopoly of the Diamond Horseshoe with a beckoning to any one with the price, and a drive to be "the People's Opera."

Stripped of its tiara of social pretentiousness, opera will be indeed put to the test of its intrinsic merits as entertainment. It has been obvious enough down the history of the entertainment arts that it has been the tiara that sold opera.

It is most certain that if champagne was abundant at ten cens a seidel, beer would outsell it.

Opera owes its origins to the endeavours of the days when there were no media but people and voices, no other tools of expression. It has survived by subsidy, royal patronage. It stands in the world of entertainment about as a show horse does to transportation. It's just a reminiscence.

WHILE some patriots of the metropolis are looking about for a million or two to save the Metropolitan opera for New York, out in Shelbyville, a Missouri village, the merchants have subscribed to a syndicate to build an eight thousand dollar motion picture theatre. Their project is to keep trade at home that now goes eight miles away where there's a movie show. Now they will be learning about zoning and protection.

△ △ △

DESPITE the welter of radio oratory and the profusion of talk in pictures, the lecture business is on the upturn. It is just possible the public has had so much free speech it has decided to see if there is some worth paying for.

△ △ △

SILVERMINE notes: The first flight of northbound mallards are pausing with much profane quacking on the icy waters of our Tinker's Dam. They make intimations that there is to be another spring. The house is knee deep in the seasonal fiction of the seedsmen's literature. The Shirley Temple, Mary Pickford and Gloria Swanson gladiolus are still listed, all less costly. We are still looking for a Mickey dahlia and a Louella violet.

—*Terry Ramsaye*

This Week
in the News

Nickel Arcades

LONG HELD VISIONS of a circuit of "cocktail lounge" movies in thousands of bars and grilles, clubs and cafeterias from coast to coast began Wednesday to assume the tangible when James Roosevelt, eldest son of the President and producer for United Artists, agreed to produce short subjects for automatic projectors, under a contract signed in Hollywood this week between "Jimmy's" new Globe (UA feature) Productions and Mills Novelty Company, reputedly the largest distributor and manufacturer of automatic entertainment machines in the U. S. A., principally the nickel-in-the-slot music machines.

Thus does the motion picture return to the scene of its beginnings, in a nickel arcade, at Edison's Kinetoscope Parlor, 1155 Broadway, New York, in the "Roarin' Twenties," and to the scenes of its first expansions, at the "penny arcade" movie emporiums of William Fox, in Williamsburg; Marcus Loew, at 125th Street, and Adolph Zukor, on East 14th Street, all located in New York.

James Roosevelt agrees to produce one short subject each week, in sound, at his United Artists Studio headquarters in Hollywood, using both 16mm and 35mm widths for the reported 100,000 movie-slot-machines that will dot the country from Coast to Coast and Lakes to Golf.

The average length of the pictures will be two-and-a-half to three minutes, but footage will vary in accordance with the performance requirements of individual subjects. Sources and types of subjects were not disclosed.

Wednesday's agreement also provides for the immediate incorporation of a separate company to be owned jointly by "J. R.'s" Globe Productions and Mills Novelty. This company will buy or lease the machines from Mills, and will service them with films and mechanically.

Previous discussions in print, and otherwise, concerning "cocktail lounge" circuits, brought outbursts from exhibitors fearful of competition and from unions which did not relish the idea of motion picture film running through any type of projector without a union projectionist present for the proceedings.

Chicago police on Wednesday started to halt the showing of 16mm sound pictures in taverns, claiming saloon keepers did not have film permits. Local breweries were supplying equipment and films, usually fight films or travelogues. About 25 saloons have been using free film shows to attract business.

Jimmy's "Pot o' Gold"

JAMES ROOSEVELT will make his bow as a motion picture producer with a subject that is at present under fire by his potential exhibitor customers. On Tuesday he signed Horace Heidt and his band to appear in a picture based on the Tums "Pot o' Gold" $1,000-a-week radio cash giveaway. Exhibitors have placed their box office losses every Tuesday night, on account of that program, at $1,000,000. The winner must be at home to collect the award.

After independent Michigan exhibitors appealed to the Federal Communications Commission and to Congressmen to stop the program, the Commission referred the complaints to the Department of Justice. The agency which handles the matter retained Merlin Hall Aylesworth, formerly of newspapers, radio and films, "to look into the matter" and see if there is anything illegal about the "Pot o' Gold." Meanwhile exhibitors in various parts of the country have set up their own "Pot o' Gold" schemes to match the Tums awards.

And now James Roosevelt is going to make a "Pot o' Gold" film.

Mr. Roosevelt also announced this week that he would make a film based on the life of the American educator, Horace Mann. Houston Branch will do the screenplay.

On Washington's Birthday James Roosevelt addressed the Philadelphia Women's Council of the B'nai B'rith at the Penn Athletic Club, on motion pictures.

Ads Clean

THE BETTER BUSINESS BUREAU this week formally and officially observed that the nation's advertisements are clean, that they are no longer "seriously deceptive."

It will be remembered that the organized motion picture business, back in 1930, was one of the first to turn, voluntarily, to the matter of raising its advertising standards, forming the Advertising Advisory Council, to which most companies submit their advertisements, trailers, outdoor displays, stills, and other forms of publicity and exploitation for approval.

In 1938, a typical year, 148,000 different pieces of advertising matter were submitted by the film companies.

Quigley on Trends

MARTIN QUIGLEY delivered Wednesday before a convocation of 600 members of the faculty and student body of Loyola University at Los Angeles, a discussion of current trends and influences in motion pictures.

Red-Film Birthday

ON SUNDAY, the "Daily Worker"—New York organ of the American Communist Party—observed the 20th anniversary of the Russian film industry, remarking that "Soviet culture has given a leading position to the movies as an art form . . .," that Russian films have won acclaim from the world, and that the "Soviet cinematographic industry holds third rank in world production."

Meanwhile, in New York, Amkino, for 13 years the distributor of Russian films in America, prepared to close its offices at the end of this month, because of admittedly sparse business.

Holding down the telephone in an office from which much of the personnel have been dismissed, Nicola Napoli, manager of Amkino, said on Wednesday that "about six" American distributors—none identified—had offered to take over, and that he was awaiting word from Moscow.

Bioff "In" & "Out"

WILLIE BIOFF decided, apparently abruptly, he would have to fight it out on the home grounds, this week.

On tidings of the signing of a writ of extradition by California's Governor Olson, Bioff flew, under an assumed name, from Hollywood to Chicago to land in the midst of reporters and policemen. He was taken into custody, taken to jail, under the documents of the 18-year-old pandering conviction, his current trouble, and an hour later was released again in bail of $5,000 on an application for a writ of habeas corpus, set for hearing Friday. He discussed his plight with reporters and attributed his current difficulties to "the interests" and "the Communists." He did not indicate what these divergent foes might have in common in the matter. He said that he would be in conference with George Browne, IATSE head.

Bioff wired his resignation as chairman of the Conference of Studio Unions to Los Angeles from Chicago, and received in reply a refusal to accept it, along with a vote of confidence.

In Hollywood the issue between the studios and labor continued a stalemate—the employers asking cancellation of labor's last 10 per cent increase, labor standing pat on refusal. Reopening of the discussions "is expected," says Hollywood. Details on page 18.

In Chicago, John Prystalski, chief justice of the criminal court, by whom Bioff was freed on bond an hour after he had been locked up, on Wednesday asked an inquiry.

Gold for Critics

"IF PARSONS* can get away with it, so can I," and with that, James (Jimmy) Fidler, radio critic of pictures and picture personalities, took to the air from Hollywood this week, flew east and "sat down" at Pittsburgh airport, to ride from there to Warners' Stanley theatre, to start, on Friday, an eight-week personal appearance tour of key theatres in key cities.

Fidler, following close on the high heels of Louella (Hearst-International News) Parsons' tour of eastern theatres, is reputedly getting upwards of $5,000 per week from the same field of exhibition from which there has emanated in recent weeks some very strong opposition to his aircastings of film criticisms which, theatre owners claim, hurt their box offices by discouraging attendance of listeners to "Jimmy's" soap-and-shampoo program for Procter and Gamble.

Hollywood producers, who also have criticized Fidler, for his air gossipings about their picture personalities, are supplying the Fidler personal-appearance shows with a retinue of stars.

Next to join the parade of the air-and-print film critics to theatre stages for personal appearances will be Jimmy Starr, of the Los Angeles *Herald-Express,* who apparently feels that if Parsons and Fidler can get away with it, so can he—for eight weeks, likewise with a bevy of beauties from the studios, starting at Loew's State, Longacre Square, New York, any week now.

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*(When Louella Parsons started her personal appearance she said, "If Winchell can do it—I can." She did.)

France's La Guardia

"MAURICE PAGNOL (producer of "Harvest") is the Mayor LaGuardia of France," according to Andre Heymann, president of the French Cinema Center, distributors of the film in the United States. The resemblance, said Mr. Heymann, is that for five years M. Pagnol has been trying to get the French film industry to move away from Paris, just as New York's mayor is trying to get the American film companies to move from Hollywood.

France's "New York," which is clamoring for film production, is Marseilles, which "offers many more advantages than Paris," according to M. Pagnol (just as New York is a much better place in which to make pictures than Hollywood, in Mayor LaGuardia's opinion).

M. Pagnol offered to bring Paris stage stars which head the casts of about 90 per cent of France's films by airplane to Marseilles. Both sides have been "slandering each other for five years," according to Mr. Heymann, "but now Marseilles is an important film production center."

Neely's Synopsis

OPPONENTS and proponents of the Neely anti-block booking bill, now in Congress, were "at rest" this week, at least superficially, and only temporarily. There was a lone blast, against the bill, on Tuesday, by the directors of the Screen Writers Guild in Hollywood, who resolved that the bill was bad, especially its synopsis clause, which was declared inimical to the best interests of screen writers, the motion picture industry, and the public at large.

Grosses Slide

"GONE with the Wind's" multi-million-dollar receipts notwithstanding, Uncle Sam's amusement taxes in January touched the lowest point in ten months, dropping almost $500,000 from the December income of $1,974,534, to $1,486,534, reflecting lower box office receipts, at least at theatres charging 40 cents or more, to which admissions the federal tax is applicable. Receipts for the month were $77,600 under the $1,564,134 reported for January, 1939.

Despite the drop in taxes in January, however, the Internal Revenue Bureau reported from Washington on Wednesday that admission tax collections for the first seven months of 1939-40 were about $328,000 above those for the corresponding period in 1938-39. From July 1, 1939, to January 31, 1940, revenues were $12,206,619, compared with $11,878,708 from July, 1938, to January 1939.

—

Theatres in virtually every section from the Ohio Valley to the Eastern Seaboard suffered in varying box office degrees from the "big blow" and "little blizzard" last Wednesday and Thursday, followed by later winds, sleet and rain on through Tuesday. New England was hit hardest. In many places in that section, and elsewhere, film deliveries were halted or curtailed. Broadway business was jarred from the very favorable position it had held for many weeks previous. But when the storms lifted, so did intake.

"Star Salaries"

THE HALLS of Congress this week finally resounded with formal and official apologies for previous Congressional criticisms of those "million-dollar" salaries of Hollywood. Representative Lyle H. Boren, of Oklahoma, made the unusual admission; last year he attacked star salaries on the floor of the House, after the usual annual U. S. Treasury Department release of top-bracket salary lists had brought the usual newspaper headline attention to Hollywood's large salaries without taking into consideration the large taxes paid thereon. The industry for years has been irked by this out-of-proportion presentation in print of gross incomes.

Congressman Boren's "apology" this week came after he had put into the Congressional Record a letter from Manny Strauss, New York attorney, calling attention to the decision of Justice Louis A. Valente, of the New York supreme court, holding that the compensation paid Loew executives was not only fair but profitable to the stockholders of the corporation.

In that letter Mr. Strauss told the Congressman that "it seemed to me that if you were advised that a justice of the New York supreme court, after careful and thorough inquiry in a truly conducted trial of issues, had ruled that these compensations were not only fair but profitable to the stockholders of the corporation, you would not hesitate to add to the Record by the inclusion of such an opinion from such a source.

"It seemed to me also that you might fairly add to the Record the fact that with respect, for instance, to Mr. Louis B. Mayer, Mr. Schenck and Mr. Rubin, on the amounts of compensations mentioned by you, each of them necessarily paid to the United States upward of 60 per cent on those amounts in federal income tax alone."

—

The United States Treasury, in Washington, reported Monday that 55 persons had incomes of $1,000,000 or more in 1938, six more than in 1937—the 55 getting a total of $107,724,000, compared to the $85,416,000 of the 49 in 1937. Recipients' names were not disclosed; they will be published later.

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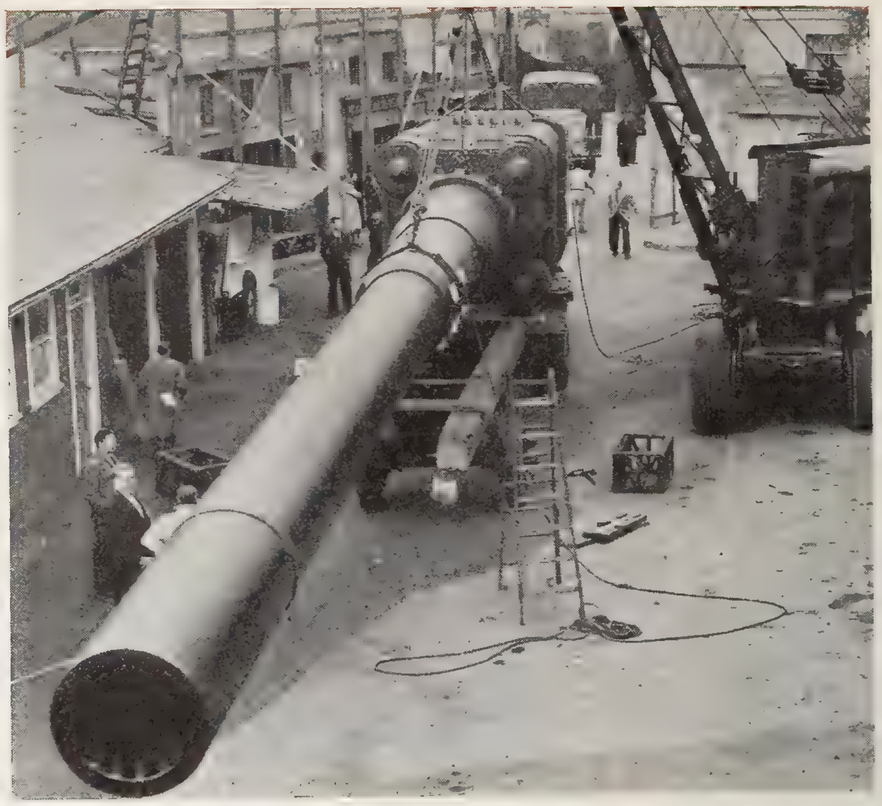
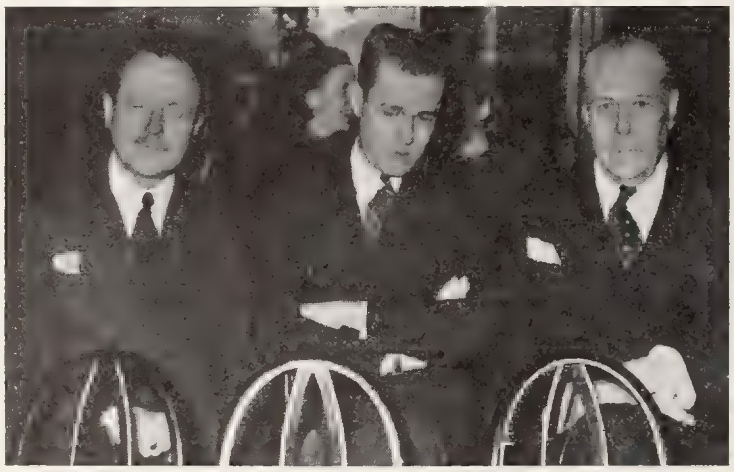
THIS WEEK IN PICTURES

MR. RODGERS AND THE LION. The sales manager of the friendly company meets the MGM trademark in Fort Lauderdale, Fla. Introducing the lion is Clyde Beatty, owner of the Jungle Zoo where the meeting took place.

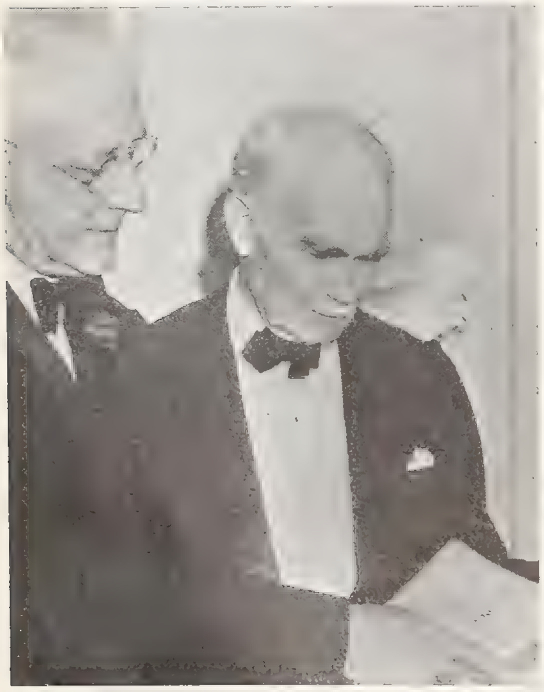


FOR PRODUCTION NO. 6 is the delivery tag on this 24-inch cannon, constructed as a prop for the new Charlie Chaplin film and shown here on its way to location at Girard, Cal. It is 100 feet long, weighs 6,500 pounds and makes lots of noise.

J. J. NOLAN, newly appointed vice-president in charge of the RKO Radio studio in Hollywood. Mr. Nolan was transferred from the home office accounting department to the coast in 1934 as assistant secretary.



AUDIENCE. George MacDonald, Papal Knight, and Myron C. Taylor, new U. S. representative to the Vatican, sit with Thomas Orchard, March of Time associate producer, to see "The Vatican of Pope Pius XII".



SCROLLS presented to them by the National Manufacturers Association as outstanding inventors who "have found new frontiers for civilization" are examined by Dr. Herbert T. Kalmus of Technicolor and Dr. Lee De Forest.

By Metropolitan

RETURN FROM ADVENTURE. While her husband, Armand Denis, listens, Leila Roosevelt, extreme right, explains the virtues of a Malay kris to Mr. and Mrs. Theodore Roosevelt, Jr. The kris and several thousand feet of film were brought from far lands by the Denises.

By Cosmo-Sileo

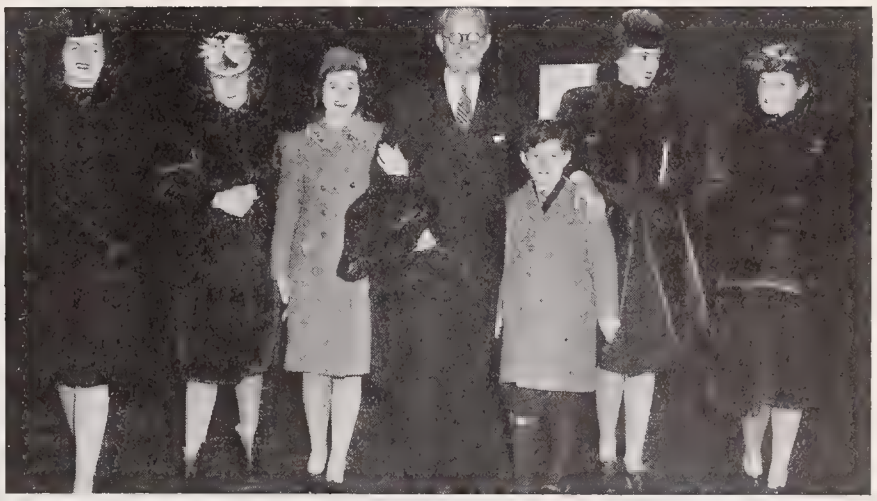
RANKING EXECUTIVES of the Warner home office turned out for a cocktail party honoring Hal B. Wallis, associate executive producer, and his wife, Louise Fazenda, at the Waldorf Astoria in New York. Here are Gradwell Sears, Paul Muni, and Mr. Wallis.

STOPOVER IN CHICAGO. M. M. Rubens, director of the Great States Theatres, meets Edward G. Robinson and Mrs. Robinson at the La Salle Street station between trains. The Warner star is en route to the Coast.

THOMAS B. ELLSWORTH has been appointed advertising and publicity director for Ross Federal Research Corporation. He was assistant advertising director.

LESTER B. ISAAC, left, director of sound and visual projection for the Loew circuit, celebrates an anniversary. He joined the company as a projectionist in Washington, D. C., February 16, 1916.

B. B. KREISLER, below, Washington branch manager for Universal, beams while Gloria Jean, Universal star, assists Mrs. Roosevelt at the cake cutting ceremony at the President's Birthday Ball. Mr. Kriesler flies to Hollywood next week on a two weeks' prize trip awarded him by the company as the winner in the recent sales drive.



By Metropolitan

THE KENNEDYS GO TO THE MOVIES. Joseph P. Kennedy, ambassador to the Court of St. James's, his wife and five of their nine children attend a showing of Walt Disney's "Pinocchio" at the Center theatre in New York. With the ambassador are Patricia, Eunice, Kathleen, Theodore, Jean and Mrs. Kennedy.

NEELY AND BLOW AT "B'S" BRING 40 INDEPENDENT FILMS TO MAJORS

Outside Producers Have Their Day; RKO Radio Leads with Twenty-one from Units Not on Regular Roster

With the threat of passage of the Neely bill to bar block booking and a serious attempt to "abolish the 'B's'" as contributory causes, Hollywood for 1940-41 will have more than 40 films produced by individuals or companies outside the normal production staffs of the seven large companies—United Artists, of course, always has adhered to the policy of releasing independently produced product.

Heading the list is RKO Radio, which this season has 21 pictures being made by eight individual or corporate producers other than those constituting the regular RKO Radio roster. Metro-Goldwyn-Mayer currently is releasing the Selznick International's "Gone With the Wind," and recently has added Irving Asher and Pandro Berman to its extensive staff of producers.

Twentieth Century-Fox and Hughes

Twentieth Century-Fox, while having no releasing arrangements with outside producers, has been rumored to be in such a deal with Howard Hughes, which would indicate a joining of the trend. Mr. Hughes has signed a two-picture agreement with Howard Hawks, the films to be made at the General Service Studios in Hollywood. Additionally, increased production authority will be given Sol M. Wurtzel, formerly in charge of lower-budget pictures, with Mr. Wurtzel taking in hand the more expensive productions. Lucien Hubbard, Ralph Dietrich and Walter Morosco have been made associate producers, as reported in MOTION PICTURE HERALD of February 10th, thus, as with MGM, enlarging the roster of producers, possible against the day when the passage of the Neely Bill would call for more individualized attention to each picture made.

The European War, as well, is seen by Frank Lloyd to be stimulating unit production. Mr. Lloyd contributed "Rulers of the Sea" as an outside production for Paramount release last year, and now is making "Tree of Liberty," which will be a Columbia release. That company also will release "Jane Addams and Hull House," to be made by Charles Rogers, and already has placed on release "Music in My Heart," produced by Irving Starr.

12 "Outside" for Paramount

Paramount plans to release 12 "outside" productions in the current season, nine of these being provided by Harry Sherman pictures, made at General Service.

Warner Brothers, in a definite departure from previous company policy, although it formerly released Cosmopolitan pictures, has announced that work will start April 15th on "The Life and Death of John Doe," made by the Frank Capra-Robert Riskin combination, with William Holman, business manager of the unit. The story is an original by Richard Connell and Robert Presnell. The present Warner policy along the line of releasing independently produced product was indicated by Jack L. Warner, vice-president in charge of production, who said, while attending the company's midseason sales conference this month, "Other outstanding producers will find it to their advantage to use the channels of Warner Brothers for production, because of the thoroughness of our distribution and our merchandising skill in presenting their pictures to the public."

SEQUELS ON INCREASE

Sequels caught Hollywood's fancy in production news this week, as RKO announced that David Butler would produce and direct Kay Kyser and his orchestra in a sequel to "That's Right, You're Wrong."

Other sequels planned are Metro-Goldwyn-Mayer's follow-up on "Boys Town," with Spencer Tracy and Mickey Rooney, for which Father E. J. Flanagan and his boys' home will get an announced sum of $100,000; and the same studio's follow-up for "Northwest Passage."

Norman Taurog, who handled "Boys Town," will direct Tracy and Rooney again. J. K. McGuinness will write the story, which John W. Considine, Jr., will produce.

Universal, in addition to "Green Hell," made by Famous Productions, will release "The Boys from Syracuse," based on the Rogers-Hart stage play, and produced by Jules Levey. It also has been reported that Frank Lloyd will produce and direct three pictures for that company.

The 21 films produced by sources other than the regular RKO Radio production staff, for 1940-41 release, are as follows: "Abe Lincoln in Illinois," based on the Robert Sherwood stage play, with national release date to be determined, and "The American Way," based on the stage play by George Kaufman and Moss Hart and now being prepared; both produced by Max Gordon and Harry Goetz, under the corporate name of Max Gordon Plays and Pictures, Inc.

Four films based on novels, "Swiss Family Robinson," by Johann Wyss; "Tom Brown's School Days," by Thomas Hughes; "The Deerslayer," by James Fenimore Cooper, and "Little Men," by Louisa May Alcott, are on the RKO Radio schedule for production by The Play's the Thing Productions, headed by Gene Towne and Graham Baker. February 16th has been set for the release of the first.

Harold Lloyd will produce "Three Girls and a Gob," an original by Grover Jones, for the same company, while Stephens-Lang productions have signed to produce three "Dr. Christian" films a year for three years, with "Meet Dr. Christian" released last November, and "Courageous Dr. Christian" currently in the cutting room. Erich Pommer's first vehicle is to be "Water Gypsies," based on the novel by A. P. Herbert, with Mr. Pommer to produce two or three pictures for RKO Radio release. "One of Six Girls," an original by Vicki Baum, has been tentatively scheduled as the second.

Now in the cutting room is Lee Garmes' "And So Goodbye," an original by Mildred Cram and Adele Comandini, as is Franklyn Warner's "Isle of Destiny." Mr. Garmes also will produce three more pictures for RKO, it has been reported.

Boris Morros' Plans

A film based on the Phillips Lord radio program, "We, the People"; a modernized version of Aristophanes' "Lysistrata"; a motion picture version of the French play "Si Je Voulais" ("If I Wish"), by Paul Geraldi, and a musical are to be made by Boris Morros for RKO release; while Orson Welles, under a four-way contract to produce, direct, write and act, is now preparing film versions of "The Smiler with a Knife," a novel by Nicholas Blake; "Heart of Darkness," Joseph Conrad novel, and an as yet untitled original. Additionally, it has been reported that Harold B. Franklin will produce a picture based on the play, "The Drunkard."

Besides the nine films produced by Harry Sherman for Paramount in 1940-41, that company will release "North West Mounted Police," produced by Cecil B. De Mille, working under a separate corporation, Cecil B. De Mille Productions. Last year, similarly, his "Union Pacific" was made for Paramount release. Also, a second Max Fleischer cartoon feature will follow "Gulliver's Travels" for distribution by the same company, which set this month for release of "Sidewalks of London," an Erich Pommer-Charles Laughton picture.

United Artists Expansion

While United Artists never has varied from its policy of selling the films produced by its producer-partners and certain others, this group has been expanded considerably in the last year. Added producers are Richard Rowland, who will make "Three Cheers for Miss Bishop," based on the Beth Streeter Aldrich novel; David Loew and Albert Lewin, who recently purchased the screen rights to "Night Music," stage play by Clifford Odets; Sol Lesser, now engaged on "Our Town," stage play by Thornton Wilder, who also will produce a film directed by Ernst Lubitsch, and James Roosevelt, who will make "The Bat," based on the play by Mary Roberts Rinehart and Avery Hopwood, and "Love Song," from the Ursula Parrot magazine story, as his first two pictures.

These, of course, are in addition to the films produced by David Selznick, Charles Chaplin, Alexander Korda, Samuel Goldwyn, Walter Wanger, Edward Small and Hal Roach which United Artists releases.

NEW CONTRACTS FOR NOLAN, PIAZZA, BISCHOFF, SCHULBERG, GINSBERG

Studios Add to Production Personnel, Sales Forces Continue Active; Republic, Monogram Business Up

Proximity of a new producing season—the present one already is three-quarters over—apparently is pointing toward an expansion of studio personnel. In recent weeks, at least two score important studio executive, producer and associate producer appointments have been effected; another half dozen were made this week—all expected to have some influence on the quantity and quality of product for 1940-41.

In the week RKO signed J. J. Nolan to be chief of studio and appointed Ben Piazza to head talent and all casting; Columbia engaged Sam Bischoff and Benjamin P. Schulberg to produce; MGM contracted Charles Friedman, producer; Henry Ginsberg joined Paramount, and Fred Kohlmar became an associate producer and production assistant to Darryl F. Zanuck. RKO, in addition, named David Winkler in charge of all studio commitments and there were other engagements made, talentwise, for the new season.

"New blood" in production comes through the organization of a new Hollywood project sponsored by Nat Wachsberger and Harry Brandt, who is head of the Independent Theatre Owners Association in New York. Both are already engaged in distribution through Film Alliance of the United States, formed last year.

Republic Pictures this week continued field sales conventions, reporting sales were up 25 per cent. Columbia set up special inducements for their salesmen now participating in the "Montague Anniversary Campaign." Monogram reported advance billings at a new peak.

Nolan Made RKO Studio Head

J. J. Nolan was appointed vice-president of RKO in charge of the studio by George J. Schaefer, president, prior to Mr. Schaefer's return to New York. Mr. Nolan's duties will be executive and administrative, apart from those of Harry Edington, in charge of high budgeted pictures, and Lee Marcus, handling medium budget pictures.

The RKO setup is now similar to that of Paramount, where Y. Frank Freeman is in charge of the studio and William LeBaron heads production. Mr. Nolan started with the old Robertson-Cole Company, RKO predecessor about 20 years ago. He served in the publicity and accounting departments of the home office and was assistant secretary of the company. In 1934 he was transferred to Hollywood as assistant treasurer and last year was made Mr. Schaefer's assistant.

While in Hollywood Mr. Schaefer obtained Ronald Colman's signature to a contract co-starring him with Ginger Rogers in "Change Your Luck." Formerly Colman insisted on solo starring roles. Other contracts concluded by Mr. Schaefer included Carole Lombard for three films at RKO; a contract with Harold Lloyd for the production of Grover Jones' story, "Three Girls and a Gob"; plans for the second Kay Kyser picture with David Butler producing and directing and the appointment of Ben Piazza to head the studio talent department. Mr. Piazza is credited with bringing to the screen Robert Taylor, Rosalind Russell, Jean Harlow and others.

PARAMOUNT TO MAKE INDUSTRIAL PICTURES

Paramount has informed leading advertising agencies that the company now plans to make industrial pictures. Lou Diamond, head of short subjects and music interests, will have charge of the new productions, which will be made in the West or in the East.

Mr. Diamond said that the films will not be exhibited in theatres but will be designed primarily for showing to radio broadcast audiences, as now is done several times weekly in advance of the Lucky Strike programs. The industrial films will be made at any length from one minute to one hour running time. The subjects will probably be built around the advertiser's operations.

RKO has acquired the screen rights to Theodore Dreiser's novel, "Sister Carrie," for production this year. RKO also has obtained six French pictures from Nat Wachsberger for distribution in the South American territories.

The company said all its billing records for a single week were broken in the first week of the Ned Depinet drive. The leaders are New Haven, B. Pitkin, manager; Montreal, M. Plottel, manager and Seattle, E. A. Lamb, manager. The leading district is the Northeastern led by Herb MacIntyre, captain of the drive.

Wachsberger-Brandt Company

Nat Wachsberger, executive vice-president of Film Alliance of the U.S. and Harry Brandt, a principal in that company, have formed a new producing company in Hollywood. The group plans to bring French stars and producers to California. Mr. Wachsberger left Baltimore Friday on the clipper to complete arrangements in France. Only French players speaking English will be signed.

The schedule calls for six productions for the spring and summer, with shooting to begin about April 1st. Distribution will be handled by the exchanges of Film Alliance, of which Norman Elson is sales manager. Offices in the RKO building will be enlarged.

Film Alliance will continue its distribution of foreign pictures. The company was organized last June and nine pictures of the program of 25 are being distributed.

Republic Sales Meetings

Republic held sales meetings last week in Hollywood, Atlanta and Dallas. James R. Grainger said in Hollywood that Republic's business as of February 1st was 25 per cent over last year's figure for the same time, and by the end of May he predicted that at least 8,500 contracts will be signed by the company. At present the number signed is 7,633.

In explaining the system of quarterly meetings Mr. Grainger said:

Our system of quarterly meetings has given us many advantages in laying plans for subsequent quarter-year periods. Instead of meeting once a year and thrashing out our problems, we can discuss certain sectional difficulties four times yearly and thus keep a closer contact with our exhibitor customers as well as our men in the field. In other words, we can find out our mistakes four times a year instead of once a year and can be guided accordingly.

Those attending the conference besides Herbert J. Yates, chairman of the board, were J. T. Sheffield, franchise owner; Ed Walton, Seattle branch manager; J. H. Sheffield, Portland branch manager; Sid Weisbaum, San Francisco branch manager, and Francis Bateman, Los Angeles branch manager.

Mr. Grainger and Mr. Yates also had studio conferences with M. J. Siegel, production; E. H. Goldstein, studio manager; Alfred J. Cohen, scenario editor; Earl Kurtze, special representative; William Saal, special sales representative and Walter Compton, publicity director.

Those who were to attend the other divisional meetings were:

In Atlanta: A. C. Bromberg, Southeastern franchise holder and managers, including Carl Floyd, Atlanta; Henry Glover, Tampa; J. H. Dillon, Charlotte; L. V. Seichshnaydre, New Orleans; William Snelson, Memphis.

In Dallas: W. G. Underwood and Claude Ezell, Dallas franchise owners; Sol Davis and B. F. Busby, franchise owners for Oklahoma and Little Rock, respectively; Lloyd Rust, Dallas manager, and Morris Loewenstein, Oklahoma City.

"Dark Command," Republic's leading film this season, is to have its world premiere in Lawrence, Kan., where the story is laid, sometime in March.

One of the oldest names in radio, Jones & Hare, will disappear when Marylin Hare goes to the Coast next month to make a film for Republic. Billie Jones and Ernie Hare have been known to vaudeville and radio for many years. Miss Hare last year stepped into the spot left vacant by her father's death. Auditions will be held at WMCA to pick a new partner for Jones.

Columbia News

B. P. Schulberg, formerly with Paramount, has been signed to produce for Columbia. Mr. Schulberg, after producing independently, had joined Paramount in 1925, and subsequently was made manager of West coast production. In 1935, he joined Columbia, then returned to Paramount for a number of years.

Columbia has signed Sam Bischoff, former Warner producer. His first assignment is "Singapore."

Larry Darmour may make two or three features a year for Columbia release, it is reported.

Jack Segal, in Europe on a mission for Columbia's foreign sales manager, J. A. McConville, reported this week, by cable, from Paris, that there was "considerable improvement" in business in the belligerent countries and neutrals.

Columbia has set up comprehensive plans for its "Montague Fifteenth Anniversary Campaign" in honor of A. Montague, sales manager. There will be a series of national awards, based on billings, to go to the personnel of the first 12 branches to show the greatest improvement in billings at the end of the 12 week period which began last Saturday and ends on May 10th. There will also be special territorial awards to branch managers, and personal awards to bookers of the six leading branches.

The company will release "Blondie on a Budget" nationally, on next Thursday; this is the fifth comedy based on the cartoon strip.

Hal B. Wallis, in charge of Warner production, arrived in New York Monday morning,

(Continued on following page)

WAR DISRUPTS KORDA'S SCHEDULE

(Continued from preceding page)

accompanied from the coast by his wife, the former Louise Fazenda, with the belief that production of the "right" kind of pictures by Hollywood will offset the decline in revenues resulting from the European war. There will be no program "trend," he added; the 1940-41 season will see diversified pictures but all will have action, he said, of Warner plans.

It was not possible, now, to detail Warner production plans; these are still being set, he said.

Mr. Wallis was in New York for the opening of "Dr. Ehrlich's Magic Bullet" at the New York Strand, on Friday. He also expected to see current plays on the New York stage, and confer with home office officials.

He was honored, on Tuesday afternoon, by a cocktail party in the Waldorf-Astoria Hotel, New York.

In Hollywood, it was announced that Kurt Burnhardt, former director in Germany, had joined Warner Brothers and would do a picture for Henry Blanke.

Ritchey Deprecates War

The European war has not affected the foreign market of Monogram as much as observers feared it would, Norton V. Ritchey, manager of the company's foreign department, said this week, basing his comments on reports from the Paris, Brussels, and Stockholm offices.

Meanwhile, Monogram's advance playdate totals for the next eight weeks will establish a new all-time high for the company, according to W. Ray Johnston, president of the company. The "March for Monogram" playdate drive, last week, had the Denver office in first place, Washington second, Omaha third.

Edward A. Golden, sales manager, announced the following circuit deals for the company's 1939-40 program: G. C. S. Circuit, and Indiana-Illinois Theatres, Chicago; Switow Amusement Corporation, Indianapolis; Popkin and Ringer and Warner Brothers, Los Angeles; H. and F. Theatres, Memphis; Warner Brothers Management Corporation and Consolidated Amusement Corporation, New York; Affiliated Theatres, Inc., Omaha.

MGM "Boom Town" Plans

An MGM announcement says that Clark Gable, Spencer Tracy, Claudette Colbert, and Hedy Lamarr will have leading roles in "Boom Town," one of MGM's most ambitious production items of the year." Sam Zimbalist will produce.

It was also announced that Father Flanagan, of Boys' Town, Nebraska, will appear in an MGM picture, sequel to its "Boys' Town." Spencer Tracy and Mickey Rooney, of the first picture, will appear in the sequel.

The company has signed Charles Friedman as writer, producer, and director.

Alexander Korda, head of London Films, arriving in New York this week for conferences with United Artists officials, said his production plans, disrupted by the war, are indefinite. He will supervise the shooting of exterior shots in the Arizona desert and the Grand Canyon for the "Thief of Bagdad" which will complete the picture. The war prevented making these scenes in Africa as was planned.

Zoltan Korda, brother of the producer, will direct the sequences with three members of the cast, June Duprez, Sabu and John Justin.

Mr. Korda will confer with Murray Silverstone in Hollywood regarding his future plans. He said it was uncertain whether "The Jungle Boy," starring Sabu, would be made in Hollywood as he had contemplated.

Other United Artists product plans include announcements from James Roosevelt, head of Globe Productions, that he will produce a film on the life of Horace Mann, American educator; from the Argosy Corporation concerning the production of Eugene O'Neill's "The Long Voyage Home" for Walter Wanger Productions as one of its 1940-41 releases, and the acquisition of world distribution rights, outside the United States and Canada, for a new feature length film to be made from footage brought back from Africa and the Far East by the Armand Denis-Leila Roosevelt expedition. The Denis-Roosevelt expedition's last picture was "Dark Rapture."

INCREASE IN NEGRO FILM PRODUCTION

Thirty-three new projects aiming to service the 388 all-Negro motion picture theatres in 175 cities in 28 States are planned for this year. Negro film houses have increased 67% in two years and this accounts for the spurt in the production of Negro pictures.

Goldberg and Port have announced that they will make three high budgeted films in addition to the 12 pictures scheduled for release by International Roadshows. The Aetna Film Corporation is producing a mystery melodrama centered on the activities of a Negro newspaper. Argus Pictures is also working on a Negro production.

Jed Buell has announced the incorporation of Dixie National Pictures, Inc., which will produce and distribute Negro films. The first productions planned are a series of eight all-Negro pictures. Exchanges will be opened in New York, Chicago, Los Angeles, Atlanta, Dallas and Charlotte, N. C. Six Negro pictures are being made in the East at the Seiden Studio in New Jersey by Jubilee Pictures Corporation.

Zanuck To Film "Married a Nazi"

Darryl F. Zanuck, 20th Century-Fox production chief disclosed last weekend in Hollywood that he will film "I Married a Nazi." The story, by Oscar Schisgall, ran serially in *Liberty Magazine.*

In a further realignment of his production staff Mr. Zanuck has appointed Fred Kohlmar, his production assistant, an associate producer. Mr. Kohlmar was formerly a writer for Samuel Goldwyn and recently a producer at Columbia.

Independents Active

World Pictures Corporation has announced that 12 featurettes will be released during the next six months. Irvin Shapiro, general manager of the company, said that the reception given by exhibitors to "Ski Chase" and "The City," three reel subjects released recently by the company, had led to the decision to release at least 12 more films of that type.

J. S. Berkson and B. H. Mills, former Republic franchise holders, have announced that their recently formed Screencraft Pictures will release "War Angels," a series of six Tim McCoy westerns and a series of six "Thrill-O-Dramas."

New Goldwyn Suit In UA Dispute

In a 154-page complaint filed last Thursday in federal court in New York, Samuel Goldwyn and Samuel Goldwyn, Inc., named United Artists Corporation, London Film Productions, Ltd., and Alexander Korda as defendants and asked the court to adjudicate that the Goldwyn distribution contract had been legally cancelled. The complaint also sought an injunction against United Artists and its employees to restrain them from interfering with the plaintiffs and with any company which the plaintiffs may deal with in the distribution of Goldwyn films for the period up to December 2, 1945, the normal expiration date of his contract with United Artists.

On the same day, William Bondy, federal judge, rendered a decision refusing to dismiss the suit of Samuel Goldwyn, Inc., for $54,559 and interest against United Artists. The court decided that Mr. Goldwyn was the legal owner of a claim for payments under the Silverstone Plan and had not assigned it to the Bank of America as claimed by United Artists.

Mr. Goldwyn's complaint filed on Thursday was in most respects similar to one recently dismissed by the chancery court in Delaware for failure to include Mr. Korda among the necessary defendants. Major differences between the two suits are the inclusion of London Film Productions and Mr. Korda as defendants and a demand for damages against UA for preventing release of the film, "The Westerner," through other distributors.

A motion for a pre-trial examination of Mr. Korda was filed Friday and the day set as next Tuesday.

Three basic charges are made by Mr. Goldwyn in his suit as grounds for considering his contract cancelled. The first claim is that UA breached its distributing agreement with the plaintiffs by sanctioning the organization and membership of the Alexander Korda Film Productions, Ltd., as an associate producer.

The second charge made is that UA failed to make a payment of $54,559 and interest under the Silverstone Plan to Mr. Goldwyn and compelled him to bring suit.

Finally, the complaint contends that UA "maliciously and wrongfully" conceived the plan of driving the plaintiffs out of business. In this respect Mr. Goldwyn set forth about 14 examples of tactics employed by UA to effect this result, such as discrimination against the plaintiffs in the distribution and advertising of their films, the issuance of unfavorable press releases and efforts to obtain resignations by Goldwyn employees.

The complaint describes frustrated attempts by Mr. Goldwyn to secure release of "The Westerner" by Paramount or Warner Brothers. After refusal by these companies to distribute the film because of threatened litigation, Mr. Golwyn failed to obtain the release by any other company and was forced to turn the film over to UA, the complaint charges.

To Build Exchange

Paramount will erect a new exchange building at Oliver Street and Garrison Avenue in St. Louis. The project will cost approximately $75,000.

"WIND" BRINGS WIDE ASSORTMENT OF READJUSTMENTS FOR SUBSEQUENTS

Unique Booking Arrangements, Long Holdovers Affecting Flow of Product in Many Situations; Others Remain Clear

"Gone with the Wind," that $5,000,000 investment of cinematic color, sound and action from which "at least" a $25,000,000 gross income is anticipated by its sponsors, this week rounded out its second month in circulation, and with it come many of the after-effects and upsets in the distribution-exhibition system that were expected from this single piece of unprecedented product.

"Jams" and Unique Arrangements

Its extended runs, its holdovers bring threats in many places of a "log-jam" of product; in others, the "jam" is at hand; in still others, there will be the normal flow of releases to theatres because of many unique arrangements in bookings, in placing.

With 400 individual theatre bookings in 368 cities now dated by MGM exchanges, the picture's long runs are beginning to create difficulties for many a subsequent run whose programs depend for new feature product on the first runs which have varying clearance over them, and which new product is awaiting dates at first runs that are continuing with "Wind" holdovers.

Subsequents in other places are relieved of such product availability difficulties because "Wind" did not get its first run in the town's first run theatre but was booked into "moveover" or other later runs.

"Seven Times an 'A' Film"

In still other situations, subsequents stand to benefit by first-run "Wind" holdovers, getting quicker clearance on product "displaced" by "Wind's" extended runs—some statistician calculating that "GWTW" is seven times an "A" picture in that it has, for example, taken the place of seven typical "A" pictures in terms of effect on playing time, at its Broadway Capitol, New York run.

One very tangible effect of "Wind" on subsequent runs in smaller places is that it is beginning to show a draining of the small town's available amusement money, where the family budget is "blown in" on "Wind," leaving nothing or little for "Wind's" competitors until the family pocketbook is replenished.

Among the most unusual situations are the bookings at subsequents as far down the clearance line as fourth runs, to avoid upsetting local clearance schedules, such as in Dallas and Houston, the pattern of readjustment necessarily being shaped according to local conditions and schedules.

Selling Away from Own

Another unusual situation finds Loew's, Inc., distributor of the production, actually selling other new and important product away from many of its own theatres, to competitors, to avoid "jamming" its Metro product at those Loew houses where "Wind" is holding forth in extended fashion.

Shifting of bookings in Kansas City gives subsequents new product of MGM, Universal and others which they would not ordinarily have if "Wind" were not playing the first run Loew's Midland. Little discommodation to the subsequents is expected in that city.

Along the Pacific Coast, over which Fox West Coast predominates, little effect is expected because FWC usually has more than one theatre in each town.

BRANDT SUGGESTS "QUALITY" CHAIN

Harry Brandt, owner of the New York circuit bearing his name and president of the Independent Theatre Owners Association of New York, who has spoken often and widely against the Neely bill, radio competition, the starring of players of doubtful office value, and other issues, on Wednesday proposed a "special circuit to be set aside for the playing of 'big' pictures". Such a circuit would have one theatre in each key city, he said; each theatre would play about four pictures a year, at top motion picture admissions. He favored this type of run for pictures like "Gone With the Wind".

Long runs of "Wind" are creating no difficulty in Seattle because of the number of theatres operated by local circuits controlling product.

In Philadelphia, however, independents are beginning to worry over a threatened product shortage because "Wind" has been playing five weeks at two first runs, causing a "piling up" of pictures by the dominating Warner Circuit, and exchange men there predict the shortage will become acute in another month.

Buffalo independents also are complaining over a "Wind" product "jam," with many turning to independent producers for programs, as in many another town. Some owners have even resorted to five-year-old reissues.

Await Shortage in Detroit

Detroit first runs appear to be "holding back" the larger new pictures, and although the subsequents have not as yet felt any pinch, a shortage is due, they feel.

St. Louis, too, is experiencing difficulties in its subsequent run field although some relief came when Loew's sold away two pictures to second runs competing with the first. Columbia also is understood to be ready to sell away some of its films from the first run, relieving the shortage at five second runs.

Cleveland is another place where Loew's placed "Wind" in a second run, at its own Stillman, allowing a steady flow to subsequents from the first run.

In another key situation, Boston, Loew's sold two new pictures away from the first run Orpheum and State. In both "Wind" has been holding forth now for five weeks, day-and-date. Loew's also sold way in New Haven, to Mullins and Pinanski, relieving any "jam" there.

New York Situation

In New York, the key first runs, the Radio City Music Hall, the Roxy, Strand, Capitol, Paramount, and Rivoli, have played only 71 pictures in 25 weeks. If these houses had changed once a week, about 150 pictures would have been used in the same period. Some Broadway theatres have used as first runs pictures which ordinarily would be second or later runs.

There have been no upsets yet in Milwaukee because of "Wind" and for a reason that holds for many another place: Anticipating an extended run in Milwaukee, as in other places, exhibitors running in competition to "Wind" gave attention to their booking schedules long before "Wind" arrived to offset the "Wind" extensions.

"Wind" in Cincinnati is at a "moveover" house, where it has rounded out its ninth week, but at Dayton other product is being held back by the Loew theatres.

A few independent houses in the Western Pennsylvania area have been thrown off dating schedule because of "Wind," but, generally, there are no difficulties, because a large number of theatres are in the Comerford Circuit.

"Wind" in Chicago is at holdover houses, but the Loop theatres continue, as they have for years, to slow up subsequents by their general policy of holdovers.

Holdovers are causing much trouble in and around Lincoln, Neb., with R. R. Livingston, of the Capitol, the chief complainant.

Eight Features Held Up

In Waterbury, Conn., eight features are being held from subsequents because of "Wind's" extension, but in New London and surrounding towns the effect is felt to a lesser degree, with closed Loew and Warner houses in Torrington, Meriden and New Britain reopened to relieve the product jam for subsequents.

RKO's circuit of 100-odd theatres are experiencing no difficulties in a supply of product because of "Wind's" extensions, John J. O'Connor, circuit chief, said Wednesday, but he did disclose that the holdovers are starting to cause "plenty of congestion elsewhere," no names given.

Speaking for independents, as an independent circuit operator and as head of the Independent Theatre Owners of New York, Harry Brandt said Wednesday that while "'Wind' holdovers haven't affected us yet, there's no telling how they'll affect us later."

Loew's circuit executive, Joe Vogel, admitted that "releases are late," but held that they're not running much more than two weeks behind. "To alleviate the 'jam'—and it's not so much of a 'jam' now that we're doing it—we've sold pictures to our opposition, in about 15 cities, including 'Strictly Dishonorable' in many places; 'Ninotchka'; 'Chump at Oxford,' with Laurel and Hardy; 'Balalaika,' as in Boston, a typical situation; and, 'I Take This Woman,' in Providence and about 20 other places."

Slow-up for Subsequents

For the 30 New York-and-New Jersey independent theatres of Fabian, a home office spokesman, in New York, said that "while our houses have not had any product difficulty common sense will tell you that four and five week runs will slow things up for the subsequents."

George P. Skouras, president of the 62 Skouras Theatres in the east, declared: "The extended runs and holdovers on 'Gone With the Wind' are bound to cause a product jam. And the industry is bound to suffer. It is good for that picture, but bad for the industry. I do not believe in raising admission prices and charging every last penny possible. The practice of holding over pictures too long can be a destructive force in the industry."

New York home office spokesmen for Universal, Columbia, United Artists, Warners, declared that their distribution and releasing is experiencing no important trouble in getting playdates at this time.

Herman Wobber, general sales manager of Twentieth Century-Fox, recognized a "jamming-up" of the normal flow of product be-

(Continued on following page, column 3)

Sees Business Up In London Houses

Neighborhood motion picture theatres in London are doing satisfactory business, but the big theatres in the fashionable West End are still hard hit by the war, according to Richard Ford of Odeon Theatres, Ltd., the Oscar Deutsch circuit. Mr. Ford, who arrived in New York last Thursday to study the television and motion picture situations, said the British legitimate theatre was enjoying an excellent year.

$2,000,000 Lost in Week

"The English motion picture industry lost 500,000 pounds (about $2,000,000) when the Government ordered all theatres closed during the first week of war," Mr. Ford said, because the first week of September, when the war broke out, customarily starts the fall season.

The product jam now has been adjusted, Mr. Ford said, and all product booked has been shown.

"The most preposterous regulations against air raids have been relaxed," Mr. Ford said. He cited two examples. In Derby, when theatres first were allowed to open, only alternate rows could be occupied. A North London theatre was taken over as an air raid shelter, yet theatres generally were closed as unsafe in raids.

In addition, precautions have cost theatres considerable expense, including wiring over all glass fixtures, he added.

Bus Service Curtailed

Theatres now are in full operation except for closing hours, according to Mr. Ford. Gasoline conservation has reduced motor bus service, and so affects attendance. The theatres in the West End were the latest to reopen. Leicester Square section has been particularly affected because there are 10,000 seats in this locality but no place to go in an air raid.

"In the event of warning of an air raid," Mr. Ford said, "the show goes on. The theatre manager goes to the stage and explains that the people may go if they wish. In one typical audience of 500, only six persons left. I believe the proportion leaving is about 1 per cent. Of course, the percentage would rise if there were actual raids."

Blackout regulations, he said, are more severely enforced than in Paris or Berlin, "but the neighborhood cinemas are doing good business if they have the right films."

"Musicals and other light entertainment and dramas are liked, if they are good." British comedies are drawing very well, he added, and to the British patron star value is important.

British Exhibitors Skeptical of Plan

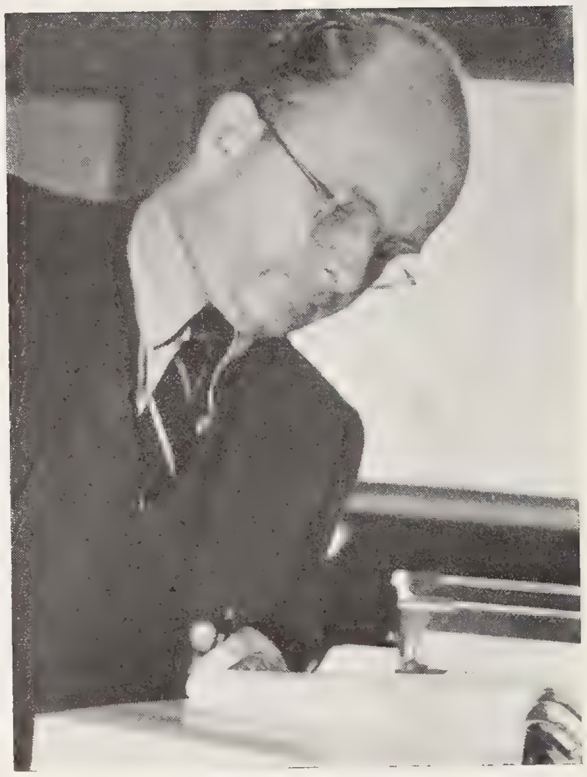
Following last week's interview with the Board of Trade, British exhibitors remain doubtful whether the forthcoming legislation will assure a sufficiency of product. They believe the Government plans for a monetary quota are irreconcilable with the retention of the exhibitors quota on a footage basis.

It is expected that the twelve and a half per cent quota will be retained for exhibitors and that a maximum of 30 American sponsored films will be allowed annually. The Government will introduce the new bill in April, possibly bridging the interim period by an order in council.

Einfeld Leaves for Coast

Charles Einfeld, director of advertising and publicity for Warner Brothers was to leave Friday for the coast. He has been in New York since January 12th.

Light in Blackout



RICHARD FORD

Industry Stocks In British Plan

Great Britain on Monday enforced the second stage of her wartime conscription of wealth, taking control of individual British holdings in 60 securities on the United States market. Included were three amusement stocks, Loew's, Inc., Paramount Pictures and Radio Corporation of America.

The first step in the program for calling up dollars for war duty was the registration of capital at the beginning of the war. The conscription was interpreted in Wall Street as a logical move to insure orderly liquidation.

The New York Agency of the Bank of Montreal will act for the Bank of England in the matter of holding actual securities of the list of 60 issues as are now in this country. As securities are sent from England the agency will assume jurisdiction. As matters now stand British owners of dollar securities are free to sell their holdings, except that the proceeds must be turned over to the Bank of England, which in turn, is to pay such holders in pounds sterling.

While the order theoretically applies to all residents of the United Kingdom, a cable from London to the New York *Times,* says that, after repeated complaints to the British Government, Joseph P. Kennedy, Ambassador to the Court of St. James, has succeeded in getting exemption for all citizens of the United States now living in England.

Thompson Cancels Plans

Orville Thompson, president of Retsama Film Productions, has announced the resignation of Henry Bellous as producer and director and the cancellation of plans to film the Russian novel, "Chocolate." Plans calling for Mae Murray to make two films also have been cancelled.

Would Rent His Houses To MGM

(Continued from preceding page)

cause of holdovers and extended runs, led by "Gone With the Wind."

Ned E. Depinet, vice president for RKO Radio, said, "Eventually there will be some delay in product release, just as when 'Snow White' played for three or four weeks, instead of the usual one. But it will not be serious. Pictures will all get their normal playing time, even if delayed somewhat. This is one of those things which confuse momentarily the trend of things, but it is quickly adjusted afterwards."

Richards Offers Theatres

Reporting that "some exhibitors do not wish to pay the 70 per cent rental which we require for 'Gone With the Wind,'" a home office spokesman for Metro-Goldwyn-Mayer, in New York, Wednesday, admitted that Thomas J. Connors, the company's eastern and southern sales manager is now "down South" talking a "Wind" deal with E. V. Richards, who operates many theatres in many towns in many southeastern states. The story is circulating around Broadway that when Mr. Richards heard MGM's price of "seventy per cent," he countered with an offer to rent all of his 70-odd theatres in the southeast to the distributor and let them show "Wind" as tenants.

Among the more important film-term rejections by Mr. Richards in recent years were those presented by RKO for "Snow White"—at 50 per cent rental; and, Universal's program for 1939-40. In both cases the distributors sold away from the Richards houses, to his competitors.

Western Electric Nets 16 Millions

Western Electric, parent of Electric Research Products, Inc., and a half dozen other subsidiaries, this week reported a net profit of $16,476,086 in 1939 as compared with $5,734,033 for the preceding year. Dividends were paid amounting to $12,600,000 or $2.10 per share. After charges and reserves of $3,026,000, the company's surplus at December 31st was $18,204,000, an increase for the year of $850,000.

The total investments of the company at December 31st amounted to $58,383,000, an increase of $5,550,000. These investments consist, for the most part, of the company's holdings in subsidiary and associated companies. At the end of the year Western Electric's interest in subsidiary companies was revalued to include provision for $1,271,000 further amortization of patents and good-will of the Teletype Corporation and for a reserve of $1,750,000 to cover possible losses to ERPI which may result from the European war and other contingencies.

Of the company's earnings before taxes, 34 per cent was required to meet federal, state and local taxes of $8,438,000, an increase of $2,166,000 over 1938. Taxes for 1939 were equivalent to 3.2 per cent on the average investment, and amounted to $1.41 per share of stock, or $5.26 per week per employee. Social Security taxes for Old Age Pensions and Unemployment Insurance paid by the company amounted to $2,740,000.

$1,213,976 FOR MAGAZINE FILM ADS

FOUR of the eight large motion picture companies spending more than $100,000 a year in magazine advertising paid $1,213,976 for that type of space in 1939—compared with $861,377 in 1938, $694,880 in 1937, $727,702 in 1936, and $936,239 in 1935.

The four motion picture companies—Metro-Goldwyn-Mayer, Paramount Pictures, Twentieth Century-Fox, and Warner Brothers—were included in the list of 342 advertisers who spent more than $100,000 in three advertising media—magazines, radio, and farm papers—in 1939. The 342 companies spent a total of $204,361,906, which compares with $181,904,720 spent by 322 over-$100,000 advertisers in 1938. The figures were assembled for *Printers' Ink*.

Newspaper advertising was not included in the survey because no figures were available on total newspaper advertising linage.

Leading advertisers spent $82,055,797 in 1939 on the three national radio networks: National Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System. In 1938 the figure was $69,248,927 spent by the big advertisers. For the first four years of the survey the four film companies spent nothing on radio advertising because motion picture product and personalities are given radio time free on account of the entertainment they offer on the air through star appearances; in 1939 Paramount spent $13,022 for radio advertising and Twentieth Century-Fox $13,083.

As in the case of radio network advertising, the first large expenditure of film advertising in farm papers was placed this year by MGM. The sum was $29,294.

Eastman Kodak Company, Philco Radio & Television Corporation and the Radio Corporation of America, the other advertisers listed in the table, spent a total of $1,970,663 in the three media in 1939, as against $2,529,801 in 1938. These companies have been large users of radio time and Philco and RCA both spend money each year in farm papers.

The total advertising expenditure in magazines of the four film companies listed was $1,213,976 in 1939 and $949,137 in 1938. Eastman Kodak, Philco and RCA spent $1,292,690 in magazines in 1939 and $1,528,332 in 1938.

In 1939, according to the *Printers' Ink* survey, MGM topped the list of film company advertisers with a total expenditure of $474,539. Twentieth Century-Fox was second with $307,233. Paramount and Warner Brothers followed with $285,556 and $208,736, respectively. In 1938 Paramount was the biggest advertiser with $369,454, considerably above the second company for that year, Twentieth Century-Fox, $174,482.

Billings of the NBC network for 1939 were listed at $45,244,354; CBS, $34,539,665, and Mutual, $3,329,782. In 1938 the respective figures were: NBC, $41,462,679; CBS, $27,345,397, and Mutual, $2,329,782.

Forty-one national advertisers spent over $1,000,000 in the three media. RCA dropped off the over-one-million dollar list to $975,429. The list is headed by Procter & Gamble Company, $11,256,212, the only company spending over ten million. Second on the list is General Foods.

Film Advertising Outlays Compared In Magazines, Farm Papers and Radio

	TOTAL MAGAZINE-RADIO-FARM-PAPER AD EXPENDITURES IN DOLLARS				
COMPANY	1939	1938	1937	1936	1935
Metro-Goldwyn-Mayer	$474,539	$153,899	$238,433	$307,484	$452,149
Paramount Pictures Inc.	285,556	369,454	212,530	103,037	59,780
Twentieth Century Fox Film Corp.	307,233	174,482	100,611	126,563	83,300
Warner Brothers	208,736	163,542	143,306	190,618	341,010
TOTALS	$1,276,064	$861,377	$694,880	$727,702	$936,239
Eastman Kodak Co.	$571,514	$639,280	$729,505	$611,511	$767,726
Philco Radio & Television Corp.	412,083	326,718	1,422,572	1,525,824	1,277,678
Radio Corporation of America	987,066	1,563,803	1,753,092	1,087,998	777,816
TOTALS	$1,970,663	$2,529,801	$3,905,169	$3,225,333	$2,823,220

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	MAGAZINE EXPENDITURES IN DOLLARS				
COMPANY	1939	1938	1937	1936	1935
Metro-Goldwyn-Mayer	$445,245	$153,899	$238,433	$307,484	$452,149
Paramount Pictures Inc.	272,534	369,454	212,530	103,037	59,780
Twentieth Century Fox Film Corp.	294,150	174,482	100,611	126,563	83,300
Warner Brothers	202,047	251,302	113,661	233,621	62,118
TOTALS	$1,213,976	$949,137	$665,235	$770,705	$657,347
Eastman Kodak Co.	$571,514	$639,280	$729,505	$611,511	$765,462
Philco Radio & Television Corp.	384,498	165,138	595,430	751,984	673,484
Radio Corporation of America	336,678	723,914	553,067	475,070	338,706
TOTALS	$1,292,690	$1,528,332	$1,878,002	$1,838,565	$1,777,652

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	RADIO NETWORK EXPENDITURES IN DOLLARS				
COMPANY	1939	1938	1937	1936	1935
Metro-Goldwyn-Mayer	......	......	......	......	......
Paramount Pictures Inc.	$13,022	......	......	......	......
Twentieth Century Fox Film Corp.	13,083	......	......	......	......
Warner Brothers	......	......	......	......	......
TOTALS	$26,105	......	......	......	......
Eastman Kodak Co.	......	......	......	......	......
Philco Radio & Television Corp.	......	$129,360	$790,805	$745,020	$556,989
Radio Corporation of America	635,926	827,640	1,153,585	586,791	411,297
TOTALS	$635,926	$957,000	$1,944,390	$1,331,811	$968,286

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	FARM-PAPER EXPENDITURES IN DOLLARS				
COMPANY	1939	1938	1937	1936	1935
Metro-Goldwyn-Mayer	$29,294	......	......	......	......
Paramount Pictures Inc.	......	......	......	......	......
Twentieth Century Fox Film Corp.	......	......	......	......	......
Warner Brothers	......	......	......	......	......
TOTALS	$29,294	......	......	......	......
Eastman Kodak Co.	......	......	......	......	$2,264
Philco Radio & Television Corp.	$27,585	$32,220	$36,337	$28,820	47,205
Radio Corporation of America	14,462	12,249	46,440	26,137	27,813
TOTALS	$42,047	$44,469	$82,777	$54,957	$77,282

STUDIOS, UNION LOCKED OVER PAY; "FOUR A'S" AID THEATRE ORGANIZING

New Meeting Awaited in Hollywood After Session Ends with Call for More Data; Other Union Moves

Deadlocked, as expected, but with negotiations merely postponed and the issue still not submitted to the American Arbitration Association, Hollywood labor leaders and producers were to meet again soon on the question whether the studio labor unions should relinquish the general 10 per cent wage increase which they wrung from the producers last fall.

Leaders met in futile session last Thursday and Friday. Representatives of the Conference of American Federation of Labor Studio Unions attempted to prove that wage readjustments must be made "at the top" (among stars, directors, writers, executives, and so on) rather than among low-wage workers. The producers' representatives set forth studio costs, revenue decline, and the like, to prove that studios cannot afford to maintain the wage increases.

"More Detailed Data"

The Friday meeting ended with this statement signed by the producers' committee, headed by Y. Frank Freeman of Paramount, president of the Motion Picture Producers Association:

"The meeting adjourned until such time as both groups have prepared more detailed data for the next meeting."

The meeting followed an agreement by the unions, made at the granting of the wage increases last fall, that they would examine the producers' case for relinquishment of the raise given studio unions of the International Alliance of Theatrical Stage Employees, other AFL studio unions, and those in the "Big Four" basic studio pact. The union leaders, headed by William Bioff, head of the AFL Conference, at that time declared they would not give up the increase. Last week, after the conference, Bioff remarked:

"We are listening to the producers' side of the story, and will hear them out. The union stand remains the same, and any sacrifices to be made must come from persons getting $500 weekly, and upward. The little fellow is going to keep his 10 per cent raise."

The executive council of the IATSE was meeting at the same time in Miami, Florida; and, despite rumors, it apparently took no action on Bioff, who, on Monday was extradited to Illinois on a 1922 jail term charge and faces trial on May 28th on a federal income tax indictment. Bioff, before going into the conference with the producers, had received a telegram of "support and confidence" from George Browne, IATSE president. (See page 8.)

The producers' representatives are said to have shown the labor leaders the audited reports from eight large companies, showing a decline in domestic and foreign revenues.

On Wednesday studios starting signing contracts with the Screen Publicists' Guild affecting 200 publicity department employees in 14 studios. The contracts are retroactive to October 9th.

Philadelphia Strike Action

The Philadelphia unit of the American Federation of Musicians, striking against the Warner Brothers theatres in that city, is attempting to gain the support of the federation nationally.

40,000 NOW IN IATSE RANKS

The International Alliance of Theatrical Stage Employees now has 40,000 members, in 840 studio and exhibition locals, in this country and Canada, the executive board disclosed last week, while meeting in Miami. It was reported that the board, among the things it considered in closed session, has decided upon television as the next field in which it will conduct an organizational drive; the drive will be based upon its American Federation of Labor charter, giving it authority over labor crafts in all theatrical fields. The board set June 2nd, in Minneapolis, for the Alliance biennial convention.

George E. Browne, IATSE president, attended the executive board meeting.

Detroit Installation

The Detroit projectionists Local 199 installed officers at its annual banquet Wednesday, at the Book Cadillac hotel. Officers include Frank Kinsora, president; T. J. Kirby, vice-president; Roy R. Ruben, financial secretary; James P. Murtaugh, treasurer.

Sue St. Louis Union Receivers

In St. Louis last week the Eden Theatre Company, operator of the Fox theatre, a first-run, asked permision of the circuit court to sue the receivers of projectionists Local 143 for $75,000, for damages resulting from picketing of the house by the union.

TMAT Loses in Massachusetts

The Massachusetts State Labor Relations Board, meeting at Springfield, last week dismissed a charge by the Theatrical Agents, Managers, and Treasurers Union against the Western Masachusets Theatres, Inc., operators of the Strand theatre, Holyoke.

New Jersey Amalgamation

American Federation of Labor affiliates in Bergen County, New Jersey, are forming a co-operative association to be known as the Central Labor Union of that county. Lester Clutterbuck of Local 462, of the IATSE, was elected temporary vice-president. The organization is expected to have about 35,000 members.

Providence Theatre Signs

The RKO Albee theatre, in Providence, R. I., has signed an agreement with the Local B-129 of the IATSE, for "front office" personnel. Loew's State was the first of the city's houses to sign with the union. The agreement raises salaries, and runs from Feb. 15, this year, to Nov. 1, 1941.

Theatrical Employees' Union, Local B-18, of San Francisco, an Alliance affiliate, has negotiated a new two-year contract with seven first-run theatres, covering ushers, doormen, and cashiers. The contract provides slight pay raises for doormen and cashiers, and provides for overtime wages after 42 hours weekly.

Actors' Parent Group Orders Locals to Work in Vaudeville Only with Members of Variety Artists Guild

In a new move to help organization of its newest union, the Associated Actors and Artistes of America, parent actors' group this week directed all branches of its member unions to instruct their members to work in the vaudeville field only with paid-up members of the American Guild of Variety Artists, which the Four A's chartered last summer to succeed the expelled American Federation of Actors.

Third Executive Secretary

The guild has been in organizational difficulties. Two executive secretaries have resigned; and, last week, another, Hoyt S. Haddock, assumed office. Mr. Haddock is a labor consultant, with experience in other fields. He announced that the guild would not have to borrow more money from other Four A's unions, that it had about $18,000 in the treasury, that it would proceed to corral all the estimated 15,000 variety performers; that it would organize outdoor performers; that it had obtained agreements with 350 outlets in California, affecting 1,000 members.

The Four A's resolution, voted last week, is expected to be particularly applicable to personal appearances of screen stars, members of the Screen Actors Guild. Thus, theatres with stage shows would be affected.

The variety artists' guild code of fair practices, tentatively proposed to theatre circuits several months ago, is in abeyance.

The guild was to start negotiations with the management of the Roxy Theatre, New York, on Friday. The theatre has a large stage show.

Officer Slate Is Set

The guild will hold its first election Sunday afternoon at the Piccadilly Hotel, New York. Nominees for office are unopposed. They are Phil Irving, for president; Dave Fox, first vice-president; Peter Wells, second vice-president; Hazen Scott, third vice-president; Michael Lewis, fourth vice-president; Helen Sanford, fifth vice-president; Billy Glason, recording secretary; Sam Kramer, treasurer.

The meeting will also adopt a constitution.

Present will be Lawrence Tibbett, president of the American Guild of Musical Artists, John J. Sullivan, secretary of the New York Hotel Trades Council, and Michael Garriga, vice-president of the Hotel and Restaurant Employees International Alliance.

Ed Harrison, former press contact for the American Federation of Actors, has been appointed the variety artists' guild publicity head.

In Hollywood, the Four A's organizational benefit, "Gambol of the Stars," was postponed from February 22nd to March 14th. Ralph Morgan, president of the Screen Actors' Guild, is chairman.

Hollywood agents have affiliated with the American Federation of Labor. Walter Trask is president of the newly chartered union, the Amusement Agencies Employes Union, Local 22202. Other officers are Al Wager, vice-president; Lloyd Skeels, executive secretary; and Norman Marsh, treasurer.

The Sign, Scenic, and Painters Union, Local 831, of Hollywood, is joining the AFL, it was reported.

U.S. GETS MAJORS' TRUST ANSWERS; NEW SUIT FILED, ANOTHER THREATENS

Replies Are Rushed to Washington Where Legal Corps Is Preparing for Opening of Trial on May 1st

Four of the large company defendants in the Government's New York anti-trust prosecution—RKO, United Artists, Warner Brothers, and Columbia—filed their first 24 answers last week, in federal court, New York, to the Justice Department's 59 interrogatories. The answers, not held confidential though revealing financial figures of some of the companies for the first time, were immediately rushed to the Justice Department's Washington office, where a legal corps is preparing for the May 1st opening of the long delayed trial.

Paramount and Twentieth Century-Fox submitted their answers Wednesday. Universal's answers were served Monday with the request that they be withheld from public knowledge until March 1st.

Seven RKO Companies File

Seven RKO companies and Radio Keith-Orpheum, the parent corporation, filed answers to the Government's first 24 queries. These companies were RKO Radio Pictures, Inc., Pathe News, Inc., Van Beuren Corporation, RKO Proctor, RKO Midwest and Keith-Albee-Orpheum.

The RKO answers revealed, among other things, the gross and net profits for Radio-Keith-Orpheum for the following years: 1935: gross $1,212,389, net profit $3,154; 1936: gross $2,234,423, net profit $1,161,168; 1937: gross $1,679,437, net profit $771,878; 1938: gross $1,402,602, net profit $273,49.

United Artists' answers declared that 20,000 out of an authorized issuance of 32,000 shares are held by five companies and individuals equally. It revealed that its gross income from 1935 through 1938 was as follows: 1935, $10,554,521; 1936, $9,707,990; 1937, $12,909,149; 1938, $11,746,985.

The company set forth an itemized statement of the 19 films distributed by it during the 1936-37 season, with the number of exhibitions of each picture, and the amount grossed.

Interest in Wanger Productions

There is no outstanding fixed indebtedness, no current loans against it, United Artists revealed. It reported that the only company in which it has any ownership interest is Walter Wanger Productions. In this holding, UA holds 12,500 out of 15,000 shares of preferred stock, and 1,200 Class B common shares.

Warner Brothers and Columbia answered a group of questions covering their financial setup, the names of creditors and stockholders, and their ownership interests. Several questions referring to creditors' names, gross and net profits, and stockholders' lists, were not filed, but were expected to be given to the Government for confidential use.

Columbia stated that its fixed indebtedness was $1,125,000; Warner Brothers regarded the question as confidential.

Warner Brothers listed 38 companies in which it had an interest. It was stated that the only company which holds any stock in it is Jules Brulatour, Inc., with 50 shares.

Columbia listed parties, in production, who had an interest in it, thus: Celebrity Productions, Inc., 100 shares; Frank R. Capra, 15 shares, as voting trust; David Loew, 18 shares, as a voting trust; Louis B. Mayer, 422 shares, as a voting trust.

Paramount treated 11 questions as confidential. In the others it revealed three companies who as creditors have placd directors on the Paramount board. These are the Manufacturers Trust Company, Allied Owners Corp. and Adams Express Co. Fox's financial figures revealed a complete list of its stockholders, the largest being the Chase National Bank and General Theatres Equipment Corp.

On Monday, upon receipt of the answers of RKO, Columbia, Warner Brothers and United Artists, to almost half of the Government's 59 interrogatories, William P. Farnsworth, head of the New York anti-trust division of the Justice Department, carried them to Washington.

It was understood Government statisticians would compare the figures revealed by the companies with those gathered by the Department.

Even as the Department of Justice case proceeded, observers in Washington reported that it was considering the recent Department of Commerce report, which contains a plan for amicability between the industry and the Government.

March 1st Is Deadline

Though the majors have answered 24 of the Government's 59 interrogatories, they must answer all by March 1st, under their agreement with the Government, it was disclosed last week. The answers were to be "staggered" thus: 15 more answers to be due on Saturday, and the final 20 on March 1st.

Confidential answers in these groups were to be served on the Government separately.

The Government's answers to the major's interrogatories are also due on March 1st.

Federal Judge Henry W. Goddard, who will hear the case, lectured the Government attorneys, two weeks ago, on their "arbitrary" actions and lack of cooperation.

Latest in the procession of major company defendant executives to undergo pre-trial examination in the Government's New York anti-trust prosecution, was Cliff Work, Universal studio head, who was questioned on Tuesday in New York Federal Court. He testified for two hours on Universal talent loans, on the company's production planning, and on deals with independent producers.

The last witness last week, testifying last Thursday, William Scully, Universal sales chief, declared that his company was not at a disadvantage in selling product to major-affiliated theatres, even though Universal could not offer the same advantages that the others presumably could.

Major company theatre affiliates purchase product on quality alone, he testified, in five hours of questioning.

For the 36 key cities named by the Government, Mr. Scully detailed the houses entitled to first run on Universal product.

He was questioned closely on first run showings in Brooklyn's Albee and Loew's Metropolitan theatres.

CRICK ELECTED SYDNEY MAYOR

Stanley Crick, formerly managing director for Twentieth Century-Fox in Australia, has been elected Lord Mayor of Sydney. Mr. Crick, who was succeeded by Clay Hake, has film interests in Australia.

$279,000 Action Against Large Companies Launched in New Jersey; Defense Loses Plea in Pittsburgh Case

The independents were one up this week in their continued anti-trust suit attacks on the large companies. New Jersey owners sued the distributors and the Motion Picture Producers and Distributors of America. In Nebraska, another action was threatened by the independent Frank Hollingsworth.

The majors also lost ground in Pennsylvania, where a petition for dismissal of a pending action was denied.

$279,000 Sought in New Jersey

Suit was brought Monday against the eight companies and against the Motion Picture Producers and Distributors of America and Will H. Hays, its president, in United States District Court at Newark by two West Orange corporations, which alleged violation of the Sherman anti-trust laws and the Clayton act and sought damages of $279,000.

The plaintiffs are the Westor Theatres, Inc., which operated the Windsor Theatre in West Orange until 1939, and the Janbert Amusement Corporation, present operator of the theatre. They charged that they were forced to accept block booking and that it damaged the first-named corporation by $78,000 and the latter by $15,000. Triple damages were asked.

The company defendants are Warner Brothers, Twentieth Century-Fox Film Corporation, Paramount Pictures, United Artists, Columbia Pictures Corporation, R.K.O. Radio Pictures, Loew's, Inc., and Universal Corporation.

Nebraska Threat

Nebraska's second anti-trust suit against the majors, which the complaining exhibitor indicates will be filed in a few days, will be based on Frank Hollingsworth's action against Fox Midwest circuit in Beatrice, a situation where he declares the F.M. Rivoli is contracted to play 359 films in one house each year, while his two theatres haven't enough film to run. The other anti-trust suit is Ralph Goldberg's against Par-Tri-States in Omaha.

Majors Lose Plea

In Pittsburgh, United States District Judge R. M. Gibson denied a motion of the defendants asking for dismissal of the $150,000 anti-trust suit against the eight major companies and others by United Exhibitors, Inc., Penn State Theatre Corporation and others. The court ruled defense answers must be filed within 15 days.

New Jersey Case Trial

Trial of the Vineland, N. J., anti-trust case writ decision which was reversed last week by the United States circuit court of appeals in Philadelphia, will get under way next month.

The case is considered important, inasmuch as a decree granting a temporary injunction against the distributors was reversed upon the appeal of the defendants. The Vineland theatre charged that it was unable to get first-run product and named Warner Brothers Theatres and major distributors in its complaint. Judge Kirkpatrick ordered the injunction based on evidence in affidavits only. The United States circuit court has ordered the case now to be heard on its merits.

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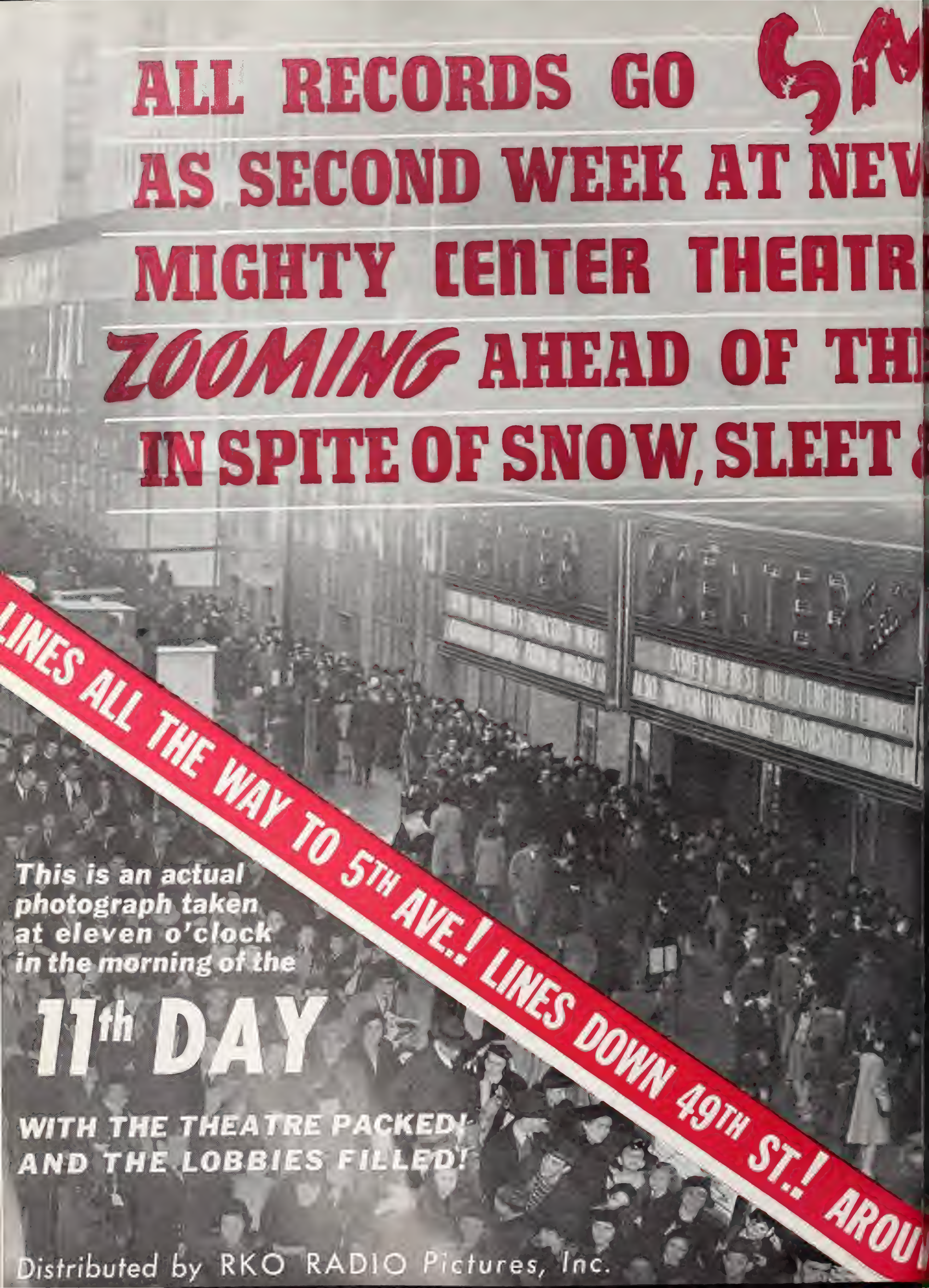


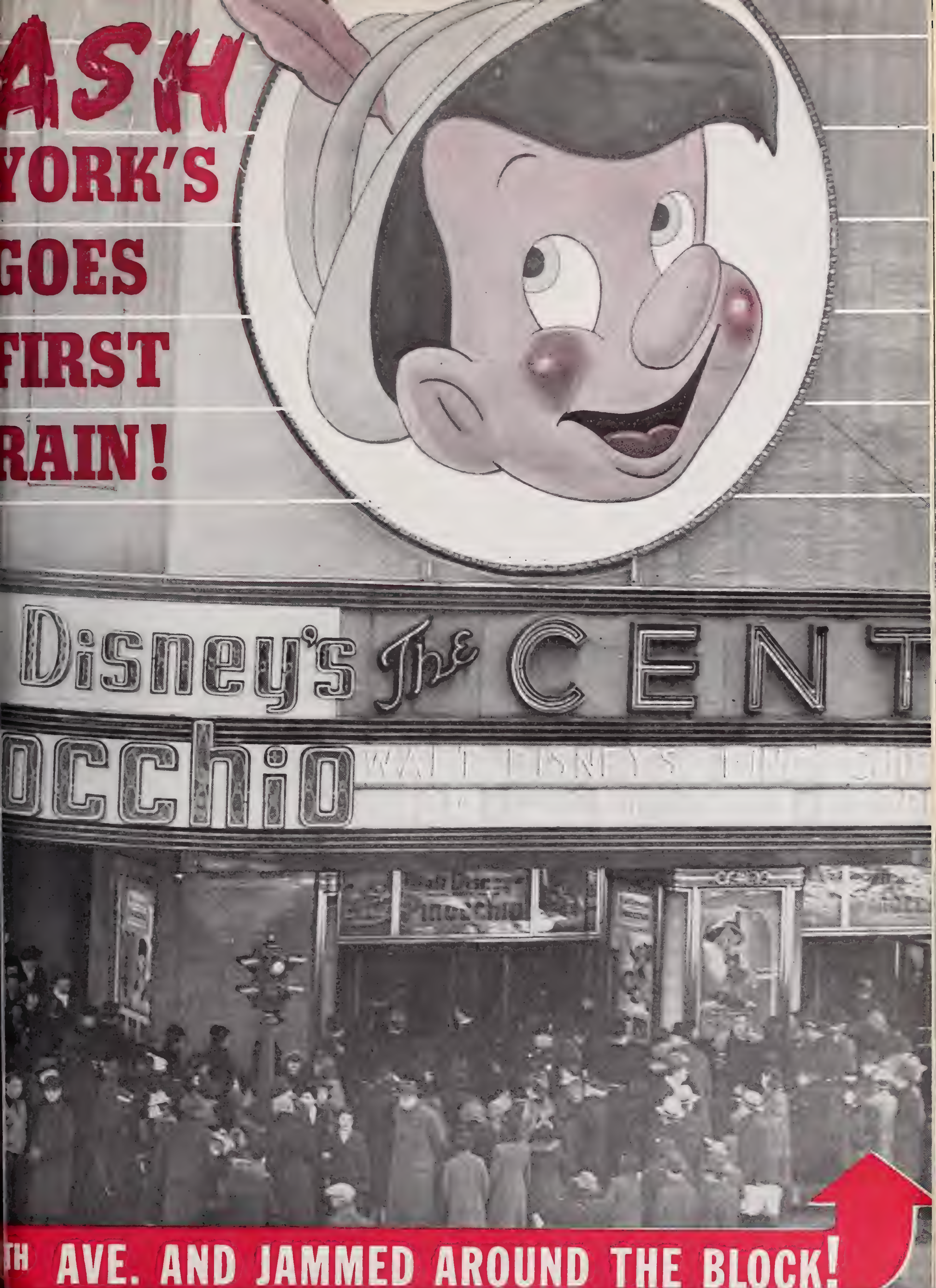
LINES ALL THE WAY TO 5TH AVE.! LINES DOWN 49TH ST.! AROU

This is an actual
photograph taken
at eleven o'clock
in the morning of the

11th DAY

WITH THE THEATRE PACKED!
AND THE LOBBIES FILLED!

Distributed by RKO RADIO Pictures, Inc.


ASH
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WALT DISNEY'S
Pinocchio
TH AVE. AND JAMMED AROUND THE BLOCK!

ALLIED PICKS CHICAGO FOR NATIONAL MEET

Max Cohen's New York Group Reorganizing; Pacific Northwest Exhibitors Convene

The national Allied States Association will hold its 1940 convention in Chicago, the date to be determined by Jack Kirsch, president of the Illinois Allied. A statement from the national association's Washington offices called Chicago "the ideal convention city" and predicted a record gathering.

At the National Allied directors' meeting in Washington, several weeks ago, Detroit had been selected, but Michigan Allied subsequently yielded to the argument that a greater attendance could be expected at Chicago.

The Illinois Allied is expected to hold its annual convention early in March.

Reorganize Albany Allied

To fill the gap left in New York Allied (unaffiliated with the national Allied States) when the majority of its Albany members walked out, New York Allied officers, under president Max Cohen, meeting in New York last week, appointed Ray Palshley, of Interlaken, temporary vice-president for Albany, and placed him, George Abramson of Brooklyn, and Edward Edmund Souhami, general counsel, on a reorganization committee.

The committee is to meet with Albany members in March, to elect new officers.

Mitchell Conery, of Ravenna, former Albany vice-president, and several others broke from the New York Allied several weeks ago, over opposition to the Neely Bill.

Mr. Souhami said this week that the Albany unit still had more than 40 members.

The former Allied Albany members this week deprecated possibility of "reorganization" by asserting that they represented virtually the total membership of the former Albany suit.

New York Allied will hold a statewide meeting on May 22nd and 23rd in Syracuse, and Mr. Cohen will be guest at a testimonial dinner closing the convention.

Northwest Exhibitors Meet

Exhibitors of the Pacific Northwest met Tuesday in Seattle to discuss affiliation of the newly formed Allied Exhibitors group with the Pacific Coast Conference of Independent Theatre Owners. Mr. Hone, executive secretary of the unit, presided. He will be in charge at a conference of Eastern Washington exhibitors in Spokane next Tuesday.

Ohio ITO Annual Meeting

The Independent Theatre Owners of Ohio, meeting in annual session at Columbus next Wednesday and Thursday, will discuss cancellation, preferred playing time, and the newly formed Advertising Accessories corporation, which centralizes distribution of posters and accessories. The questions to be discussed were phrased thus in a notice to exhibitors:

"Are the film distributing companies living up to their cancellation promises?"

"Do you know that preferred playing time is not so generally demanded as it is in Ohio?"

"Will the new National Screen Accessories set-up benefit or harm exhibitors?"

Connecticut Bingo Law

The Motion Picture Theatre Owners of Connecticut, on Tuesday in New Haven, discussed a plan to test the constitutionality of the state Bingo law, which allows others than theatres to use the game. Reporting for the Bingo committee was Adolph Johnson, and the budget committee Harry F. Shaw.

Executive Secretary Herman M. Levy reported on the power of the postal department to prevent exhibitors from placing circulars in home mail boxes.

Connecticut Allied Gains

Enrollment of 90 per cent of the state's independent exhibitors was claimed by E. Thornton Kelly, former field secretary of the Connecticut Allied, at a New Haven meeting last week.

The unit is to meet again next Tuesday, with A. M. Schuman presiding. Mr. Kelly is in Philadelphia as field man for Allied of Eastern Pennsylvania.

The Connecticut unit last week appointed a new grievance committee, on which are Joseph Reed, William Hoyt and Jack Schwartz.

Orders Educational Creditors To Meet

Referee John E. Joyce this week ordered a first meeting of creditors of Educational Pictures, Inc., for next Thursday in New York. Under terms of the order, creditors will elect a trustee, present their claims and examine company officials at that meeting.

E. W. Hammons, former president of Grand National Pictures and president of Educational; Bruno Weyers, vice-president; John R. Munn, director, and Walter Duke, attorney, were examined this week by the attorney for the trustee of Grand National.

Mr. Duke and Mr. Munn both defended a transaction under which Educational Pictures received 1,100,000 shares from Grand National, its subsidiary, in return for Educational assets. Mr. Hammons testified to a series of transactions through which Jeremiah D. McGuire, a creditor, received an assignment of Grand National rights to 10 films now being distributed to Twentieth Century-Fox.

Kline Heads Bookers

Harold Kline of the Cocalis Circuit has been elected president of the Motion Picture Bookers Club of New York. Mr. Arnswalder of Metro-Goldwyn-Mayer was named vice-president, Edward Susse, MGM, financial secretary; Ben Levine, United Artists, treasurer; Dora Fried, Producers Distributing Corporation, recording secretary, and Herb Richek, UA, sergeant-at-arms. Bernie Brooks, of the Rosenblatt-Welt theaters, and Dan Ponticelle, Warners, were voted trustees. Ed Richter and Harry Margolies of MGM, Max Fried of Warners and Henry Suchman were named to the board of directors. Dinner and the installation of officers will be held February 5th.

Handle Palestine Films

Distribution of the product of the Palestine Film Corporation, newly-formed producing company in Palestine, will be handled in this country by Roman Rebush and Al Geist. The first release is tentatively titled "On Guard."

"DOLLAR CLUB" RETURNS PROFITS

In the past year, the Loew's circuit "Dollar Club" idea is credited with $46,000 extra business through special ticket selling efforts by managers for regular shows. The 1938 total was $16,000. In the New York metropolitan circuit, 69 out of 70 managers participated in the extra effort which entitled them to special "dollar" certificates.

Mexican Academy Selects Awards

by JAMES LOCKHART

in Mexico City

Mexico's new Academy of Cinematographic Arts and Sciences has made its first awards for what it judged to be the best made-in-Mexico picture, male and female player, director, scenarist and adapter of 1939. Trophies, statuettes and gold and silver medals, were awarded the winners. They are:

Picture, "La Noche de Los Mayas" (The Night of the Mayas); director, Fernando de Fuentes; female star, Isabela Corona; male star, Fernando Soler; female support, Emma Roldan; male support, Joaquin Pardave; scenarist, Fernando del Corral; adaptation, Juan Bustillo Oro; photography, Gabriel Figuaroa; sound, Roberto Rodriguez; settings, Jose Rodriguez Granada; music, Silvestre Revueltas, and Production, Gomez Muriel.

Religious Films Banned

The old government principle that pictures of a religious theme are strictly out for Mexico has been revived by the new board of censors that was appointed in place of the government's publicity department. The board upset the approval its predecessors gave for exhibitions of the French film, "St. Theresa of the Child Jesus". The censors held that this picture is religious propaganda.

Mexico's first private company for financing film producers has been founded in Mexico City by H. F. Wallenstein. The company has a capital of $65,000 and is to start functions in March.

Antonio Moreno, producer-director of the first talking picture made here, some 10 years ago, is in Mexico City for the reported purpose of organizing a producing company with American capital.

Active Mexico City cinemas have been increased in number to 71 with the opening of the Cine America, an 850 seat de luxe neighborhood theatre by the H. Echevarria circuit.

Complete Expensive Film

Mexico's most expensive picture, "Tiempos de Don Porfirio" (Don Porfirio's Days), which cost $40,000, has been completed and will be released in March. It concerns what many call the golden age of Mexico, 1880 to 1910.

A membership of 2,000 is announced by the National Cinematographic Workers Union. The members, says the union, enjoy a minimum daily wage of $1.35, twice that of most workers.

China, which is apparently looking to Mexico as an outlet for her films, has had exhibitions here of a film, the first, which is in Chinese and concerning Generalissimo Chiang Kai-Shek.

"WIND" STARTS RE-DATING; "PASSAGE" OPENS; WARNERS SET "VIRGINIA CITY"

Premiere at Boise Climaxes "Northwest Passage Days" Celebration; Double Opening at Reno and Virginia City

Field days on "big pictures were confined this week to Metro-Goldwyn-Mayer's "Northwest Passage," ushered in with parades and proclamations in Boise, Idaho, although new attention was given to many other productions already in the field.

Warner Brothers announced that "Virginia City" will have a double premiere at Reno and Virginia City, Nevada, on March 16th, and Columbia said that an intensive advertising campaign would precede the national release, on March 21st, of "Too Many Husbands." Among the pictures already playing pre-release engagements "Grapes of Wrath" has been set for 220 special engagements; "Gone With the Wind" is re-dated and many new dates announced as it continues to break records; "Pinocchio's" second week tops the first and "Of Mice and Men" receives a big advertising campaign. News this week of other pictures included a publicity project on the Paramount release, "Sidewalks of London," and Warner Brothers set New York and Hollywood openings of "Dr. Ehrlich's Magic Bullet."

The unprecedented number of extended runs and holdovers being received by an unusually large group of "big" pictures now showing is starting to bring exhibitor complaints from the field because of the delay of the availability dates for subsequent runs.

"Passage" Opens in Boise

"Northwest Passage," starring Spencer Tracy, had its world premiere Tuesday night in Boise, Idaho. The opening climaxed "Northwest Passage Days," which had been proclaimed by Governor C. A. Bottolfsen.

The opening was attended by Ilona Massey and Nat Pendleton, Isabel Jewell and Truman Bradley of the film's cast. Spencer Tracy did not make the trip owing to his shooting schedule on "Edison the Man." Senator Carl Brown was chairman of the premiere committee. He was assisted by state and city officials and editors of Boise's daily newspapers. The opening was broadcast from the lobby by station KIDO over a western network.

The day's celebration began when Mayor J. L. Straight and the Premiere Committee met a special Union Pacific train bearing the stars who came for the opening. A breakfast was held at the Owyhee Hotel. The stars then met the Governor and other officials. At noon a luncheon was held by the Governor at the Boise Hotel and was followed by a parade of high school students, dressed in costumes of the period of the picture.

To Open in 125 Cities

"Northwest Passage" opens in 125 cities this weekend. Following the premiere of the film, based on the Kenneth Roberts novel, at the Pinney theatre, Boise, the film began a day and date engagement at the State and Chinese theatres in Los Angeles on Wednesday.

Other key city holiday openings included: Poli, New Haven; Colonial, Reading; State and Orpheum, Boston; Poli, Hartford; Regent, Harrisburg; Poli, Worcester; Ohio, Columbus; Poli, Bridgeport; Loew's, Canton; Poli, Springfield; State, Louisville; Fox, San Francisco and Palace, Albany. On Friday the picture opens at the State, Minneapolis and Paramount, St. Paul., on Saturday at the Paramount, Salt Lake City and Poli, Waterbury.

FILMS EXEMPTED IN NEW CLIPPER RULES

An exception for all copyrighted material, including films, is made in the Government's newest interpretation of the neutrality act. Under new regulations no "articles or materials" can be sent via trans-Atlantic Clipper planes to belligerent countries.

Warner Brothers has set the world premiere of "Virginia City" at Reno and Virginia City, Nevada, for March 16th. Highlights of the celebration are to include a reception by Governor E. P. Carville to the 250 stars, correspondents and executives who are to arrive at Reno by special train from Los Angeles. The guests will take part in a Western parade to Virginia City, 22 miles away and there attend the opening in the town's single theatre, the Virginia City which seats 214. The premiere celebration will conclude with the "Virginia City Comstock Ball" to be held in the State House Auditorium in Reno.

The stars who are planning to attend the premiere include Errol Flynn, Ann Sheridan, Priscilla Lane, Humphrey Bogart, Rosemary Lane, Alan Hale, Eddie Albert, Randolph Scott and Jean Parker. The film which co-stars Errol Flynn and Miriam Hopkins will be released March 23rd.

301 Dates for "Grapes"

A record total of 301 pre-release dates has been set for "Grapes of Wrath" by Twentieth Century-Fox. The picture will be shown in three theatres, day and date, in Los Angeles and will have double theatre engagements in the following cities: Des Moines, Roosevelt and Des Moines theatres; Miami, Surf and Lincoln theatres; Richmond, Va., State and Boyd and Kansas City, Uptown and Esquire.

Charles E. McCarthy, director of advertising and publicity, said that the advance showings will be backed by the largest cooperative advertising campaign ever undertaken. 350,000 lines of cooperative advertising have been set and 6,000 twenty-four sheet boards are to be used to supplement the newspaper advertising. This advertising is to be in addition to the increased space each theatre has guaranteed to take on the picture. The company said "Grapes of Wrath" is the most widely advertised production ever released by Twentieth Century-Fox.

Prices Increased

The film's mid-western premiere was held at the RKO Capitol in Cincinnati, February 21st. The price scale was 42c and 60c, which compares with regular prices of 35c and 42c. The picture followed a nine week run of "Gone With the Wind" which broke all Cincinnati records. George A. Delis, district manager of the Inter-State Theatres, Inc., which is headed by A. G. Constant of Steubenville said that "Grapes of Wrath" would open on March 1st at the Palace in Canton. He said there would be no reserved seats but the picture would play at advanced prices and an extended time had been guaranteed.

Columbia has announced a magazine advertising campaign to precede the national release on March 21st of "Too Many Husbands," starring Jean Arthur, Fred MacMurray and Melvyn Douglas. The campaign is to open February 25th and run through March 15th. Advertisements on the picture are to appear in 21 fan and national magazines to reach an estimated 20,000,000 audience. The ads will feature a reproduction of a painting of the three stars by Bradshaw Crandall.

"Too Many Husbands" is based on Somerset Maugham's stage play and was directed by Wesley Ruggles from the screen play by Claude Binyon.

"Wind" Dates and Records

"Gone With the Wind" will begin return dates on March 2nd, the first engagement of this kind being at the downtown Majestic, Boston. The picture ran simultaneously at the State and Orpheum in Boston. Neighborhood runs are to begin late in March. March 8th "Wind" will play a return engagement in Harrisburg, at the Senate theatre. The picture also is to have a return at the Park, Reading.

MGM has decided not to start neighborhood runs until Easter, March 23rd or one week later. About 30 Loew houses in the New York area which were originally scheduled to play the film late in January now will start the picture at Eastertime. It is understood that Balaban & Katz is interested in arranging a deal for neighborhood runs in Chicago.

The Selznick International production continues to break records. On the basis of a gross at the box office of over $9,000,000 the picture has already made the negative cost of about $4,000,000 and has begun to roll up profit. The film is now playing in over 200 theatres in the United States and Canada. In the first eight weeks on Broadway "Wind" took in almost $800,000. The Astor has been averaging about $22,000 a week and the Capitol more than $70,000.

"Wind" dates in addition to those already published include:

February 16—Penn, New Castle, Pa.; Capitol, Trenton.
February 21—State, Cortland, N. Y.; Fox, Corning, N. Y.; Palace, Lockport, N. Y.; Paris, Santa Fe, N. M.
February 22—Majestic, Gettysburg, Pa.; Rivoli, Muncie, Ind.
February 23—Columbia, Brookville, Pa.; Strand, Berwick, Pa.; Capitol, Bloomsburg, Pa.; Park, Washkesha, Wisc.
February 24—Strand, Oswego, N. Y.; Capitol, Manitowoc, Wis.
February 25—Colonial, Laconia, N. H.; Geneva, Geneva, N. Y.; Circle, Annapolis, Md.; Palace, Danville, Ill.
February 28—Glove, Gloversville, N. Y.; Oneonta, Oneonta, N. Y.; Orpheum, Harrisburg, Ill.
February 29—Orpheum, Quincy, Ill.
March 1—Warren, Warren, O.; State, Modesto, Calif.; Liberty, Olympia, Wash.; Manos, Indiana, Pa.
March 2—Kane, Kane, Pa.; Franklin; Saginaw, Mich.
March 3—Community, Saratoga Springs, N. Y.; Capitol, Frankfort, Ky.; Regent, Bay City, Mich.; Regent, Muskegon, Mich.
March 5—Pinney, Boise, Idaho.
March 6—Casino, Marshalltown, Iowa.
March 7—Orpheum, Hannibal, Mo.
March 8—Criterion, Poplar Bluffs, Mo.; Time, Mattoon, Ill.
March 9—State, Salem, O.
March 10—Colonial, Norwich, N. Y.; Rialto, Little Falls, N. Y.; Strand, Ogdensburg, N. Y.; Paramount, Kinston, N. C.
March 12—Capitol, Taylorville, Ill.
March 14—Carolina, Hickory, N. C.; Chateau, Rochester, Minn.
March 24—State, Winona, Minn.

Total bookings now scheduled are 400 in 368 cities.

It was reported that someone conceived the idea of selling the rights to "Gone With the Wind" for a 39-week or 52-week radio serial for $1,000,000. MGM and Selznick International are said to be not interested in the idea, holding that radio broadcasts on the picture might interfere with its gross at the box office. Jock Whit-

(Continued on following page)

"PINOCCHIO" GAINS IN SECOND WEEK

(Continued from preceding page)

ney is reported to have been against selling the radio rights for $100,000 before the picture was released.

Ann R. Montgomery, administrator of the estate of Susan Lawrence Davis who died last year, has filed a petition in the Birmingham, Ala., U. S. District Court for an injunction to restrain the Ritz theatre from showing "Gone With the Wind." The film began its run at that theatre on January 31st. The petition claims that copyrighted material from "An Authentic History of the Klu Klux Klan—1865-1877" written by Susan Davis and published in 1924 was used in the film without authorization.

The Capitol theatre in New York announced that "Wind" in the first eight weeks played to about 700,000 at that theatre and that in the same period about 175,000 saw the feature at the Astor. The film completed this week its ten week run at the Loew's Grand in Atlanta. Gross is reported to be about $250,000.

"Wind" will leave the Capitol on March 6th, after an 11 week run. The total gross for the entire engagement is estimated at $700,000.

RKO's 38 exchange headquarters in the United Other wind grosses include the following: Loew's, Akron, first week, $44,000; Fabian's Palace, Albany, first week, $39,000; Loew's Midland, Kansas City, two weeks, about $100,000; Loew's Stillman, Cleveland, first week, $30,000, second week, $28,000. Record runs include: Loew's Louisville, 45,500 persons, the first week and about 30,000 the second. The management said that a noticeable number of persons are seeing the film for the second time. The film closed at the RKO Capitol, Cincinnati, after a ten week run in which all house records were broken. The management of the Tampa, Tampa, Florida, said that the number of people who attended the performances during the run of "Wind" exceeds the entire white population of the city which would indicate that about 100,000 attended.

Long engagements of "Wind" have caused product difficulties in several cities. For example the McVickers theatre in Chicago has adopted the policy of playing one first run and one second run film each week instead of two second runs. The reason for the change is reported to be that the long run of "Wind" at the Oriental which is also operated by Jones, Linick & Schaefer has made it necessary to find another outlet for first-run pictures. In Philadelphia the long engagements of the Selznick picture has caused a number of shifts in the usual theatre bookings. With all first-run houses downtown operated by Warners, independents and even the circuit subsequent run houses are facing a serious shortage of film.

"The Birth of a Nation" has been booked by Sam Bendheim, Jr., general manager of Neighborhood theatres in Richmond into the first-run Capitol. The picture ran simultaneously with "Gone With the Wind" at Loew's.

"Pinocchio's" Second Week

John Kenneth Hyatt, manager of the Center theatre, announced that the second week's gross of "Pinocchio" beat the first week. The gross Friday was bigger than any other weekday run of the cartoon, including opening day. On Saturday the theatre put on nine shows of the Disney picture. The first Saturday eight shows were given. RKO said that the box-office line throughout Saturday and Sunday varied from one to three blocks in length. "Pinocchio" was said to gross about $30,000 for the four days ending Sunday. The total gross of the first week was about $45,000. All New York theatres were hit by a snowstorm. Weekend business was at capacity. The second week ended with two days of rain which cut Broadway grosses.

"Pinocchio" is scheduled for nation release during Easter week with a large number of day and date engagements, At present the successor to "Snow White and the Seven Dwarfs" is playing only in New York and Los Angeles.

RESEARCH COUNCIL REELECTS OFFICERS

The Motion Picture Research Council, one of the two main supporters in public of the Neely Anti-Block Booking Bill, along with Allied States Association of Exhibitors, has reelected all offciers for 1940. The reelections, effected at headquarters, in San Francisco, include: Dr. Ray Lyman Wilbur, president; Mrs. Calvin Coolidge and Stephen P. Cabbot, honorary vice-presidents; Mrs. William Cavalier, executive vice-president; Mrs. Vernon Skewes-Cox, vice-president, and Allen W. Widenham, Treasurer.

A 76-page press-book on "Pinocchio" has been prepared under the supervision of S. Barrett McCormick. The manual is divided into six sections, 1,500 licensee items are listed and 113 stories are included. The advertising section lists 66 mats. Fred Schaefer and Hal Green of the press book staff worked on the manual.

The Walt Disney "Pinocchio" display at the New York Museum of Science and Industry in Radio City has been insured for $55,535.

"Of Mice and Men" Campaign

The New York advertising campaign before the opening of the Hal Roach production of "Of Mice and Men" represented an expenditure of $15,000, or more than $1,500 for each day prior to the opening of the film. The picture is playing at the Roxy, just a short distance from the Rivoli where the other current film based on a John Steinbeck book, "Grapes of Wrath" is playing.

The "Of Mice and Men" campaign opened around Christmas time with displays in national picture magazines. This was followed by radio appearances of stars in the picture. Additional publicity on the picture was centered about newspaper interviews with the film's stars. A fifteen-minute transcription radio program was used by ten New York area stations. Time was purchased on five local stations for the three days preceding the opening. Trailer-truck displays and national advertising tie-ups were also used.

Six "Dr. Cyclops" Pre-dates

Neil Agnew, vice-president in charge of sales, has announced six pre-release test engagements in as many cities for Paramount's "Dr. Cyclops." Almost one month before the national release date of April 5th the picture will open in Kansas City and Denver on March 6th, followed by openings in Hartford and Providence on March 7th; Altoona on March 8th and Nashville on March 9th.

Robert M. Gillham, advertising and publicity director, said that special advertising campaigns, 24-sheet and teaser posting and elaborate exploitation will back up each of these pre-release engagements. The following exploitation men have been sent into the field to cover the entire engagement in each city; Leon Benson of the studio staff, for Denver; Maxwell Joice for Kansas City; Tom Jefferson, Hartford and Providence; Bud Getschall, Nashville and Charles Perry, Altoona.

Civic leaders of eight of the nine American and Canadian cities called London have accepted Charles Laughton's invitation to be Paramount's guest stars on the "Professor Quiz" "Sidewalks of London" broadcast over WABC Friday night. Mr. Gillham announced that the eight would arrive in New York on Friday. The guests are Mayor Harry M. Hanson, London, Wis.; Mayor Edward P. Speasmaker, London, Ohio; Dr. O. D. Brock, Mayor of London, Ky.; Marshal King, business leader of London, Ind.; Alderman Frank Blalock, representing Mayor J. H. Vinson of London, Ark.; Ole Sola, chairman of the Town Board, London, Minn.; Alderman S. F. Cropp, representing Mayor J. Allen Johnson, Mayor of London, Ontario, and William Glenn, business leader of London, W. Va.

On February 14th 17 seventeen-year-old girls from 17 cities were guest of Paramount in California for the press preview of "Seventeen." A studio Valentine luncheon was given for the guests by Y. Frank Freeman, Paramount vice-president. Other features of the day included a tour of the studio and appearing in newsreel and still pictures. Jackie Cooper and 16 other young film actors escorted the guests to the opening.

Mr. Gillham has announced a number of radio programs will feature songs from the Bing Crosby-Dorothy Lamour-Bob Hope picture "Road to Singapore." Dorothy Lamour will appear on the Andre Kostalanetz CBS program February 26th; Bing Crosby sang selections from the picture on the Crosby-Kraft hour over NBC on Washington's Birthday and Bob Hope has been plugging the picture every broadcast of the Pepsodent-Bob Hope NBC program.

"Swiss Family" Dates

RKO announced that "Swiss Family Robinson" will play day-and-date in 100 theatres beginning on February 22nd, the national release date. Additional openings will be made this week-end. Major key-city openings following the Radio City Music Hall engagement include: Boston, Providence, Rochester, Syracuse, Chicago, Denver, Cedar Rapids, Des Moines, Kansas City, New Orleans, Omaha, Sioux City, Trenton, San Francisco, Lowell, Newark, Baltimore, Washington, Buffalo, Colorado Springs, Portland, St. Louis and Salt Lake City.

Terry Kilburn, 12-year-old star of "Swiss Family Robinson," accompanied by his mother, a school teacher and Charles Levy of the RKO home office, arrived in Cincinnati last Sunday for radio interviews and other publicity demonstrations. The group left for Nashville the following day, February 19th. The picture opens at the RKO Palace in Cincinnati on March 7th.

RKO's 38 exchange headquarters in the United States and Canada have completed previews of "Abe Lincoln in Illinois" which were attended by exhibitors and leading citizens in the various cities. Following the special openings the picture will first play in New York, Boston and Philadelphia and then in every part of the country.

"Magic Bullet" Openings

Warner Brothers "Dr. Ehrlich's Magic Bullet" is scheduled to play day and date from February 29th at the Warner's Hollywood and Downtown theatres. The picture will be shown on a single feature policy.

Hal Wallis, executive producer for Warner Brothers, arrived in New York Monday for the premiere of the picture at the Strand on Broadway on Friday night. Mr. Wallis will confer with Major Albert Warner, Gradwell L. Sears, general sales manager, and Charles Einfeld, director of advertising and publicity, on forthcoming product—while in New York.

Quigley Awards In Hollywood On March 12

March 12th has been set for the presentation of the 1939 Quigley Grand Awards for showmanship to Ray Bell and Lige Brien in Hollywood. The ceremonies will follow a luncheon at the Victor Hugo restaurant to be given by Martin Quigley. Acceptances from studio executives, stars and directors are in hand.

Following the presentations, a program of entertainment, arranged by a special committee of studio publicity directors, will be staged for the winners, who will arrive on March 11, in Hollywood from their respective homes, in Washington, D. C., and Pittsburgh, as guests of Quigley Publications. Visits to the studios, sightseeing trips and other events are on the program.

Members of the welcoming committee are: Russell Birdwell, Russell Birdwell & Associates; Harry Brand, Twentieth Century-Fox; Walter Compton, Republic Pictures; J. Leroy Johnston, Wanger productions; John Joseph, Universal; Jock Lawrence, Goldwyn; Cliff Lewis, Paramount; Billy Leyser, Fine Arts; Perry Lieber, RKO; Murphy McHenry, Edward Small Productions; William Pierce, Monogram; Tom Petty, Motion Picture Producers and Distributors Assn.; Lou Smith, Columbia; Howard Strickling, MGM; Frank Seltzer, Hal Roach Studios; Robert Taplinger; Warners and Al Vaughan, Principal Pictures.

Bell, publicity director Loew's Washington Theatres, and Brien, manager of Warner's Prince Theatre, Ambridge, Pa., were voted their honors at the judging for the 1939 Awards, at the Hotel Astor, New York, in February 30th. Selections were made by 35 industry heads from among the entrants in the Quigley Awards, making the best scores during the four quarters of the year, in the competitions sponsored by Motion Picture Herald and conducted by A-Mike Vogel, Chairman, Managers' Round Table.

CBS Engineers Address SMPE

A paper on "Quality in Television Pictures" was presented at the Atlantic Coast Section meeting of the Society of Motion Picture Engineers on Wednesday by Peter C. Goldmark and John N. Dyer, Columbia Broadcasting System television engineers. The CBS engineers said that present television standards specify certain factors which determine the quality of a television picture only to a limited extent, and pointed out that other facts, such as contrast, gradation, brilliance and the shape of the scanning spot, are fully as important.

An indication was given that improvements in television are needed, for the engineers asserted that the average brilliance of a television picture probably should be about eight foot candles which the paper said is a considerable increase over what is obtained today. Mr. Goldmark and Mr. Dyer also remarked that flicker in a television picture is not produced under the present standards even under the highest illumination.

THEATRES COLLECTING THOUSANDS FOR FINNS

Benefit Showings for French War Relief; Committee of Catholic Drive Expands

The motion picture industry's drive for the Finnish Relief Fund entered its second week with thousands of theatres cooperating. The largest contribution received on the first weekend was $1,350 from the Roxy theatre in New York. Reports from other key cities indicated corresponding cooperation.

Also last week two film benefits were announced in New York for French relief.

J. J. O'Connor, chairman of the Motion Picture and Amusement Industries Committee of the 1940 Catholic Charities Drive, announced additional committeemen.

Finnish Relief Drive

The Motion Picture Division of the Finnish Relief Fund, with Major L. E. Thompson, chairman, and Vincent G. Hart director, announced that from 4,000 to 6,000 theatres had sponsored collections last weekend. California theatres postponed their drive until this Saturday and Sunday, and Kentucky and West Virginia were expected to begin the campaign at about the same time. The picture, "Finland Fights!", short subject made for the drive, is being shown in 40 states, and 400 prints already have been sent out. Calls for bookings continue to come in.

The first money received in the national headquarters was $646.06 from the Trans-Lux theatres in New York City.

Major Thompson suggested that in theatres participating "all the money be turned over to the manager who will mail it to Raymond Sawtelle, treasurer of the Finnish Relief Fund, Inc., 420 Lexington Avenue, New York City, giving, of course, the name of the theatre."

The Finnish Relief Fund drive activities in Portland, Ore., were directed by Major Philip H. Carroll. Other leaders were Bob White, Portland; George Hunt, Medford, representing independent theatre owners; Ted Gamble of the J. J. Parker theatres, and Albert Finkelstein of the Hamrick-Evergreen group. Cooperating houses also included the Laurelhurst, Egyptian, 30th Avenue, Oregon, Kenton, Yeager, Bob White, Aladdin, Walnut Park, Ames Rio, Plaza, Mt. Tabor, Alberta, Moreland, State, St. Johns, Roseway, Granada, Irvington, Crest and Colonial.

Cincinnati Finnish Relief fund activities included the showing of six reels of Robert Ripley's "Believe It or Not" pictures at the Music Hall, and a luncheon at the Hotel Gibson at which Mr. Ripley was guest of honor. Mr. Ripley was made an honorary member of the Cuvier Press Club.

A number of independent theatres in the Milwaukee area will sell special tickets from February 26th to March 11th with part of the proceeds going to the Finnish Relief Fund. The 27 theatres hope to raise $5,000. Theatres in the plan included the Tower, Oriental, Abby, Alamo, Aragon, Atlas, Burleigh, Climax, Colonial, Comet, Fern, Franklin, Grand, Greendale, Hollywood Library, Lyric, Mozart, Murray, Park, Pearl, Peerless, Rainbow, Roosevelt, Roxy, Tosa and Violet.

Hoffberg Productions, Inc., announced it would release "Finland Speaks," described as an official film prepared from an original negative made by the Finnish Government. The film has been edited into one reel and has a running time of nine minutes.

A preview of the French film "The Human Beast" was held Sunday evening for the benefit of the American-French War Relief, which is sponsored by a group of celebrities. The film's regular run opened Monday.

The premiere of another French film, "The Baker's Wife," will be held Monday at the World theatre in New York for the benefit of Le Paquet au Front, an organization which has sent 27,500 kit bags to the soldiers at the French front through Les Gueules Cassees (the Broken Jaws), an organization of veterans of the World War who have face wounds. The picture has English sub-titles by John Erskine.

Added to Catholic Drive

J. J. O'Connor, vice-president and general manager of RKO theatres, chairman of the Motion Picture and Amusement Industries Committee of the 1940 Catholic Charities Drive, announced the following additions to his committee: Harry Brandt, Brandt theatres; Max Cohen, Cinema Circuit; Jack Alicoate, the Film Daily; Maurice Kann, Box Office; John Kane, Columbia Pictures; John Murphy; Loew Theatres; Jack O'Connell, Republic Pictures; Phil Reisman, RKO Pictures; Herman Robbins, National Screen Service; W. F. Rodgers, MGM; George J. Schaefer, RKO; George Skouras, Skouras Theatres and W. G. Van Schmus, Radio City Music Hall.

Greater New York Fund

James G. Blaine, president of the Greater New York Fund, described the organization's first two years to 400 business, civil, labor and welfare leaders who attended the annual meeting held February 15th. Members of the various committees as well as executives and board members attended.

Mr. Blaine told the meeting that the Fund was now the largest single contributor "to such organizations as the Federation for the Support of Jewish Philanthropic Societies, the Catholic Charities, the Federation of Protestant Welfare Agencies, the United Hospital Fund, the Community Service Society and the Salvation Army, to mention a few." The paid subscriptions to the 1938 campaign totaled $3,785,345 and in the 1939 campaign $3,420,554 as of January 31st. Expenses were $423,064 for 1938 and $420,842 in 1939.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and five were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Calling Philo Vance," "First Film Concert" (French), "Granny, Get Your Gun," "Light of Western Stars," "Pinocchio," "Ultimatum" (French). Class A-2, Unobjectionable for Adults: "Castle on the Hudson," "Double Alibi," "I Take This Woman" "Man from Dakota," "Vigil in the Night."

Start Premium Company

Felix Mendelsohn, former Metro-Goldwyn-Mayer branch manager in Chicago, has formed the Peerless Premium Company with Murray Ross in that city.

SOCIETY GIRL CAPTURED BY GUN-RUNNERS!

. . Marines Scour South Seas for Flying Heiress Thought Down in Island Wilderness! . . Murder in a Paradise of the Pacific . . A swashbuckling story packed with action, mystery, romance and thrills!

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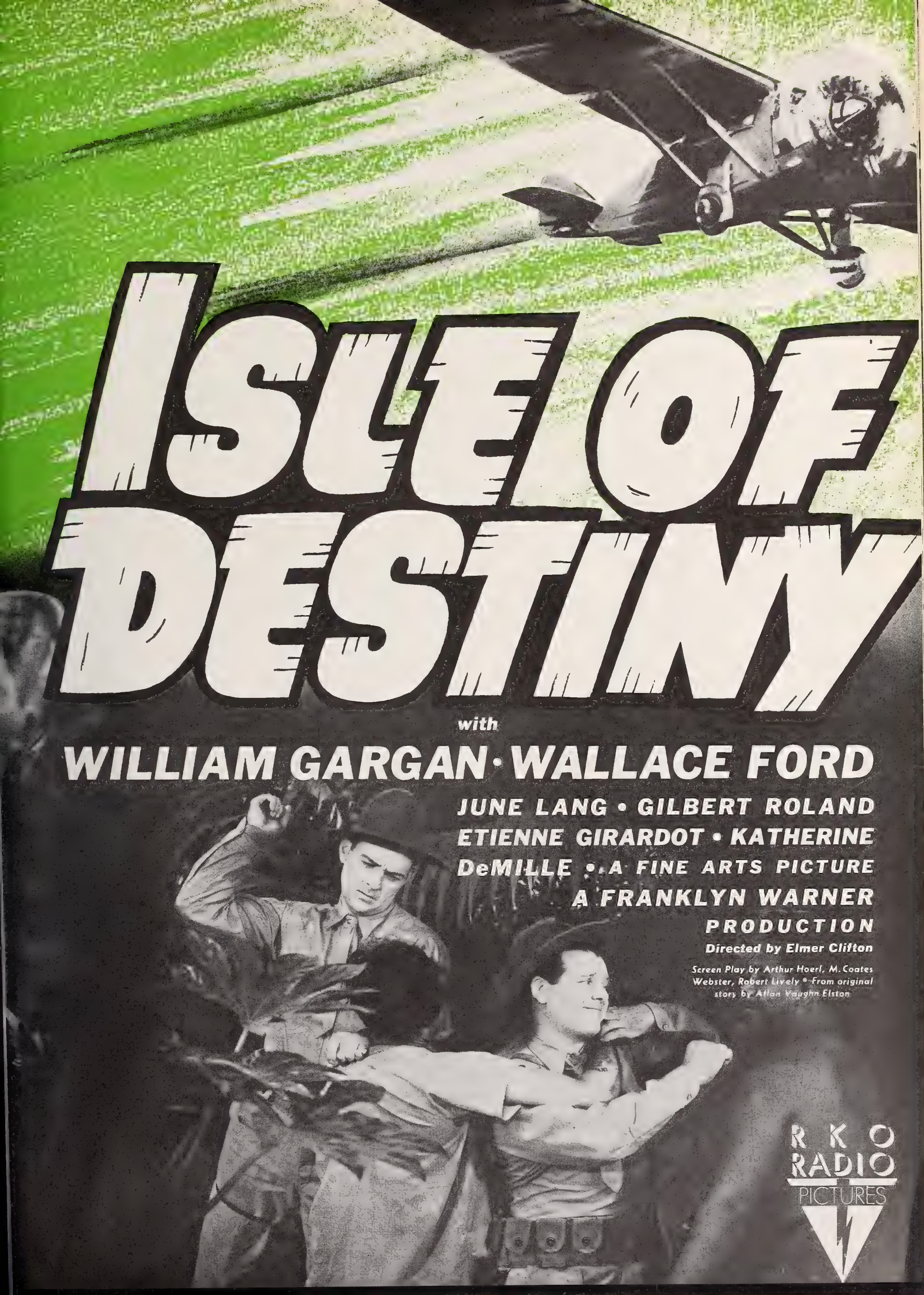

ISLE OF DESTINY

with

WILLIAM GARGAN · WALLACE FORD

JUNE LANG • GILBERT ROLAND
ETIENNE GIRARDOT • KATHERINE
DeMILLE • A FINE ARTS PICTURE
A FRANKLYN WARNER
PRODUCTION

Directed by Elmer Clifton

Screen Play by Arthur Hoerl, M. Coates Webster, Robert Lively • From original story by Allan Vaughn Elston

RKO RADIO PICTURES

HOLLYWOOD AIMS TO RIDICULE "RED" PROBE TO PROTECT STARS, SAYS DIES

Congressman Charges Secret Agents' Confidential Committee Report on "Hollywood Situation" Is in Circulation

by FRANCIS L. BURT

in Washington

Charging that the motion picture producers are determined to ridicule the House Committee Investigating Un-American Activities out of existence, but giving them a clean bill of health so far as their own personal patriotism is involved, Chairman Martin Dies of Texas this week was prepared to ask his committee to make an immediate investigation of "Reds" and other subversive activities in the Hollywood film colony.

(Louis B. Mayer, MGM vice-president in Hollywood, was presented Tuesday with a special citation in recognition of his activities in promoting Americanism by the American Legion. The presentation ceremony was preceded by a parade of 100 Southern California American Legion posts and "The Flag Speaks," a patriotic two-realer, was shown. Other Hollywood producers have in recent months been singled out by patriotic organizations for their filming and other activities promoting Americanism, among them the brothers Warner.)

Mr. Dies contends that what he calls the producers' strategy of "ridicule" is in protection of the market value of certain stars of pink coloration.

Not yet fully recovered from an illness which confined him to his home in Orange, Texas, for two months, Congressman Dies returned to Washington last week determined immediately to proceed with an investigation of conditions on the West Coast. He said Hollywood is but one phase and not necessarily the most important.

"Leak" Is Charged

From the point of view of Washington newspapermen, however, the Hollywood situation overshadowed everything else in which the committee is engaged, and press reports sent out from the National Capital made much of charges that a copy of the committee's investigators secret report on the West Coast situation, the circulation of which was designed to be restricted to members of the committee, had reached Los Angeles, where it was mimeographed and distributed among the producers.

Mr. Dies said he had no proof of the charge, which was based on information that the report was in circulation on the Coast and that the producers also knew the names of the witnesses who would be called before the committee. That this information had leaked out, he said, was demonstrated by the action of a California legislative committee in subpoenaing those witnesses to appear before it.

Rift in Committee Hinted

Indications that not all is serene in the committee were seen in the chairman's repeated insistence that what he said did not represent the views of the committee, that he could not talk for the committee and that he was speaking only for himself.

Speaking for himself, he said he was prepared to recommend that the committee immediately begin hearings on the Hollywood situation. Those hearings, he added, should be held in Washington, and the committee should make its report on this phase of its investigation before the Presidential campaigns get underway in the summer.

NEWSPAPER PRAISES COMERFORD CAREER

An unusual editorial tribute was paid to the late M. E. "Mike" Comerford, founder of the New York and Pennsylvania circuit bearing his name, by the Wilkes-Barre (Pa.) Tribune, *recently, upon the disclosure of the provisions of Mr. Comerford's will, leaving approximately* $2,000,000.

Said the editorial, in part: "This is a large amount to accumulate, starting from scratch, as he did in this city. It speaks well for his industry and ability. . . . Mr. Comerford beautified towns with impressive structures, enriched municipal treasuries, encouraged general business, gave employment to hundreds, and contributed to the progress of the community. . . . Although his holdings were extensive, he left more enduring monuments than his theatres and wealth. . . . His chief asset and reward were not in these material things, but in the friendships he made and the cheer he spread. . . ."

Mr. Dies, however, refused to commit himself when asked whether he thought producers should be called before the committee to explain how they got the report. There are a number of considerations there involved, he explained, among them whether the producers want to appear. He made it plain that he does not consider that there are any unpatriotic activities among the producers, and said he had talked with some of them and knew how they felt. He indicated, however, that the industry is fearful that the investigation will hurt the market value of some of its stars and, accordingly, was trying to undermine the committee.

That Shirley Temple Episode

Referring to the "Shirley Temple" episode, in which the child star was represented to have been designated by the committee to be one of a number of Hollywood personalities affiliated with communism, Congressman Dies voiced the expectation that "there will be every effort to discredit the committee if it goes into the Hollywood situation." Nevertheless, he added, "I think it would be a shame if the full facts were not brought to light, regardless of political pressure by the most clever crowd that we have ever had to contend with."

"They are undertaking to ridicule the investigation," he charged. "The industry has turned heaven and earth to stop us. They have the highest priced publicity service in the world; they have a lot of political influence. I think they are going to start one of the darndest campaigns of ridicule you ever saw."

Representative Dies interpreted attacks on the methods of the committee as attacks on the investigation itself. He indicated that he would oppose procedural changes advocated by Representative H. Jerry Voorhis of California, a member of the committee. Mr. Voorhis, on the floor of the House, had attacked Mr. Dies' article in *Liberty* magazine and his methods in the Hollywood investigation.

Although Mr. Dies offered no proof that the report of his investigators had leaked out, the Hearst newspapers last Sunday listed even the number of those stars said to be named. It was asserted that "43 film stars, some of them of major importance and 16 top-flight box office drawing cards, are either full fledged Communists or are active sympathizers or fellow-travelers." The article said these 43 stars knowingly had made large contributions to the Communist Party but the names had not been revealed to the Dies committee.

May List Film Titles

Members of the Dies committee were said to have commented last Saturday that it is likely that the investigation will reveal the titles of films into which Communistic propaganda has been subtly injected.

Mr. Dies said his committee would "fold up" its public hearings well in advance of the Presidential campaign, which would indicate that hearings on the Hollywood situation would not be very lengthy because it was made known that the investigators have about two more months' work before hearings can be called.

Mr. Dies also said that the committee would devote the time from just before the conventions until after the election to framing a legislative program to recommend to the House. The first convention, the Republicans', opens on June 24th.

The committee chairman also said he favored barring aliens unless they had near-relatives living here. He did not indicate what stand he would take on alien motion picture performers.

Hollywood Replies

Hollywood protested Mr. Dies' intimations.

"The vast majority of men and women in Hollywood are good Americans," said Samuel Goldwyn. "Congressman Dies should know that any good American is against Communism and any other ism except Americanism. As for the attitude of motion picture producers towards Communism, I should like to call Mr. Dies' attention to the fact that producers not only are strongly opposed to it but have taken great pains to show their attitude. As an example I cite the picture 'Ninotchka', in which Communism is soundly ridiculed."

Sheridan Gibney, president of the Screen Writers Guild, answered Mr. Dies' charge that some Hollywood writers are Communists by saying, "if there is Communism to any dangerous degree among the Hollywood screen writers, I don't know about it. Of course, it is true that I have made no study of Communism in Hollywood, and Congressman Dies says he has made such a study. So he perhaps is in a better position to talk about it than I am. If however, there is Communism among the writers, it is not sufficiently obivous to attract the attention of the casual observer."

Ralph Morgan, president, and Kenneth Thomson, executive secretary of the Screen Actors Guild had no comment to make. Likewise Y. Frank Freeman, new president of the Association of Motion Picture Producers, would say nothing about the assertion that a copy of the committee's confidential report and a list of witnesses had found their way into the hands of producers.

THE HOLLYWOOD SCENE

Stage Tangent

Preoccupation with matters of filming have long made Hollywood a town notably apathetic if not hostile to any new and untried venture in the field of the legitimate stage. However, the production center currently is bursting with enthusiasm in the form of paid admissions to a satirical stage revue entitled "Meet the People."

Now in its ninth week, and in a theatre larger than that in which it opened, the show has had seven of its actors tested, five signed, to film contracts. Warner Brothers has accounted for three: William Orr, Jane Clayton and Janice Chambers, with Mr. Orr promptly going over to Metro-Goldwyn-Mayer on a loan-out to appear in "The Mortal Storm." MGM, in addition, has signed Virginia O'Brien, and Republic has done likewise with Lois Ranson.

Produced by an organization calling itself the Hollywood Theatre Alliance, started 15 months ago, "Meet the People" is to be followed by a serious play presented by the same group. A non-stock corporation, it has as its expressed purposes the production of stage plays which "mirror and illumine the conditions of the times in which we live"; these shows "to be presented by artists and technicians belonging to film and theatrical unions and guilds."

Opening last Christmas night, the show had gone through a series of preliminary financial pangs, with cooperation eventually pledged by such members of the local film circle as John Arnold, MGM director of photography; George Bodle, attorney for the Screen Publicists Guild; J. Edward Bromberg, Groucho Marx and Helen Gahagan, of the acting fraternity; Edward Chodorov, Kenneth MacGowan and Harlan Thompson, producers; Dorothy Arzner, Garson Kanin, W. S. Van Dyke, II, George Cukor and Frank Tuttle, directors; Dashiell Hammett, Lillian Hellman, Arthur Kober, John Howard Lawson, Dorothy Parker, Sidney Buchman and Donald Ogden Stewart, writers. Musical representation was afforded by Ira Gershwin, Johnny Green and Sigmund Romberg.

Danny Dare and Mortimer Offner had been responsible from the beginning for the writing material gathered for the show. Mr. Dare, a dance director, worked on such films as "52nd Street" and "Start Cheering." Mr. Offner, a writer, last evolved "The Family Next Door." The musical side of the show was put into shape by Jay Gorney, film composer and writer, and Henry Myers, co-author of the screen play of "Destry Rides Again."

Contributing their services were film composers George Bassman, Harry Akst and Frank Loesser; writers, Edward Eliscu, who last collaborated on "Charlie McCarthy, Detective," and Ray Golden, who contributed sequences to "The Road to Singapore."

Week's Production Shows Rise

Hollywood production took an upward spurt this week. Eight pictures were finished, twice as many as last week. While only seven were started, against the ten of the week before, 20 were being prepared, four more than in the previous period.

Shooting were 33 films, while 65 were being edited, in each case just one less than in the corresponding categories of last week.

RKO Radio and Universal each wound up work on two pictures. Radio completed "My Favorite Wife" and "Curtain Call", Universal "Alias the Deacon" and "Ma! He's Making Eyes at Me". Monogram completed "Midnight Limited", Republic "Forgotten Girl", Twentieth Century-Fox "Sailor's Lady" and Warner Brothers "'Til We Meet Again".

Started were "The Man Who Would Not Die", Columbia; "Susan and God" and "Twenty Mule Team", Metro-Goldwyn-Mayer; "Ghost Valley", Republic; "South of Pago Pago", Edward Small, for United Artists release; "On Their Own", Twentieth Century-Fox, and "If I Had My Way", Universal.

MGM continued to lead in the number of pictures shooting, with "Forty Little Mothers", "Two Girls on Broadway", "Dr. Kildare's Girl", "Edison, the Man", "Waterloo Bridge", "Pride and Prejudice", "And One Was Beautiful" and "The Mortal Storm".

Twentieth Century-Fox and Warners each accounted for four. "Earthbound", "Star Dust", "Lillian Russell" and "Charlie Chan's Cruise" were shooting at the Twentieth Century-Fox studio, and "Sea Hawk', "All This and Heaven, Too", "An Angel from Texas" and "Torrid Zone" at Warners. Columbia had "The Doctor Takes a Wife", Paramount "Destiny" and "The Ghost Breakers", Principal Productions for United Artists release "Our Town", RKO "The Romantic Mr. Hinklin" and "The Saint Takes Over", Republic "Rancho Grande" and "The Dark Command", and Universal "It's a Date" and "Sandy Is a Lady".

Name News

George Schaefer, RKO president, Gregory La Cava, director, and Arthur Willey, studio talent scout, have returned to New York.

▽

Bertram Milhauser and Robert Kent have been assigned to work on the screen play of "River's End" for Warners Brothers.

▽

James R. Grainger, Republic sales manager, has arrived at the studio for product conferences.

▽

Jeanette MacDonald has left on a concert tour covering 35 cities.

△

Janet Martin, Walt Disney studio publicity head, and Larry Lansburgh, assistant director at the studio, were married last week.

▽

William James Fadiman, Metro-Goldwyn-Mayer eastern story editor, left for New York after conferences with studio officials.

▽

Myles Connolly has been assigned to work on the screen play of "Senate Page Boy" for Columbia.

▽

Delmar Daves and Abem Finkel have completed work on the screen play of "Stuff of Heroes" for Warner Brothers.

▽

Paul Malvern has been signed to produce "Queen of the Yukon" for Monogram.

▽

Henry Herbel, Warner Brothers coast district sales manager, left for a business trip of several weeks.

▽

Les River has been assigned to work on the screen play of "Miss Susie Slagle's" for Paramount.

▽

Darwin Teilhet has been assigned to work on the screen play of "Hell on Wheels" for Metro-Goldwyn-Mayer.

▽

Joe Fields and Jonathan Latimer have been assigned to work on the screen play of "Nick Carter in Panama" for Metro-Goldwyn-Mayer.

▽

Don Hartman has been assigned to work on the screen play of "The Man in Half Moon Street," for Paramount.

▽

Victor Schertzinger has been assigned to direct "Ghost Music" for Paramount.

▽

Howard Estabrook has completed work on the screen play of "Chopin" for Metro-Goldwyn-Mayer.

▽

Robert Stevenson has been assigned to direct "Tom Brown's Schooldays," a Towne-Baker production, for RKO Radio.

▽

Walter Ruick, of the Metro-Goldwyn-Mayer music department, has a new contract.

▽

Virginia Van Upp has been assigned to work on the screen play of "There's Always Juliet," for Paramount.

DE VRY BUILDING MILLION DOLLAR 16mm. CIRCUIT OF 500 IN CHINA

De Vry Project Calls for Supplying Chinese Theatre Owners with Equipment in Exchange for Percentage of Gross

War or no war, and with the outcome of the "incident" still uncertain, China is set for one of the biggest 16 millimeter theatre circuits in the world. The one exception is the Union of Soviet Socialist Republics, where a large proportion of the 30,000 theatres consist of traveling 16 mm. units.

The De Vry Corporation, of Chicago, one of the early leaders in 16 mm. projection and in the production of 16 mm. sound and silent equipment, has opened offices in Shanghai, for the inauguration of a circuit of more than 500 theatres throughout China, a circuit in which the basic investment will approximate $1,000,000.

Invites Chinese Business Men

Plans of the corporation, to give more theatres to China (where, with a population of about 400,000,000, there are only approximately 300 theatres, one house for every 1,330,000 persons), were given prominence, recently, in the Shanghai press. The corporation has enlisted the financial support of Chinese business men.

Ventures of the same sort, in this country, have been the goal of the De Vry Corporation for many years. Herman De Vry, independently and with others, from his Chicago office has tried long to prove the practicability of extensive 16 mm. circuits, traveling or stationary, in this country, circuits which would draw from 16 mm. libraries and feature 16 mm. newsreels, these including much footage filmed in a theatre's locality.

One factor ascribed for non-acceptance of the idea in this country is the unfriendly attitude of union projectionists, who foresee the use of one man in a projection room instead of the generally accepted two, and see, also, the use of automatic 16 mm. projectors.

Sixteen millimeter projection has been used by the local exhibitor chiefly for local news events: Baby parades, inaugural ceremonies, prominent weddings, and the like.

Cooperative Venture

De Vry's venture in China is being managed by Nat Nathanson, foreign representative of the company, in cooperation with T. T. Chang, former De Vry agent, and his associate, Thomas S. Woo, owner of the International Booksellers, of Shanghai. The Chinese corporation will be known as De Vry Chang, Inc.

Chinese theatre owners or entrepreneurs will not have to pay, at once or directly, for their equipment, Mr. Nathanson has said. De Vry is providing them with projection equipment, and film programs, for a percentage of the gross income. The cooperative basis of the venture is expected to result in wide acceptance.

The De Vry sound projector being used is "The Interpreter," and is called "fool-proof" by the De Vry representative.

The film programs will be drawn from the De Vry library, from the 16 mm. pictures which the concern possibly will make in China, from Chinese pictures transcribed to 16 mm., and from the major company releases to which De Vry has the 16 mm. rights.

Mr. Nathanson, in an interview in Shanghai lately, emphasized the economy of 16 mm.

"By comparison to the 35 mm. film, its economy is not overstressed by saying that it affords a saving of about 350 per cent. in actual film stock," he said. "It also has the additional advantage of making film programs much easier to be transported or shipped by parcel post."

The 16 mm. theatres which De Vry intends to set up will be located in the interior of China, Mr. Nathanson emphasized, in denying that the circuit would compete with China's established houses in larger cities. He also noted that the development of the 16 mm. circuit in places where picture theatres never have existed was not limited to China; if successful, it will be spread to Japan, the Philippines, Malaya, and India, it was said.

De Vry also is dealing with Shanghai night clubs for projectors and 16 mm. musical "fillers," not to supplant orchestras but to provide sight and sound dance entertainment while orchestras rest, Mr. Nathanson revealed.

Chinese schools, too, are envisioned by De Vry to be an outlet for 16 mm. films. It is proposed to supply these places at a price approximating $2.50 per week. The films used would be educational, drawn from De Vry's 3,000,000 feet of educational film, he said.

The American company in Shanghai also will organize its own newsreel service, according to Mr. Nathanson. The newsreel company will photograph important events there, for showing on screens of theatres and night clubs using De Vry equipment.

RCA HAS NEW 16MM SOUND PROJECTOR

RCA Photophone has announced a new 16 mm. sound projector designed especially for industrial and educational use. Priced at $300, the machine is said to feature ease and simplicity of operation together with brilliant projection and high quality of sound.

The projector has an f. 1.65 optical system with a standard 750 watt lamp; RCA Photophone sound with push pull amplification supplying 10 watts rated output; simplified threading with threading line on projector casting, and efficient cooling of projection lamp. A feature is the separate motor for take-up and rewind. There is provision for sound and silent film speeds and the amplifier has microphone and turntable input jacks. An electrodynamic speaker is mounted in a separate case.

Gurney Leaves Selznick

Noel Gurney, vice-president of the Myron Selznick agency, has resigned. He had been in charge of British talent. Following a vacation Mr. Gurney plans to form his own agency.

Chodorov Returns to Writing

Edward Chodorov has returned to the writing ranks at Metro-Goldwyn-Mayer at his own request after a producer berth on "Man from Dakota."

Son Killed in War His Father Filmed

After several months' filming of riots, military actions, and political upheavals in Slovakia, Poland, Bohemia, Ruthenia, and the Polish Ukraine, Kalenik Lissiuk, Ukrainian-American motion picture cameraman and formerly a member of the Ukrainian nationalist forces, is in New York to market the films, independently and otherwise.

Son Killed While Filming

Mr. Lissiuk went to Czechoslovakia last Spring, with his son, Peter, who subsequently was killed while filming the fighting in Ruthenia. He himself was imprisoned and saved from death by the intervention of the American consul at Budapest.

Released, he went to Budapest, thence to Slovakia, now a protectorate of Germany. He became newsreel cameraman for Slovakia. His films, brought back now, but first shown as official Slovakian newsreels in that country's theatres, show the revived life of the country: offices filled by Slovaks instead of Czechs, a newly outfitted army, the riots in the capital, Bratislava, against the Czechs, speeches by Father Josef Tiso, head of the Government, and others, interviews with Sano-Mach, Ferdinand Durciansky, Carol Sidor, Tito Gaspar, and other officials and notables of the small country, funerals of Slovak "martyrs," life in the fields, factories, schools, and villages of the country.

Mr. Lissiuk returned to Slovakia in August, forewarned by Slovakian officials that war, a war which the Polish Government apparently did not expect so soon, was coming, shortly. He accompanied the Slovak troops in mobilization and saw German planes and troops on the move four days before the invasion of Poland. He moved, with Slovakian troops, into that part of Poland taken from Slovakia the previous year and accompanied the German army into Lvov, and other cities of the Polish Ukraine.

Mr. Lissiuk was aided by a German officer, he said. Much of his footage was taken from him but he claims to have secreted about 20 feet of every 100 from the officer and censors.

Gregg on Tour

E. S. Gregg, general foreign manager of Electrical Research Products, Inc., left New York last week for Mexico City on the first leg of an inspection tour through 13 Latin American countries. He plans to return to New York about May 1st.

Harrington on Tour

John S. Harrington, manager of Monogram prints and accessories department, is on a tour of the company's 29 exchanges, to check on the handling of prints and accessories. He will be gone six weeks.

Take Two English Pictures

MGM and Columbia respectively, are distributing "The Lambeth Walk" (released Friday) and "Englishman's Home", both Albert Decourville English-made productions.

JUMPING GROSSES EVERYWHERE!

WHEELING, W. VA.

Opening gross "My Little Chickadee" surpasses all previous record holders including "My Man Godfrey" "Magnificent Obsession" & "Showboat"!

"A fantastic burlesque of the Westerns . . . delightfully absurd!"—*Chicago Daily News*

CHICAGO

"My Little Chickadee" gives the Palace its two greatest weeks this season!

"Fields and West run riot in 'My Little Chickadee'!"
—*Washington Times Herald*

WASHINGTO

"Chickadee" hel
over at Keith's.
heading for thir
smashing week

"Gusty, lusty humor..."
—*Motion Picture Daily*

"A box office natural!"
—*Hollywood Reporter*

"... Clean-up business at the box office!"
—*Showmen's Trade Review*

ROCHESTER

A smash week at the Palace and holding over for 2nd week!

"A lusty comedy of high order...a film that makes you chuckle with joy?"
—*Washington Post*

"Mae West, blonde and curvacious . . . Fields uproariously funny!"
—*Chicago Times*

MIAMI

(Telegram From Lincoln Theatre)
"MY LITTLE CHICKADEE" SETS NEW HIGH THIS SEASON!"
—Sonny Shepherd

"A hefty pacl
age of lusty hu
mor that wi
click for surpri
ing grosses . . . !
—*Varie*

JOHNSTOWN, PA.

"Chickadee" opening at State Theatre beats "Destry Rides Again" and "First Love!"

INDIANAPOLIS

"My Little Chickadee" tops "Destry Rides Again" at the Indiana Theatre by better than 25%!

"Audiences laughed . . . so loudly and long as to drown out whole sequences of dialogue!"
—*Motion Picture Herald*

TROY

"Chickadee" almost double "Destry" business at Proctor's!

"Box offic
power! . . . West
Fields combina
tion can't miss!
—*Daily Variet*

SEATTLE

aramount Theatre
urns them away
vith "My Little
hickadee" hitting
ew highs!

SPRINGFIELD, II

Roxy Theatre reports "My Little Chickadee" beats both "Destry" and "First Love!"

"Laugh-packed comedy rates as box office natural!"
—*Film Daily*

HARTFORD

"Chickadee" tops every Universal picture ever played at Loew's Theatre!

CORRAL THOSE PROFIT DATES from UNIVERSAL

". . . Sure fire
for audience
reaction!"
—*Boxoffice*

50 FEATURES WILL GET STUDY-GUIDE ATTENTION IN SCHOOLS THIS YEAR

Increase in Number of Guides Published for Classroom Use Attributed to Improvement in Films Produced

Fifty different film guides will be distributed this year, for the large companies, to motion picture appreciation classes in 10,000 schools, colleges and libraries. The movement has grown steadily over the last five years with more pictures each year being treated for class room study, from the average half-dozen formerly treated annually. At present two organizations serve this field: *Photoplay Studies* and *Group Discussion Guide* are published by Educational and Recreational Guides, Inc., and *Film Guide* prepared by Harold Turney. Thousands of exhibitors get extra box office attention in local school tieups.

Cites Film Improvements

William Lewin, chairman of the motion picture committee of the National Educational Association's department of secondary education, and managing editor of the *Photoplay Studies,* pointed out that the increase in the number of guides published for classroom use indicates the improvement in motion pictures made within the last few years. Before 1935 only a few pictures were considered worthy of classroom treatment, according to Mr. Lewin. In 1935 nine pictures were recommended by these guides. Mr. Lewin has set this year's goal at 30 or one for each week of the schoolyear.

Film Guide, edited by Harold Turney, has between ten and twenty issues each year. Mr. Turney is chairman of the department of drama in the Los Angeles City College. An occasional issue of the *Film Guide* is devoted to general studio and picture news. Included among the current issues of that publication are the following: "Swanee River," Twentieth Century-Fox; "Geronimo," Paramount; "Abe Lincoln in Illinois," RKO; "Swiss Family Robinson," RKO.

The film studies and guides are intended primarily for use in schools, and according to Arthur de Bra, assistant secretary of the Motion Picture Producers and Distributors of America, over 6,000 high schools are using these booklets in motion picture appreciation classes. Miss Helen Colton of the Educational and Recreational Guides said that most schools use both film studies for their motion picture courses and discussions.

By Approval or Examination

The pictures on which guides are published are selected in two ways, either by approval of a committee of educators after the picture has been completed or after an examination of the script by a special group. The latter method is used more frequently because the schools like to have the booklets well in advance of the showing of the picture. It was said that a month or so in advance was the usual custom.

The motion picture companies cooperate with the organizations editing the guides by supplying scripts, stills and other material and having their research departments give what assistance they can. The film companies send copies to exhibitors and urge them to have the local schools cooperate. From time to time copies of the guides and studies are sent directly to school principals, teachers and other officials. The companies also aid in other ways distribution of the educational studies on their pictures. Some exhibitors distribute the guides to local schools.

WEIGHS FILMS AS CLASSROOM AIDS

Frank P. Graves, New York State commissioner of education, has authorized a series of conferences between school principals and supervisors and members of the state education department, under the direction of Dr. Ward C. Bowen, chief of the state bureau of Radio and Visual Aids, to secure cooperation leading toward the more effective use of motion pictures, radio and related teaching aids.

At the first meeting, which was held in the newly finished projection room in the State Education Building, Albany, three classroom films were shown, dealing with radio broadcasting, television and the effects of lightning.

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Paul Edwards, director of visual education of the Chicago Public Schools and Dr. W. C. Reavis, of the University of Chicago, are in charge of the program and exposition, to be arranged for the second annual Visual Education Forum, April 5-6, at the Morrison Hotel in Chicago.

Leon J. Bamberger, sales promotion manager of RKO, said, "These guides foster the study of photoplay appreciation in schools. And with the children of today being the adults of tomorrow, better pictures are assured more success through interest aroused by these guides." At one time RKO had five men on the road working on school cooperation.

Impetus in 1933

Impetus to the study of pictures in schools was given by William Lewin's thesis on "Photoplay Appreciation in American High Schools," published in 1933. The motion picture committee of the NEA department of secondary teachers has set forth recommendation for classroom studies in a ten-point program. One of the first study guides was prepared in connection with MGM's "Sequoia" in 1934. A Sequoia essay contest was held in cooperation with the MPPDA.

Photoplay Studies for 1940 include "Hunchback of Notre Dame," RKO; "Gulliver's Travels," Fleischer-Paramount; "The Great Victor Herbert," Paramount; "The Blue Bird," Twentieth Century-Fox; "The Light That Failed," Paramount; "Swiss Family Robinson," RKO; "Harvest," French Cinema Center, and "Pinocchio," Disney-RKO. A total of 30 is planned for this year.

Guides Used

The following figures show the growth in guides used for motion picture appreciation classes:

1939—"Grand Illusion," World; "Gunga Din," RKO; "One Third of a Nation," Paramount; "Pygmalion," MGM; "Huckeberry Finn," Paramount; "The Mikado," Universal; "Blanche-Neige" ("Snow White"), Disney-RKO; "Goodbye Mr. Chips," MGM; "Young Mr. Lincoln," Twentieth Century-Fox; "Tundra," Burroughs-Tarzan; "Scarlet Letter," Monogram; "Man of Conquest," Republic; "Wizard of Oz," MGM; "Stanley and Livingstone," Twentieth Century-Fox; "Moonlight Sonata," United Artists; "They Shall Have Music," United Artists; "Nurse Edith Cavell," RKO; "The Real Glory," United Artists; "Hollywood Cavalcade," Twentieth Century-Fox; "Rulers of the Sea," Paramount; "Elizabeth and Essex," Warner Bros.; "Mr. Smith Goes to Washington," Columbia; "Allegheny Uprising," RKO; "Drums Along the Mohawk," Twentieth Century-Fox; "Mill on the Floss," Standard, and "Abe Lincoln in Illinois," RKO.

1938—"The Buccaneer," Paramount; "Tom Sawyer," Paramount; "In Old Chicago," Twentieth Century-Fox; "Marie Antoinette," MGM; "Spawn of the North," Paramount; "Boys Town," MGM; "Drums," Twentieth Century-Fox; "If I Were King," Paramount; "Beethoven," Amkino; "Queen of Destiny," ("Sixty Glorious Years"), RKO; "Men With Wings," Paramount; "Tom Sawyer, Detective," Paramount; "April Romance," MGM, and "Old Curiosity Shop," Hoffberg.

1937—"Maid of Salem," Paramount; "Soldier and the Lady," RKO; "Servant of the People" (short subject), MGM; "Captains Courageous," MGM; "Quality Street," RKO; "Music for Madame," RKO; "Stage Door," RKO; "Victoria the Great," RKO; "Heidi," Twentieth Century-Fox; "Snow White," Disney-RKO, and "Wells Fargo," Paramount.

1936—"Prisoner of Shark Island," Twentieth Century-Fox; "Little Lord Fauntleroy," United Artists; "Romeo and Juliet," MGM; "Things to Come," United Artists; "Mary of Scotland," RKO; "Green Pastures," Warner Brothers; "Last of the Mohicans," United Artists; "Nine Days A Queen," Gaumont-British; "As You Like It," Twentieth Century-Fox; "Daniel Boone," RKO; "Charge of the Light Brigade," Warner Brothers, and "Plough and the Stars," RKO.

1935—"Les Miserables," United Artists; "Midsummer Night's Dream," Warner Brothers; "The Last Days of Pompeii," RKO; "Three Musketeers," RKO; "Mutiny on the Bounty," MGM; "Fang and Claw," RKO; "Tale of Two Cities," MGM; "Seven Keys to Baldpate," RKO, and "Scrooge," Paramount.

The Group Discussion Guide covered the following pictures: 1939—"Gunga Din," RKO; "Huckleberry Finn," Paramount; "Man of Conquest," Republic, and "Union Pacific," United Artists; 1938—"Rebecca of Sunnybrook Farm," Twentieth Century-Fox; "Robin Hood," Warner Brothers; "Of Human Hearts," MGM; "Vivacious Lady," RKO; "Kidnapped," Twentieth Century-Fox; "Marie Antoinette," MGM; "Boys Town," MGM; "The Citadel," MGM, and "Men With Wings," Paramount; in 1937—"Good Earth," MGM; "23½ Hours Leave," Grand National; "Girl Said No," Grand National; "Toast of New York," RKO; "Emile Zola," Warner Brothers; "Conquest," MGM, and "Damsel in Distress," RKO; in 1936—"Peter Ibbetson," Paramount; "In His Steps" (released under title "Sins of Children"), Grand National; "Give Us This Night," Paramount, and "Winterset," RKO.

Totals by Companies

In the five years and up to the present in 1940 the companies have had *Photoplay Studies* on the following number of pictures: RKO—25; Paramount—18; MGM—16; Twentieth Century-Fox—12; United Artists—8; Warner Brothers—6; Grand National—3, and one each from Universal, Columbia, Monogram, Republic, Burroughs-Tarzan, Gaumont-British, Hoffberg, Amkino and Standard.

Other *Film Guides* recently issued by Harold Turney were on the following pictures: "Valley of the Giants," Warner Brothers; "Suez," Twentieth Century-Fox; "Men With Wings," Paramount; "Kentucky," Twentieth Century-Fox; "Wings of the Navy," Warner Brothers; "Hound of the Baskervilles," Twentieth Century-Fox; "Story of Vernon and Irene Castle," RKO; "Alexander Graham Bell," Twentieth Century-Fox; "Juarez," Warner Brothers and "Young Mr. Lincoln," Twentieth Century-Fox.

Photoplay Studies planned on other pictures for 1940 include: "Northwest Passage," "Pride and Prejudice," "Life Story of Thomas Edison," "The Yearling," "Soldiers Three," "Twenty Thousand Leagues Under the Sea," "Jane Addams," "Madame Curie," "The American Way," "The Ramparts We Watch," "Rip Van Winkle," "The Dictators," "Two Years Before the Mast," "Life of Beethoven," "Tom Brown's School Days," "The Deerslayer," "Ivanhoe," "Benjamin Franklin" and "Edgar Allan Poe."

IN THE CUTTING ROOM

I Was an Adventuress

(Twentieth Century-Fox)

Love and Jewels

Herewith a tale of a glamorous woman who turns from her activities in the field of jewel robbery on falling in love, is forced to re-enter the business briefly, and finally dissociates herself completely. Zorina, seen in "On Your Toes," is the glamorous one. Richard Greene the young man who wins her heart and interrupts her career.

Erich von Stroheim and Peter Lorre have the roles of the thieves with whom she had been associated. Fritz Feld, Cora Witherspoon and Sig Rumann round out the cast.

Based on a stage play by Gregor Rabinovitsch, the screen play was written by Karl Tunberg, Don Ettlinger and John O'Hara. Mr. Tunberg and Ettlinger collaborated on "Hold That Co-Ed" and Mr. O'Hara wrote, in collaboration, "He Married His Wife."

Nunnally Johnson was associate producer, as on "Grapes of Wrath," for which he also wrote the screenplay. Gregory Ratoff directed. The dances by Zorina were staged by George Balanchine.

Release date: *April* 5, 1940.

Viva Cisco Kid

(Twentieth Century-Fox)

More Cisco Kid

Continuing further the adventures of the "Cisco Kid," this version has, as did its predecessor, Cesar Romero in the title role, assisted by Jean Rogers, Chris-Pin Martin and Minor Watson.

Norman Foster, the director, last handled "Charlie Chan in Panama." The producer was Sol Wurtzel.

Predicated on action, the story is concerned with the theft of $25,000 from a stage coach.

Release date: *To be determined.*

Pioneers of the West

(Formerly Called "Oklahoma Outlaws")

(Republic)

Western

The Three Mesquiteers (Bob Livingston, Raymond Hatton and Duncan Renaldo) here aid settlers beset by high taxes put through to force the sale of their land.

Rounding out the cast are Beatrice Roberts, George Cleveland, Noah Beery, Joe McGuinn, Yakima Canutt and Lane Chandler.

Harry Grey was associate producer, with Lou Gray assisting, while Les Orlebeck directed.

Release date: *To be determined.*

IN NEWSREELS

MOVIETONE NEWS—No. 46, Vol. 22.—Swedish Navy stages war-time maneuvers....Australian Army leaves Sydney for Suez....Britain arms its merchant ships....German mine washed ashore on English coast....French anti-aircraft guns in action.... 260 tanks mobilized in Georgia war games.... Fashions in furs....Dog show....Ski-jumping contest ....DiMaggios limber up for baseball season... Human polar bears frolic in icy lake....Sailing regatta.

MOVIETONE NEWS—No. 47, Vol. 22.—New Yorkers get taste of heavy snows....Six inches of snow in Philadelphia....Boston virtually buried by snow.... Verica family has 17 children....President sails on "mystery cruise"....Sumner Welles and Myron Taylor leave on missions....John Hamilton announces Republican convention to be held in Philadelphia June 24....Florida girls pick handsomest lifeguard....Lew Lehr....Golf....rowing....skiing.

NEWS OF THE DAY—No. 244, Vol. 11.—Swedish Navy stages battle practice...British squad dismantles mines....French anti-aircraft downs German planes ....Michigan's Port Huron hails "Young Tom Edison"....U. S. Army holds tank maneuvers....Fur fashions for 1941....Dog show....DiMaggios demonstrate ancient Neapolitan art of cheese-rolling.

NEWS OF THE DAY—No. 245, Vol. 11.—President on "mystery cruise" as his special envoys, Sumner Welles and Myron Taylor, sail on European mission ....Republicans set June 24th in Philadelphia for convention....Boston snowbound after blizzard.... American ambulances for French Army are blessed ....Bathing girls judge lifeguard contest....Dancing in bare feet....Baseball stars in golf tournament.... Horse racing.

PARAMOUNT NEWS—No. 49.—U. S. Army holds tank maneuvers....Taxpayers storm New York State capital....San Francisco's Chinatown raises funds for homeland....Mrs. Roosevelt is witness at Congressional hearing....Couples wedded in old Dutch tradition....Dog show....Mrs. Robert Taft aids husband's campaign....Vandenberg attacks New Deal....Sailing regatta....Ski-jumping.

PARAMOUNT NEWS—No. 50.—Cereal mill burns in Buffalo....Canada honors Lord Tweedsmuir....Sumner Welles and Myron Taylor sail on missions.... Lord Lothian attends George Washington memorial service....Underwater specimens photographed in Marineland....Set Republican convention....Sportsmen's Show in New York....Armand Denis and Leila Denis bring rare animals from Africa....Snow storms paralyzes traffic in score of states.

RKO PATHE NEWS—No. 61, Vol. 11.—Mrs. Roosevelt testifies in Congress inquiry....French gunners bring down German planes....Abe Lincoln post office dedicated in New Salem, Ill.....Dartmouth winter carnival....Finnish envoy thanks U. S. for relief....U. S. Army tanks hold war maneuvers in Georgia.

RKO PATHE NEWS—No. 62, Vol. 11.—Sumner Welles and Myron Taylor sail for Europe....Lord Tweedsmuir funeral services held in Canada....Republicans set convention in Philadelphia June 24....Hospitals on wheels aid migrants in California....Mechanized tea wagons for British soldiers....Virginia Assembly meets in restored Williamsburg....Australia's volunteer coast patrol....Racing.

UNIVERSAL NEWSREEL—No. 850, Vol 12.—French shoot down Nazi bomber....British destroy Nazi mines....Lincoln honored by nation....Dedicate Lincoln postoffice in New Salem Park....U. S. Army tank maneuvers held....Dog show....DiMaggios in cheese-rolling demonstration....Girls use glass car as cabana....Metal tanks keep swimmer up.... Sailing regatta.

UNIVERSAL NEWSREEL—No. 851, Vol. 12.—50 dead as blizzard hits east....Scenes in New York, Philadelphia and Boston....President on "mystery cruise" ....Pomp marks Tweedsmuir rites in Canada....Republicans pick Philadelphia....Sumner Welles and Myron Taylor sail....U. S. war ambulances blessed ....Lifeguards in beauty contest....Explorers arrive in New York with "tame" Cheetahs....Baseball players hold golf tourney....Sportsmen's Show in New York....California crew in debut.

Saturday's Children

(Formerly called
"Married, Pretty and Poor")

(Warner Brothers)

Domestic Drama

Based on Maxwell Anderson's Pulitzer prize play, "Saturday's Children" tells the story of a middle class New York family and their children's struggles.

The father and mother of the family are played by Claude Rains and Elisabeth Risdon, their daughters by Anne Shirley and Lee Patrick. The girls' husbands are enacted by John Garfield and Roscoe Karns.

Working on the Hal Wallis side of the studio, Henry Blanke was associate producer, with Vincent Sherman directing. The screen play was written by Julius J. and Philip G. Epstein, who also collaborated on "Four Wives" and "Daughters Courageous."

Release date: *To be determined.*

Kilburn on Tour

Terry Kilburn, 13-year-old English actor, who is in RKO's "Swiss Family Robinson," is currently on a personal appearance tour. So far he has visited Reading and Harrisburg, Pa.; Indianapolis, Columbus, Cincinnati, Nashville and Kansas City. On Friday he will be in St. Louis; Monday, Oklahoma City, and Tuesday, Dallas. He is accompanied by his mother, Mrs. Alice Kilburn; his tutor, Fletcher Clark, and Charles Levy, RKO publicity representative.

RKO Exploitation Letters

RKO has sent letters signed by Ned E. Depinet, vice-president in charge of distribution, on "Vigil in the Night" to the superintendent of nurses in 6,289 hospitals throughout the United States and to the executive officers of 292 nurses' associations, and on "Swiss Family Robinson" to 20,419 principals of high schools, 1,682 presidents of colleges and 9,258 public relations contacts.

Show Documentary Films

A private showing of the documentary films of Joris Ivens, sponsored by Howard Dietz, Jean Muir, Frank Nugent, Elliot Paul, James Thurber, Richard Watts, Jr., Mr. and Mrs. Jay Allen and Mrs. Jan de Graaff, was held Monday evening at the Preview theatre, New York. Attendance was by subscription of a dollar a person, which will go towards a fund to transport to Latin America several Spanish film writers now in French refugee camps, according to an announcement by Spanish Intellectual Aid. Writers mentioned are Guillermo Fernandez Lopez, Carlos Alonzo Caberta and Francisco Camacho.

SONGWRITERS CALL NEW CONTRACT WITH PUBLISHERS 'BILL OF RIGHTS'

Gives Writers 50 Per Cent of Money Derived from All Sources, Including Motion Pictures

The new standard contract between songwriters and publishers gives the writers a "bill of rights" which, "for the first time in American song writing," establishes "a basic foundation for dignified and fair dealings," in the opinion of Irving Caesar, president of the Songwriters Protective Association.

The new contract, in process of discussion and formulation for years, gives the writers 50 per cent of the money derived from all sources, including songs in motion pictures, instead of the 33⅓ per cent accruing previously, under a contract effected in 1932.

Calls Non-Payment Solved

Charging injustices under the previous setup, John Schulman, association counsel, declared this week that these had become most obvious, for example, in cases where a publisher became bankrupt, where, under the law as expressed in the Watterson case, the writers could not get their accrued royalties or their songs. The most they could claim were the royalties that later accrued from a new publisher to whom the trustee transferred the songs. All royalties which had accumulated in the past were lost to the writers.

"Under the new contract, this problem of non-payment of royalties has for the first time been covered in a realistic and unequivocal fashion," said Mr. Schulman, adding: "Not only is the writer's share of receipts constituted a trust fund, but the writer is entitled to the return of his song if his royalties are not paid or if he is refused the opportunity to examine a publisher's books to ascertain how much is due him. In this way, a long standing grievance has been remedied. SPA felt that the writer was entitled not only to the assurance that his royalties would be paid, but also that he have some voice in the management of his property."

"Instances have arisen where such licenses have been granted for prices which the writers thought ridiculously low," continued Mr. Schulman. "There have been cases where songs have been licensed for considerations which, while they represented an advantage to the publishers, yielded no corresponding benefit to the writers. In other cases, the publishers accepted a low fee just because they did not insist on full value. It may be that in some instances a song or the use to be made of it would not be worth more than the price which is agreeable to the publisher. But regardless of the question of good faith or good business judgment on the part of the publisher, there is every reason why the writer should be notified of the terms of any proposed license for an important use, and that he be given the opportunity of objecting if he thinks that they are not satisfactory. Where a song is to be licensed for an important purpose, for example, where there is to be a disposition of its title or a license for an exclusive use, or where a dramatic version or a visual-vocal rendition is to be presented, there is no reason why the writer should not be consulted to determine whether he is satisfied with the terms. We have therefore provided for such a notice to be given.

"The writer's interest needs even greater protection in connection with newly discovered uses or new methods of exploitation of musical works. Examples are television and the proposed arrangement whereby it has been suggested that performing artists share in the licensing of songs for records. No one knows how television or other new uses or new methods will be handled. The administration may be wise or improvident. It may well be that there will arise no difference or disagreement between writers and publishers about them. The important thing, from the writer's viewpoint, is, however, that his property is involved and he has an interest in seeing to it that his song is utilized on a basis which he thinks is proper. We have therefore provided for more than mere notice in these connections. The writer's consent to licensing must first be obtained."

"As regards folios," explained Mr. Schulman, "there has been eliminated the provision for a flat fee whenever a song is published in this fashion.

Songs Not in Bulk Deals

"Much has been said about so-called bulk or block deals. In some instances agreements had been made by publishers which permitted the use of songs under a blanket contract and the writers received either less than the amount to which they were entitled or, in some instances, nothing at all. It is inconceivable that a publisher would make a bulk deal unless it were advantageous to him. However, the benefit which the publisher derives is often one in which the writer does not participate.

"Songs will not be included in any such future bulk arrangements.

Entitled to Minimum Fee

"As regards such contracts already in existence, the writer, under the new contract, will be entitled to a minimum fee, even though his percentage of the publisher's receipts would be less than that or even nothing at all.

"In addition to the terms already discussed, there are some additional clarifications necessary. One is the specific provision that the writer does not share in the money received by the publisher from ASCAP (the American Society of Composers, Authors and Publishers) or other performing rights societies. I should have thought that there was no question on this score, since the writers received their share of the money direct from the society. However, at the request of the publishers this has been definitely stated.

"Another provision relates to fees paid by some publishers to MPPA for clearing of rights. There was a dispute whether this expense should be deducted in determining royalties—in other words, whether the writer was to pay a share of the commission. SPA claimed that this was an expense of the publisher, just as any other business expense, and therefore that no part of it should be charged to the writer. In view of concessions made by the publishers in other provisions of the contract, SPA yielded on this point."

Retroactive to June 1, 1937

The SPA management this week said that contracts had been effected with almost the entire music publishing business. The new contracts are retroactive and apply to all songs placed by SPA members since June 1, 1937.

The 50 per cent minimum to be paid to the songwriter by the publisher applies to receipts from synchronization rights, electrical transcription rights, sale of piano copies, orchestrations in foreign countries, and from all receipts which the publisher may receive from any source now known, including motion pictures, television, etc., or any new sources which may come into existence. If a song is not published within a specified time, the writer is entitled to the return of his composition and all copyrights.

The publisher may not grant licenses for any use of a composition where that use was not commercially established before June 1, 1939.

The songwriter hereafter will get "proper notice" before the publisher can grant any license for a visual vocal use, for the use of a title of the song, or for domestic use, or for any exclusive use. If one or more of the writers involved objects within 72 hours after receiving notice, the license cannot be granted.

The writers' portions of the songs' earnings are held in trust by the publisher, so that the writers' ownership of the money cannot be questioned in case of the insolvency or bankruptcy of the publisher, thus eliminating the necessity of expensive lawsuits in connection with the collection of back royalties.

The writers, or their representatives, without any names being disclosed, can, through SPA, appoint a certified public accountant at any time to inspect all records of the publisher relating to a song; this includes the right to inspect the books of any agents, trustees or administrators appointed by the publisher for the granting of mechanical licenses.

If a publisher refuses to allow his books and records to be examined, or fails to pay royalties, the writer may terminate the contract and recapture his song, under the new contract.

SHORT PRODUCT PLAYING BROADWAY

Week of February 17

CAPITOL	
Pound Foolish	MGM
Forgotten Victory	MGM
Feature: Gone with the Wind	MGM-Selznick
CRITERION	
Raiders Over England	Monogram
Feature: Our Neighbors—the Carters	Paramount
MUSIC HALL	
Vatican of Pius XII, March of Time, No. 7	RKO Radio
Feature: I Take This Woman.	MGM
PARAMOUNT	
William Tell	Paramount
Human Fish	Paramount
Way Back When a Triangle Had Its Points	Paramount
Feature: Sidewalks of London.	Paramount
RIALTO	
Siege	RKO Radio
Think First	MGM
Feature: Chump at Oxford	United Artists
RIVOLI	
Aquapoise	RKO Radio
Feature: The Grapes of Wrath.	20th Cent.-Fox
ROXY	
No Shorts	
Feature: Of Mice and Men	United Artists
STRAND	
Double or Nothing	Vitaphone
New Horizons	Vitaphone
Sniffles and the Bookworm	Vitaphone
Feature: The Fighting 69th	First National

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

We don't know enough about the "old South" to argue, so we will just have to take Dr. Beaumont Breustle's word for it—he's of Temple University, Philadelphia, and should know—that the scene in "Gone With the Wind" that gives "the most vivid impression" of the old South is the one where the pretty and shapely young ladies at the "Twelve Oaks" barbecue retire to their rooms in daylight, remove their frilly afternoon frocks and take beauty naps, in their underthings, in preparation for the grand ball in the evening, the while darkie slave girls fan them.

▽

Fifteen years ago, Samuel Strausberg bought a piece of property on Brooklyn's Myrtle Avenue, on which he aimed to build a movie to add to his growing string of Interboro Theatres. He never did get around to building. Anticipated property developments didn't develop, and the years wore on, 'till Hitler, Stalin, and a few other European war babies started to jeopardize the peace of the world, causing the U. S. to rearm, causing the U. S. Navy to expand, which brought big doings to Brooklyn's Navy Yard, which is right where M. Strausberg has his unoccupied property, which now will be completed with the theatre that he was going to build 15 years ago.

▽

Recommended to the urgent attention of Congressman Dies, who says he's so concerned about "subversive activities" in Hollywood's film colony, and elsewhere, this extreme case of Nazi penetration reported in the Trenton Sunday Times-Advertiser:

> "BOSTON—Here in Boston, at Massachusetts General Hospital, two physicians achieved encouraging results in several cases of deadly sub-acute bacterial endocarditis, the disease in which Germans actually set up housekeeping within the lining of the heart."

▽

Rockefeller Center's Merle Crowell spied many-millions Jock (Selznick Pictures) Whitney using a stop watch to time the number of seconds elapsing between punching the elevator button on the 34th floor of the R. C. International Building (his office) and the arrival of the car at street level.

▽

During a New York private demonstration of television the image showed a couple of fencing-masters slashing at each other with sabers, while an umpire called out *"Touche," "En Garde"* and similar duelists' chit-chat. The display moved the child wife and a girl friend to babble excitedly. Suddenly the fencing umpire cried "Quiet!" And both women stopped talking instantly. It certainly looks as if television is going to be very revolutionary.

▽

Of all the 50 different kinds of giveaways reported in MOTION PICTURE HERALD *on February 10th, as being used on the air by advertising sponsors to "plug" their products, none had the "garbagey" flavor of the new Sunkist Orange "silver spoon" giveaway, which will be sent to listeners—not with boxtops, not with empty cartons submitted, but six Sunkist trademarks peeled from six Sunkist oranges.*

Wait 'till Jim Farley gets a whiff of his morning mailbags in the vicinity of the Sunkist postoffice.

"WITH A GRAIN OF SALT"

Bob Livingston, Capitol, Lincoln, Neb., introduces a new wrinkle in necessary desk equipment for exhibitors. Near his fountain-pen stand on his desk sits an ordinary salt shaker and a bottle of water with a sprinkler attachment. He says he uses it for every letter sent to film companies asking for film rental reductions. He signs his name, sprinkles some salt and then some water.

It gives all the appearance of crying real tears, defies chemical analysis as bogus, isn't hard on the eyes, is economical and, most important, gets results.

With the European war being fought by radio as well as by planes, guns and ships, the belligerents' broadcasts frequently make interesting listening. Last Sunday evening, between 7:45 and 8:00 P. M. (EST) London, was giving the "news" for the benefit of America and the Colonies. In the midst of denouncing the Germans for propaganda in claiming that a British ship had been sunk off Spain—when it had reached Lisbon safely—the commentator sneezed loudly. At that the microphone picked up the voice of a studio technician who was saying "gesundheit." The commentator continued with his attacks on Nazi propaganda without probably any thought that it was strange that his health had just been wished in German while he was speaking against that country.

▽

Editor and Publisher notes that at Philadelphia's Pen and Pencil Club, they're still telling this one on Joseph Breen, Hollywood Production Code Administrator, who once was a reporter for the Philadelphia Record:

"Breen's regular beat was the down-town police stations. Not caring too much for the grind of walking from station to station, however, and gleaning nothing but an occasional fist-fight for the rewrite men to work on, he developed the pleasant system of taking in shows on passes supplied by the drama critic. Between acts he would cover the district via telephone while still in the theatre.

"One wintry night an oil refinery on the southern edge of the city caught fire. Several blocks of Philadelphia homes were burned. Meanwhile, Breen enjoyed a new musical comedy, oblivious to what was going on outside. No one on his paper could locate him.

"Two hours later, when virtually the entire Record staff had been working on the story, city editor Harry Wilson's phone rang and this is what Wilson heard:

"'Breen, downtown, speaking. As usual, nothing doing.'"

▽

Overheard by Kenneth Force, in a Kansas City bus, between two gals: the opinion that the French cannot break the Ziegfeld Line.

For the express benefit of Maurice (Hays office) Mackenzie, that hardy, horticultural perennial, we pass along the little tale, told in the *Montreal Star*, about the sweet young, newly married suburbanite who was purchasing her spring seeds for the garden-about-to-be, and whose questioning was boring the salesman to the very point of exasperation.

"And oh, by the way," she continued, "what is a hardy rose?"

"A hardy rose, madam," replied the salesman, slowly, "is one that will allow you to dig it up every morning and night, and twice in the afternoon, to see if it is taking root."

▽

Myer P. Beck, of Broadway, is out these days ballyhooing a new dance "craze" which he is pleased to call the "Too Many Husbands" dance. It is danced by two men and a girl. They started doing it Sunday night at New York's Stork Club, where, according to Myer Beck, it is the "answer to the debutante's stag-line problem, the way out for a girl with two men on her hands, the solution to the situation of ladies accompanied by two or more of their ex-husbands."

By way of identifying Myer Beck, he is the press agent in the east for one Wesley Ruggles, of Hollywood, who just completed a feature for one Columbia Pictures, entitled "Too Many Husbands." It is just possible that the picture has some slight connection with the "new dance craze."

▽

California's movie colony *Script* magazine has a cheery little *Sunshine Column*, a classified advertising department which radiates such bright rays as:

> DE LUXE TRAILER HEADED for desert, mountains, and open spaces. Thrilling romantic adventure. Search for pleasure, relaxation, rare gems, relics, gold, and contentment. Will take agreeable, refined lady with desire, time, and means to travel and enjoy trip of lifetime. Safety, satisfaction guaranteed. Box B, Script.

▽

Walt Disney nominates his "Jiminy Cricket" as the first conscience with a sense of humor, although, occasionally, "Jiminy" might become a pain in the neck to "Pinoke" in "Pinocchio."

"Jiminy Cricket" stands just three-quarters of an inch high in his stocking feet in the picture, a litle slip of a thing beside the six-footed "Papa Gepetto." "Jiminy" was outfitted by the Disney cartoonists with quite a tasteful wardrobe, replete from high, silk topper to grey suede spats.

▽

(Anthony) Rutgers Neilson, RKO Radio, N. Y., nominates as the champion movie fan, 14-year-old Victor Wassell, who spent two full weeks in two Worcester, Mass., movie theatres.

When found after a two-week disappearance, police said the boy admitted to spending one week in one theatre, one in another, never leaving either during the seven-day stays. He slept in the houses at night, subsisted on water and candy bars.

▽

Lillian Lange, executive secretary of the Song Writers' Protective Association, would appreciate it if members would keep her informed as to where they can be reached when they are not at Lindy's, the Brown Derby, or the Santa Anita, Empire, Hialeah, Belmont or Jamaica racetracks.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Road to Singapore

(Paramount)

Comedy plus Songs

The best box office news of the preview week is that Paramount has in Bing Crosby and Bob Hope the most successful pairing of comedy talents brought forth upon the screen since Hollywood memory runneth not to the contrary. All the other extreme variants of the adjective "good" apply directly and redoubled to the slapbang entertainment delivered by these equally lighthearted gentlemen, in two of the most congenially harmonized performances caught by a camera in recent years.

They had the preview theatre in a constant uproar throughout the whole of a madcap comedy which asks for nothing but laughs and gets them in torrents.

So startlingly effective is the pairing of Crosby and Hope as comedians, splitting footage, dialogue, even songs, on a fifty-fifty basis, that audience attention is diverted, somewhat unjustly, from a better Dorothy Lamour performance than any she has turned in. Submerged likewise are potent acting stints by Jerry Colonna, Anthony Quinn, Charles Coburn, Judith Barret and others.

The film opens with Crosby and Hope on the brink of their first fistic attack upon persons who would apply a brake to their earnestly cherished vagabondage, and from there on to the final fistic foray with which the picture ends it's a runaway triumph for the two.

A studio story has it that the pairing of Crosby and Hope was decided upon following a golf match in which they, director Victor Schertzinger and producer Harlan Thompson laughed themselves into the idea of prolonging the foursôme into a production. If so, golf is herewith prescribed for all professionals in parallel capacities, for the picture that came out of this round nets more than enough credit to carry each and all of the four into a virtually obligatory return match. Director Schertzinger rates an additional share of glory for going on to write the music for two of the five songs sung in the picture, James V. Monaco accounting for the other three and Johnny Burke for the lyrics of all.

The story which manages to get told while the amusement is being copiously provided is about the usual rich man's son who doesn't want to settle down and marry the right girl, but it is not usual beyond that point. The young man runs away to a tropical island accompanied by another young man, and they meet a girl, and innumerable unpredictable and unimportant but immensely diverting incidents occur. The screen play by Don Hartman and Frank Butler, from a story by Harry Hervey, is a fine exhibition of straight comedy writing.

Previewed at the Paramount theatre, Los Angeles, where it shook the rafters.—William R. Weaver.

Produced and distributed by Paramount Pictures. Producer, Harlan Thompson. Director, Victor Schertzinger. Screen play, Don Hartman and Frank Butler. Based on a story by Harry Hervey. Photographer, William Mellor, ASC. P.C.A. Certificate No. 5039. Running time, when seen in Hollywood, 83 minutes. Release date, March 22, 1940. General audience classification.

CAST

Josh Mallon	Bing Crosby
Mima	Dorothy Lamour
Ace Lannigan	Bob Hope
Mr. Mallon	Charles Coburn
Gloria Wycott	Judith Barrett
Caesar	Anthony Quinn
Achilles Bombanassa	Jerry Colonna
Timothy Willow	Johnny Arthur

Westbound Stage

(Monogram)

Western with Songs

Tex Ritter, seventh ranking western box office star in the annual Herald-*Fame* combined poll of independent and circuit theatres, has never been seen to better advantage than in this story of raids, rustlers and roundups.

Photographed against some of the most striking scenery to be seen in an outdoor picture, the screenplay by Robert Emmett and the direction of Spencer Bennett stress basic action, with the result that the film starts off at a gallop and keeps right on going at the same pace.

Primarily concerned with an attempted stagecoach robbery, the Edward Finney production has a cast which in addition to Ritter includes Nelson McDowell, Muriel Evans, Nolan Willis, Steve Clark and Tom London.—Walter Selden.

Produced and distributed by Monogram. Producer, Edward Finney. Director, Spencer G. Bennett. Photographer, Marcel LePicard. Sound engineer, Glen Glenn. Technical director, E. R. Hickson. Film editor, Fred Bain. Musical score and direction, Frank Sanucci. Story, John Foster. Screen play, Robert Emmett. Songs, Johnny Lange and Lew Porter. P.C.A. Certificate No. 5795. Running time, 56 minutes. General audience classification.

CAST

Tex Wallace	Tex Ritter
Sandy	Nelson McDowell
Joan	Muriel Evans
Lane	Nolan Willis
Butch	Steve Clark
Colonel Hale	Frank La Rue
Parker	Tom London
Greer	Reed Howes
Spider	Frank Ellis
Clip	Chic Hannan
Captain Jim	Kenneth Duncan

Women without Names

(Paramount)

Prison Melodrama

The title of this Eugene Zukor production refers to those women whose lives, in whole or part, are spent in prison, where identities tend to become obliterated although personalities may emerge.

The story, however, is concerned primarily with a young man and a girl, recently married, who are convicted on circumstantial evidence, of a murder committed by the girl's divorced husband. A confession frees them, after the kidnaping of an assistant district attorney who cares more for making his conviction stick than for justice.

A well rounded cast has Ellen Drew and Robert Paige as the principals, Judith Barrett the girl who confesses, John McGuire the murderer, John Miljan the assistant district attorney interested only in becoming district attorney, and Louise Beavers a motherly inmate of the prison.

Based on a play by Ernest Booth, with screenplay by William R. Lipman and Horace McCoy, the picture's director, Robert Florey, has emphasized the time-tried elements of action, best illustrated by an automobile chase as exciting as any Hollywood has produced.

Previewed at a studio projection room in Hollywood.—Walter Selden

Produced and distributed by Paramount. Associate producer, Eugene Zukor. Directed by Robert Florey. Screenplay by William R. Lipman and Horace McCoy. Based on a play by Ernest Booth. Director of photography, Charles Lang. Film editor, Anne Bauchens. P. C. A. Certificate No. 5837. Running time, when seen in Hollywood, 62 minutes. Release date, March 15, 1940. General audience classification.

CAST

Joyce King	Ellen Drew
Fred MacNeil	Robert Paige
Peggy Athens	Judith Barrett
John Marlin	John Miljan
Millie	Fay Helm
Walter Ferris	John McGuire
Ivory	Louise Beavers
O'Grane	James Seay
Head Matron Inglis	Esther Dale
Mrs. Lowry	Marjorie Main

Seventeen

(Paramount)

Streamlined Tarkington

Booth Tarkington's beloved story of adolescence, "Seventeen," comes to the screen again, this time in a streamlined version with up-to-date background. Its initial charm has not diminished through the transposition, and the leads, played by Jackie Cooper, in the role of "Willie Baxter," and Betty Field as the enchanting visitor to the little Indiana town, are admirably in the spirit of the Tarkington story. Supporting them are Otto Kruger and Ann Shoemaker, "Mr. and Mrs. Baxter;" Norma Nelson, as "Willie's" spying little sister; Betty Moran, Thomas Ross, Peter Hayes, Buddy Pepper, Richard Denning, Jody S. Gilbert, Paul E. Burns, Hal Clements, Edward Earle, Stanley Price, Joey Ray, Snowflake and Hattie Noel.

Louis King directed with a fine hand the screen play by Agnes Christine Johnston and Stuart Palmer, whose dialogue makes the film sparkle. The Tarkington story and the play by Stuart Walker, Hugh Stanislaus Strange and Stanford Mears were the sources. Walker, long a stage producer, and writer as well as screen artist, added much.

The new production has the same qualities of widespread appeal its previous forms had.

Previewed at the Paramount theatre, Los Angeles, to an appreciative audience.—V. K.

Produced and distributed by Paramount. Associate producer, Stuart Walker. Directed by Louis King. Assistant director, Joseph Lefert. Screenplay by Agnes Christine Johnston and Stuart Palmer. Based on the story by Booth Tarkington and the play by Stuart Walker, Hugh Stanislaus Strange and Stanford Mears. Photographed by Victor Milner. Art direction by Hans Dreier and Franz Bachelin. Edited by Arthur Schmidt. P. C. A. Certificate No. 5588. Running time, when seen in Los Angeles, 78 minutes. Release date, March 1, 1940. General audience classification.

CAST

William Sylvanus Baxter	Jackie Cooper
Lola Pratt	Betty Field
Mr. Baxter	Otto Kruger
Mrs. Baxter	Ann Shoemaker
Jane Baxter	Norma Nelson

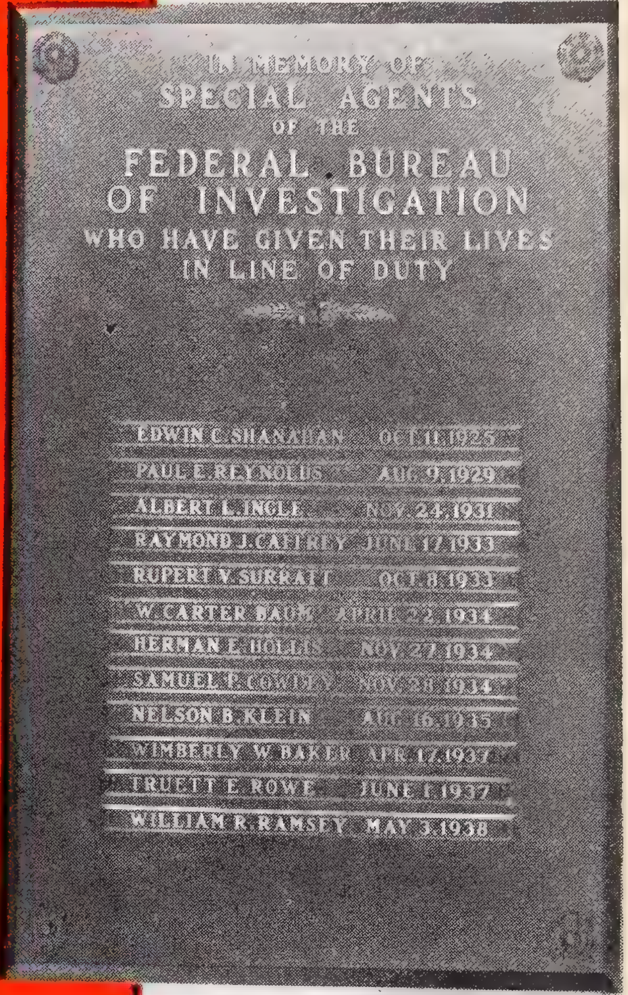
(Continued on page 38)

PRE-SOLD BY *EVERY* DAY'S HEADLINES!

TIMELIEST SHORT EVER MADE!

Inside The
FEDERAL BUREAU OF INVESTIGATION

"Washington Parade" No. 3, Series 2



IN MEMORY OF
SPECIAL AGENTS
OF THE
FEDERAL BUREAU
OF INVESTIGATION
WHO HAVE GIVEN THEIR LIVES
IN LINE OF DUTY

EDWIN C. SHANAHAN	OCT. 11. 1925
PAUL E. REYNOLDS	AUG. 9. 1929
ALBERT L. INGLE	NOV. 24. 1931
RAYMOND J. CAFFREY	JUNE 17. 1933
RUPERT V. SURRATT	OCT. 8. 1933
W. CARTER BAUM	APRIL 22. 1934
HERMAN E. HOLLIS	NOV. 27. 1934
SAMUEL P. COWLEY	NOV. 28. 1934
NELSON B. KLEIN	AUG. 16. 1935
WIMBERLY W. BAKER	APR. 17. 1937
TRUETT E. ROWE	JUNE 1. 1937
WILLIAM R. RAMSEY	MAY 3. 1938

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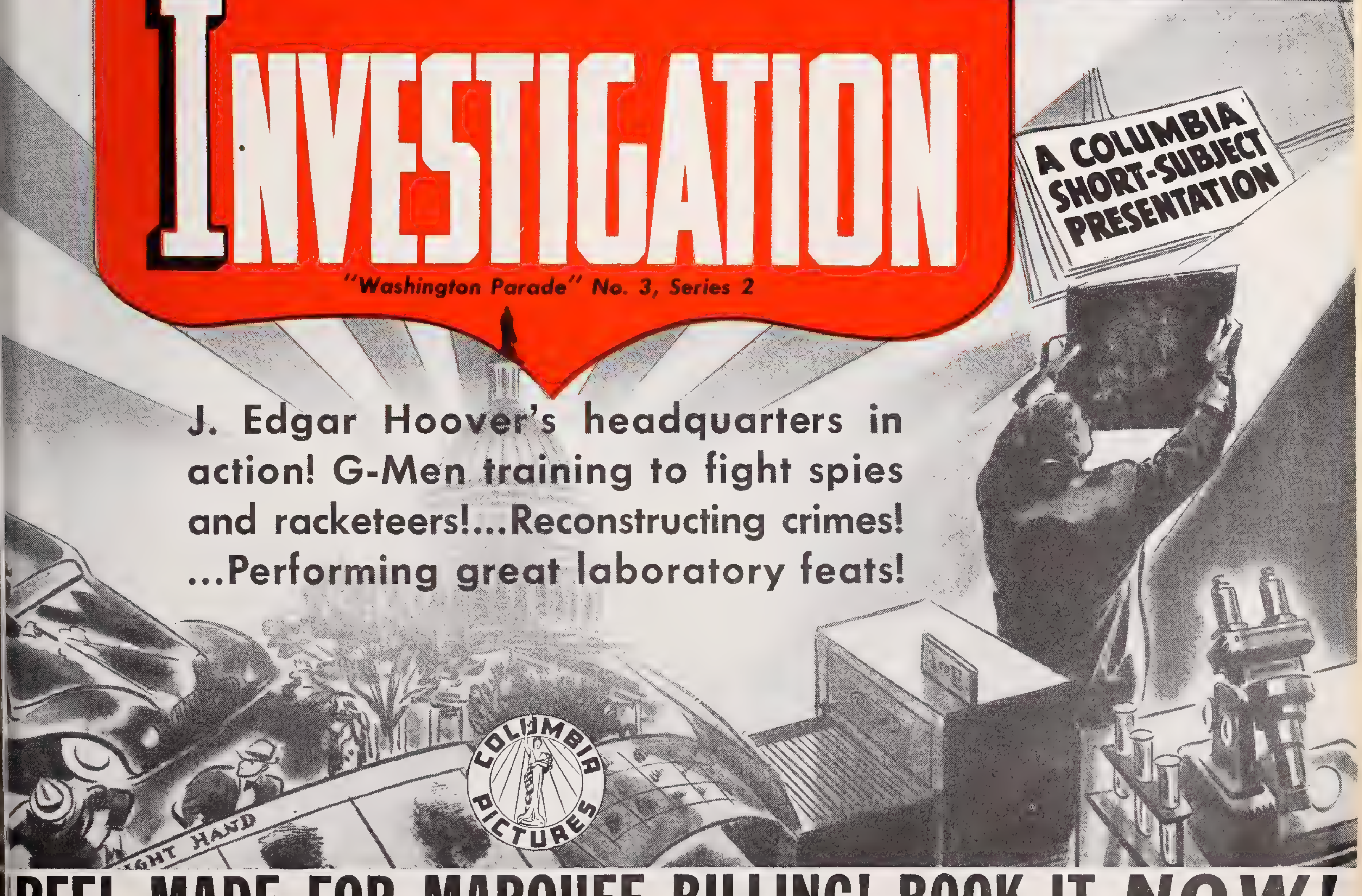

COLUMBIA PICTURES

REEL MADE FOR MARQUEE BILLING! BOOK IT *NOW!*

(Continued from page 36)

May Parcher	Betty Moran
Edward P. Parcher	Thomas Ross
George Crooper	Peter Hayes
Johnnie Watson	Buddy Pepper
Joe Bullitt	Donald Haines
Jack	Richard Denning
Ethel Boke	Jody S. Gilbert
McGrill	Paul E. Burns
Wally Banks	Hal Clements
Headwaiter	Edward Earle
Waiter	Stanley Price
Orchestra Leader	Joey Ray
Genesis	Snowflake
Adelia	Hattie Noel

Knights of the Range

(Paramount-Sherman)

Western, with Songs

Zane Grey's "Knights of the Range" is one of the western "specials" Harry Sherman has produced for Paramount this season. A story of the west following the Civil War, it is the embodiment of action, romance and music. For its top role, it has Russell Hayden, the "Lucky" of the popular "Hopalong Cassidy" series, as the rustler who joins forces with the ranchers and reforms.

Supporting him are Victor Jory, Jean Parker, Morris Ankrum, Britt Wood, J. Farrell MacDonald, Ethel Wales, Rad Robinson, Raphael Bennett, and The King's Men, singers.

With an eye toward what the outdoor action fans want, Lesley Selander directed the terse screenplay of Norman Houston to achieve one of the better western pictures. Five songs are interspersed without impeding the movement.

Previewed at a studio projection room in Hollywood.—V. K.

Produced by Harry Sherman and distributed by Paramount. Directed by Lesley Selander. Screenplay by Norman Houston. Associate producer, Joseph W. Engel. Photographed by Russell Harlan. Art director, Lewis J. Rachmil. Musical scoring, Victor Young and John M. Leipold. Assistant director, D. M. Abrahams. Supervising film editor, Sherman A. Rose. Edited by Carrol Lewis. P. C. A. Certificate No. 5816. Running time, when seen in Hollywood, 68 minutes. Release date, Feb. 23. 1940. General audience classification.

CAST

Renn Frayne	Russell Hayden
Malcolm Lascalles	Victor Jory
Holly Ripple	Jean Parker
Gamecock	Morris Ankrum
Laigs	Britt Wood
Cappy	J. Farrell MacDonald
Myra Ripple	Ethel Wales
Brazos	Rad Robinson
Bill Heaver	Raphael Bennett

and The King's Men

Ultimatum

(Hoffberg)

Pre-War Melodrama

"Ultimatum" in many respects is similar to the prize winning French production of 1938, "Grand Illusion." In both pictures Erich von Stroheim and Dita Parlo portray in feature roles the maimed army officer and the girl that was left behind. Both pictures show the effects of war on persons who come in contact with it. And both pictures emphasize the individual ability of the players, with the World War motif secondary to the story of their lives.

Directed by the late Robert Wiene, director of "The Cabinet of Dr. Caligari" and many others, and released in the United States by J. H. Hoffberg, "Ultimatum," with the aid of English sub-titles, is an engrossing and swiftly paced spy story. The excellent cast has Bernard Lancret in addition to Von Stroheim and Miss Parlo.

The locale is the Serbian-Austrian frontier at the time Archduke Francis Ferdinand was assassinated directly precipitating the World War.

"Commandant Stanko Salic" is sent to the border by "General Simovic" of the Serbian army to perform a secret mission pending the Austro-Hungarian ultimatum. "Selic" is captured and jailed as a spy. "General Simovic" suspects the Austrian-born "Anna Salic," and she is held in jail until "Burgstaller," an Austrian spy but an old friend of the "Salics," arranges with the General for her release. "Anna" reaches her husband's bedside in an Austrian prison just as the first battle of the war starts. "Stanko" dies from wounds, the initial Serbian casualty.

Reviewed at the Fifth Avenue Playhouse in New York, where an early afternoon audience showed its interest.—George Spires.

Directed by Robert Wiene and released in the United States by Hoffberg Productions, Inc. Screen play by Leo Lania. Dialogue by Alexandre Arnoux. Music by Adolphe Borchard. Running time, 73 minutes. Release date, February 3, 1940. General audience classification.

CAST

Commandant Stanko Salic	Bernard Lancret
Anna Salic	Dita Parlo
General Simovic	Eric Von Stroheim
Captain Karl Burgstaller	Abel Jacquin
Lieutenant Ristic	Georges Rollin
Legrain	Marcel Andre
Usir	Aimos

East Side Kids

(Monogram)

Melodrama

"East Side Kids" is another of the juvenile melodramas that tells of the toughness of a group of youngsters reared in a New York tenement district, and the efforts of a policeman, out of the same district, to rehabilitate them. The rehabilitating process is complicated by a gang of counterfeiters operating in the neighborhood, who dupe the boys into distributing bogus money so that the police suspect that the civic minded cop is a member of the gang. The policeman becomes a fugitive to track the crooks, and exonerate the boys.

Leon Ames, Dennis Moore, Joyce Bryant are the principal adult members of the cast. The "East Side Kids" are Hally Chester, Harris Berger, Frankie Burke, Donald Haines and David Durand. The film was directed by Bob Hill from an original screen play by Robert Lively.

Reviewed in a projection room in New York.—Paul C. Mooney, Jr.

Produced and distributed by Monogram. Producer, Sam Katzman. Directed by Bob Hill. Photography, Art Reed. Editor, Earl Turner. Assistant director, Glen Cook. Recording by Glen Glenn. Production manager by E. W. Rote. Original story and screenplay by Robert Lively. P. C. A. Certificate No. 5897. Running time, 62 minutes. Release date, February 10, 1940. General audience classification.

CAST

Pat O'Day	Leon Ames
Mileaway	Dennis Moore
Molly	Joyce Bryant
Whisper	Vince Barnett
Knuckles	Dave O'Brien
Schmidt	Richard Adams
May	Maxine Leslie
Pete	Sam Edwards
Cornwall	Robert Fiske
Algernon Wilkes	Jack Edwards
Captain Moran	James Farley
Joe	Alden Chase
Mr. Wilkes	Fred Hoose
Eric	Eric Burtis
Mike	Eddie Brian
Tony	Frank Yaconelli

with the "Original East Side Kids": Hally Chester, Harris Beregr, Frankie Burke, Donald Haines, and David Durand.

Honeymoon Deferred

(Universal)

Comedy and Mystery

Suave detectives have tried to take over the cinema in the last few weeks. In this Universal comedy-melodrama Edmund Lowe is the top-hatted and white-tie sleuth (Adam Farradine), and here his honeymoon is deferred while he ferrets out a criminal. A suicide and attempted murder set the stage.

He generally gets "in the hair" of the police and in this he is abetted by his wife of a day, played by Margaret Lindsay. Miss Lindsay and Joyce Compton, who plays the detective's secretary, follow a trend, too, in a sequence of hair-pulling, runs-in-stockings and black eyes. Other players include Elisabeth Risdon, Chick Chandler, Anne Gwynne, Jerry Marlowe, Cliff Clark and Julie Stevens. The film was directed by Lew Landers from a screenplay by Roy Chanslor and Eliot Gibbons.

Lowe as "Adam Farradene," a private investigator for a large insurance firm, about ready to sail on a honeymoon trip, is notified of the death of the wealthy "Stephen Blades." The police call it suicide but "Adam," in attempting to protect his company, insists it's murder. The scent narrows down to "Blades'" three adopted children, now adults, and his sister-in-law. The climax is reached in the usual dramatic fashion with "Adam" and "Janet."

Reviewed at the Palace theatre, New York. An afternoon audience appeared to be enjoying the picture, especially the comedy, of which there is a-plenty.—Paul C. Mooney, Jr.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Directed by Lew Landers. Original story by Roy Chanslor. Screenplay by Roy Chanslor and Eliot Gibbons. Photography by Elwood Bredell. P. C. A. Certificate No. 5976. Running time, 59 minutes. Release date, February 16, 1940. General audience classification.

CAST

Adam Farradene	Edmund Lowe
Janet Payne	Margaret Lindsay
Sarah Frome	Elisabeth Risdon
Kitty Kerry	Joyce Compton
"Hap" Maguire	Chick Chandler
Cecile Blades	Anne Gwynne
Jimmy Blades	Jerry Marlowe
Mathews	Cliff Clarke
Eve Blades	Julie Stevens

The Invisible Killer

(Producers Pictures Corp.)

Usual Murder Mystery

Joseph O'Donnell's adaptation of Carter Wayne's novel, "Murder for Millions," is constructed around a feud between a girl reporter and a police lieutenant of the homicide squad. The picture, produced by Ben Judell and released by Producers Pictures Corporation, strives for swift action.

Grace Bradley, whose screen roles in the last half dozen years have been many, portrays "Sue Walker," the girl reporter; Roland Drew and William Newell enact the roles of the two police officers. Alex Callam, Frank Coletti, Sydney Grayler, Boyd Irwin and Jeanne Kelly are in support.

Three murders committed in exactly the same manner baffle the police. "Sue Walker," in an effort to save her reportorial job, starts an investigation of her own. With the aid of "Jerry Brown" (Roland Drew) and his assistant "Pat" (Newell) she apprehends the murderer.

Sherman Scott directed.

Reviewed at the Central theatre on Broadway, New York, at a showing to a mid-afternoon audience.—George Spires.

Produced and distributed by Producers Pictures Corp. Ben Judell, producer. Directed by Sherman Scott. Adapted for the screen by Joseph O'Donnell from an original story by Carter Wayne. Photography by Jack Greenhalgh, A.S.C. Fred Preble, musical director. Film editor, Holbrook N. Todd. Release date, Jan. 31, 1940. Running time, 61 minutes. P. C. A. No. 5862. General audience classification.

CAST

Sue	Grace Bradley
Jerry	Roland Drew
Pat	William Newell
Enslee	Alex Callam
Vani	Frank Coletti
Lefty	Sydney Grayler
Sutton	Clen Wilenchick
Cunningham	Boyd Irwin
Gloria	Jeanne Kelly
Worchester	David Oliver
Tvler	Harry Worth
Squint	Ernie Adams

Band Waggon

(Gainsborough-GFD)

Musical Extravaganza

The most popular radio feature in British broadcasting is "Band Waggon," the most popular comedian its Arthur ("Big Hearted") Askey. Everything that is in the radio "Band

(Continued on page 40)

"Rely"

■ ■ ■ "WE COULD NOT WORK UP HERE WITHOUT THE MOTION PICTURE HERALD AS CONSTANTLY WE DO NOT GET OUR PRESS BOOKS OR OTHER MATERIAL TO WORK FROM AND HAVE TO RELY WHOLLY ON YOUR REVIEWS FOR OUR PUBLICITY." ■ ■ ■

R. E. MORRIS

COLONIAL THEATRES
LACONIA, N. H.

MOTION PICTURE HERALD, $5.00 *a year Domestic;* $10.00 *Foreign; 52 issues with which is combined* BETTER THEATRES, 13 *issues yearly.*

MOTION PICTURE HERALD

ROCKEFELLER CENTER NEW YORK

(*Continued from page 38*)

Waggon" is in its film version—music, back-chat, deliberately ancient gags, the same stars and the same catch phrases, and if the kitchen stove is missing there is makeweight, (accent on the second syllable), in the form of a Nazi spy element.

Askey is an irresistible personality, diminutive and dynamic, with an individual brand of comedy, mercurial in movement and speech, and with a peculiarly funny line in songs about insects and birds. His foil, Richard ("Stinker") Murdoch, debonair and handsome, is another artist of versatility and charm. Jack Hylton and his band play personal roles as well as swing, with Freddy Schweitzer and the Northerner, Patricia Kirkwood, adding appeal. Radio personalities Michael Standing, creator of a Saturday night outside broadcast, and C. H. Middleton, whose gardening talks are, because of his microphone personality, peak hours in British radio, are dragged in merely to flavour the whole. London journalists Paul Holt and Jonah Barrington of the Daily "Express" are seen inconsequentially and unnecessarily for two flashes. . . . Only that kitchen stove is missing.

There is a trifling story about Askey and Stinker discovering a television plot in a Manor taken over by Nazi spies.

Wally Patch as a Cockney janitor and Peter Cawthorne help to savour the concoction with a vein of character.

Shown to a trade audience at the Cambridge the film's screening was marked by an unceasing ripple of laughter which developed to gusts of tempestuous variety at moments. Though criticism of the raggedness and irrelevance of the film were by no means absent, there were no two views about its popular appeal.—AUBREY FLANAGAN.

A Gainsborough Picture. Distributed by Central Film Distributors. Produced by Edward Black. Directed by Marcel Varnel. Maurice Ostrer, in charge of production. Photography, Arthur Crabtree. Sound. S. Wiles. Editor, R. E. Dearing. Cutter, Alfred Roome. Settings, Vetchinsky. Writen and devised by John Pepper, Harry Pepper, Gordon Crier, Vernon Harris, J. O. C. Orton, Val Guest, Marriott Edgar, and Bob Edmunds. Running time, 85 minutes. General audience classification.

CAST

Arthur (Big - Hearted) Askey
Richard (Stinker) Murdoch
Patricia Kirkwood
Moore Marriott
Sherman Fisher Girls
Peter Gawthorne
Donald Calthrop
Wally Patch
Jack Hylton and his Band

Skeleton on Horseback

(C. L. Import Corp.)

Pacifistic Preachment

Said to be the last work of the famous European penman, Karel Capek, as well as the final film made in Czechoslovakia, this importation, preaching anti-war sentiments, becomes doubly tragic. Furthermore, Fannie Hurst, who has supplied English titles, says in a foreword that some of the persons concerned with the production are living in exile, others in concentration camps.

In back of the distributing company designation C. L. Import Corporation is the name of Carl Laemmle, one-time head of Universal. Mr. Laemmle had become connected with the film just prior to his death in September of 1939.

Inadequate technical facilities, understandable in the light of the circumstances under which the picture was filmed, mar the full appreciation of the picture's message. Acting is adequate, although the dictator borders on burlesque.

In the story, a mysterious disease is ravishing a country; the cure is the secret of one man, a humanitarian-scientist, "Dr. Galen." The "Marshal," stricken with the malady agrees to call off the war in return for treatments. A "patriotic" mob kills the doctor for voicing his pacifistic doctrine. The leader is left to his fate, a "skeleton on horseback."

Exhibition of the work has been forbidden in totalitarian countries.

The audience at an afternoon performance at the Belmont theatre in New York City was small and undemonstrative.—JOSEPH F. COUGHLIN.

Distributed in the United States by C. L. Import Corp. Original, Karel Capek. American adaptation and titles by Fannie Hurst. No P. C. A. Certificate No. Running time, 78 minutes. General audience classification.

CAST

Dr. Galen	Hugo Haas
Prof. Sigelius	Bedrich Karen
Baron Krog	Vaclav Vydra
Krog, Jr.	Ladislav Bohac
Marshal's Daughter	Karla Olicova
The Marshal	Zdanek Stepanek
Dr. Martin	Jaroslav Prucha
The Father	Frantisek Smolik
The Mother	Helena Frydlova
The Son	Vitezslav Bocek
The Daughter	Eva Svobodova
A Patient	Jaroslav Vojta
1st Assistant	Vladimir Smeral
2nd Assistant	Miroslav Svoboda
Propaganda Minister	Karel Dostal
Adjutant	Otto Rubik
1st Kommissar	Rudolf Deyl
2nd Kommissar	Karel Jicinsky

Flash Gordon Conquers The Universe

(Universal)

Serial

Based on the newspaper cartoon, Universal brings back for the third time the adventures of "Flash Gordon," played by Larry "Buster" Crabbe. In a chapterplay, of fifteen episodes search the stratosphere for a mysterious death and "Professor Zarkov" (Frank Shannon) search the stratosphere for a mysterious death powder that is terrorizing the earth. They discover that it is the work of "Emperor Ming the Merciless" (Charles Middleton). But that is only the beginning, For fans who enjoyed the other fantastic serials on "Flash Gordon" this one should be interesting. Each chapter runs 21 minutes.

Park Your Baby

(Columbia)

Fable Cartoon

Animated by Harry Love and Louie Lilly, with a musical background by Joe De Nat, the latest in Columbia's Scrappy cartoons deals with a nursery in a department store. "Scrappy" is the guardian. A tough father leaves his tougher twin sons in "Scrappy's" care. The kids nearly ruin everything. "Scrappy" finally puts the twins in the "Bad-Boy Pacifier" and when the father returns he doesn't recognize his sons.—Running time, 6 minutes.

Dave Apollon and His Orchestra

(Vitaphone)

Melody Master Offering

The pixie personality of Dave Apollon is exploited in this number from the Melody Master bandstands. Between orchestral numbers Maestro Apollon offers his peculiar line of accented dialogue, good for a laugh or two. Besides the band numbers there are interludes for a feminine singer and a dancer to do their turns. The musicale is light and frothy, and should slightly sweeten any general run of program.—Running time, 10 minutes.

Mechanix Illustrated, No. 3

(Vitaphone)

Interesting Color Parade

The contents for this interesting and educational brief on things mechanical include a study of a new chemical process in manufacturing a substance that resembles silk, a consideration of the matter of cold light and its various uses, the inspection of some sides of the salmon canning industry and the preparation expended in the erection of a giant sized electric sign. The matter is of particular appeal for scientific and school groups, but the explanatory commentary makes the exposes understandable to general audiences—Running time, 10 minutes.

Top Notch Tennis

(20th Century-Fox)

Sports Review

Champions of the tennis world demonstrate, while Ed Thorgersen explains, the art of tennis. With the slow motion camera the audience is able to analyze for itself the forms and techniques of Bobby Riggs, Jack Bromwich, Adrian Quist, Jack Crawford, Kay Stammers, Dorothy Bundy and May Sutton. The subject should be enjoyed by those who appreciate muscular grace and coordination as well as by those interested in the sport.—Running time, 10 minutes.

Nothing But Pleasure

(Columbia)

Keaton Comedy

Two reels of dead-pan, flat-footed comedy is brought to the screen by Columbia in "Nothing But Pleasure" starring Buster Keaton and Dorothy Appleby. Buster, buying a new car, decides to save money by going to the factory for it. Returning home Buster loses more money in repair bills as a consequence of accidents than he had hoped to save. Finally, in an attempt to aid the police in capturing bank bandits, he wrecks his car completely. It's an interesting comedy in the Keaton manner.—Running time, 17½ minutes.

Thank You, Mr. Silkworm

(Renown - British)

Crafts Interest

Here is a study, with a certain flavour of antiquity and grace in its setting, of the cultivation of the silkworm and the translation of his silk into modern wearing apparel. The silkworm is bred and nurtured in a venerable English castle, by a titled Lady, and the background is attractive. The manufacturing process has interest, and is competently recorded. The pseudonym of the commentator covers one of the finest speaking voices in England, that of a wellknown BBC announcer. Toby Carpenter is the producer.—Running time, 15 minutes.

Smart Footwork

(Renown-Palfreeman)

Bright Commentary

In this production by Toby Carpenter, about the craft of shoemaking by hand, the processes are covered from the dressing of the skins through factory and workshop to the finished article. A bright commentary adds its interest.—Running time, 15 minutes.

Popular Science—J9-4

(Paramount)

Color Subject

Paramount's "Popular Science" subjects are always well made, educational and entertaining, and this number is no exception, this time concerning scientific poultry farming in midtown Chicago, the discovery of aniline dyes, and the migration of salmon by elevators past Grand Coulee and other Columbia River dams to hatcheries where artificial propagation insures the nation's salmon supply. Then there's "Professor Oakes," who has invented a bedside lamp extinguisher operating on snore power. The subject has been filmed in color.—Running time, 10 minutes.

Where Turf Meets Surf

(MGM)

Comedy at Del Mar

Sally Payne and Mary Treen are the two comediennes of this MGM Miniature, which has the Del Mar race track for its setting and Nat Pendleton for fun. The two girls arrive at the track with little money and a large taxi bill, so they bet on the horses. Their hunches are good, but Pendleton, guest handicapper for the day, has other ideas and horses which always just lose. Film stars present at the races include Bing Crosby, Pat O'Brien, Robert Taylor, Barbara Stanwyck, Stuart Erwin, Virginia Bruce and Edmund Lowe. It makes for enjoyable comedy.—Running time, 10 minutes.

Edgar Runs Again

(20th Century-Fox)

Terry-Toon

The one-time famous race horse, "Edgar," is routed from the park bench by the arm of the law. As he runs away from a glue factory, motorcycle cops chase him but he is saved by a junkman. When the blare of the bugle at a race track comes to his ears, "Edgar" speeds to the track and beats all horses to the finish for the prize money. A likeable cartoon.—Running time, 7 minutes.

You Nazty Spy

(Columbia)

Three Stooges

A fast moving burlesque on dictatorships is staged by the Three Stooges, with Moe as a dictator the public will have little difficulty in recognizing. A group of munition makers makes Moe dictator of Moronica, with Curly field marshal and Larry minister of propaganda. The comedy should make many new fans for the Three Stooges.—Running time, 18 minutes.

Stone Age Cartoon

(Paramount)

Fleischer Subject

The first of a new series by Max Fleischer for Paramount release, this cartoon pokes fun at the eternal triangle, the word eternal having special significance for this is set in the Stone Age. The characters are "I. M. Stonebrooke," his wife and his stenographer. "Stonebrooke," who operates a rock company, hires a new stenographer. He takes her to the "Cave Inn" night club but "Stonebrooke's" wife finds out and comes a-running. The cartoon has some good comedy sequences, one in particular having to do with dictation of a letter which the stenographer chisels speedily on a rock. Directed by Dave Fleischer.—Running time, seven minutes.

Kitten's Mittens

(Universal)

Lantz Cartune

Another in the series of Walter Lantz Cartunes in color brings to the screen the story of the three little kittens who lost their mittens. To get their pie they say a robber stole them. At a police lineup the kittens accuse an orphan kitten. When they fear that he will be hanged they confess.—Running time, 9 minutes.

Jimmy Dorsey & His Orchestra

(Paramount)

Headliner

This is classified as one of the Headliner series and is an orchestra subject featuring Jimmy Dorsey and his boys and a girl singer, Helen O'Connell. Orchestra subjects are no novelty any more but Paramount has inserted a novelty touch in the introduction here of Dorsey, Miss O'Donnell and Bob Eberly, also a vocalist, shown first in other pursuits, and then performing. Played and sung are such songs as "Bebe," "My Wubba Dolly," "Only a Rose" and "John Silver," all in the manner known as swing. Directed by Leslie Roush.—Running time, 10 minutes.

Paragraphic—V9-6

(Paramount)

Pilots and Hats

Two widely diversified subjects are offered in this Paragraphic which has been filmed in color. In the first the cameraman follows a youthful pilot on his first solo flight. The second subjects concerns hats, men's hats, from the first operation in the making of felt to the finished product. It is an extremely interesting process entertainingly presented. Narrated by Tom Shirley.—Running time, 10 minutes.

Country Fair

(Central Films)

Country Life on Display

Following "Chinook's Children" and "Zoo in Manhattan," Philip M. Brown's latest offering is Country Fair. Here is a comprehensive camera study of the Danbury Fair, held each year at Danbury, Conn. Starting with the food exhibits the camera takes the audience through the amusement area and winds up with shots of the hoopla and honky tonk of the side shows.

The highlights are the oxen pulling contest and the display of the prize winning cattle. This is a subject that should be interesting to metropolitan dwellers as well as rural.—Running time, 10 minutes.

Little Lambkin

(Paramount)

Fleischer Cartoon

A Max Fleischer "Color Classic" cartoon, "Little Lambkin" tells the story of a little boy who lived in the country and had as his playmates a rabbit and a squirrel. The boy's parents decide to live in the city but the boy has other ideas. He switches the electrical connections in their new apartment so that the radio starts shooting ice cubes and the ice box turns into an oven. So the family moves back to the country.—Running time, seven minutes.

Myer Schine Reelected Head of Schine Circuit

All nine directors were reelected at the annual stockholders' meeting of Schine Enterprises, Inc., in Gloversville, N. Y., this week. After the stockholders' meeting, the directors convened and reelected J. Myer Schine president of the circuit, with Louis W. Schine treasurer and secretary in charge of theatre operations.

Other officers include John A. May, comptroller, and Miss Florence Thompson, assistant secretary and office manager. Directors elected are J. M. and L. W. Schine, Mr. May, Hildegarde Schine, Martha R. Schine, J. Guy Selmser, F. L. Thompson, Fred Billingham and Gordon Park Young, attorney.

Talley Visits Pope

Truman H. Talley, general manager of Movietone News, was received by Pope Pius XII in private audience at Vatican City last Thursday. Mr. Talley has been in Europe the last two months on a survey of newsreel coverage and is due in New York Tuesday.

20th-Fox Suspends Ameche

Don Ameche has been suspended by Twentieth Century-Fox for failure to report to Paramount on a "loan-out" for "The Night of January 16th," according to a Twentieth Century-Fox announcement.

Walker Favors Limited New York Film Production

Former Mayor James J. Walker said he was supporting Mayor Fiorello LaGuardia's plans to revive production in the East, but held that not more than 10 per cent, and probably less, of the industry's total production can be centered in New York. Mr. Walker said: "We cannot expect a 200 million dollar industry to move bodily from Hollywood to New York. But a small part of it can be set up here, and I believe it will."

The former mayor, who has been renewing contacts in the film business, said he believes "it is feasible to create a strong national organization of exhibitors, such as we had years ago." Mr. Walker was general counsel of the Motion Picture Theatre Owners of America in the organization's early days.

Laurie Opens Own Office in Toronto

Archie Laurie, formerly assistant general manager of Empire-Universal Films, has opened offices for Laurie Theatres Limited in Toronto, which will carry on the business of booking and buying of film and the sale and leasing of theatres.

Mr. Laurie started in show business in 1911 at the Vitascope theatre in Montreal. Before Joining Empire-Universal Mr. Laurie was manager of the Montreal branch of Educational and prior to that was with Regal Films for nine years.

Hays Back in New York

Will H. Hays, president of the Motion Picture Producers and Distributors of America, returned last week end from the West Coast. Mr. Hays was suffering from a sprained ankle, injured in Chicago. Preparations for the annual meeting of the MPPDA on March 25th will occupy most of his time the next few weeks.

AMPA to Honor Nugent

Frank S. Nugent, motion picture critic of the New York *Times*, who has accepted a one-year writer's contract from Twentieth Century-Fox, will be honored at a luncheon February 29th by the Associated Motion Picture Advertisers, at Jack Dempsey's restaurant.

AMPA business at the meeting will include election of a nominating committee to choose a slate of officers for the coming year.

S. O. S. in Deal

Coxsackie Manufacturing Corporation, New York, has sold all its rights in the Superior Projector, including patents, to S. O. S. Cinema Supply Corporation, New York. S. O. S. will move all the production equipment from Coxsackie to New York, where production will be continued. Superior Projector has been on the market since 1922.

S. O. S. recently absorbed Consolidated Theatre Supply and International Theatre Accessories.

Karrer Heads Associates Group

William Karrer of Republic has been elected president of the Motion Picture Associates, Philadelphia organization of exchange employees.

20 MILLION NICKELS FROM CONCESSIONS

Confection Sales Increase 40% in Chicago Area, Pay Rent of Some Small Houses

by WILLIAM F. CROUCH
in Chicago

Nickels, nickels, nickels. About 20,000,000 of them are spent every year in theatres for candy, popcorn and other refreshments in the Chicago territory alone.

This gigantic business in small purchases brings about $1,000,000 a year into the coffers of those who handle the confection concessions in some 300 to 400 theatres in this territory. Candy and popcorn by the carload are needed to keep the vending machines and counters filled.

Company Services 250 Theatres

The Confection Cabinet Company, a national confection concern, services 250 to 300 theatres in the Chicago film territory. This area extends from Bloomington, Ill., on the south to Rockford and Freeport on the north and northwest. Ft. Wayne, Indiana, is the eastern boundary of the area. Theatre circuits which deal with the Confection Cabinet Company include the Paramount-Publix Great States theatres; Warner Bros. theatres, Essaness circuit, RKO theatres, and many independent houses. The sales in these theatres approximate $10,000 to $14,000 a week.

Accountable for bringing in this revenue are 700 candy vending machines, 100 popcorn machines and 50 candy counters which require the services of about 75 attendants. The downstate theatres show sales of 80 per cent for candy, the remaining 20 per cent practically all for popcorn sales. In the city the sales of candy are about 90 per cent of the revenue; popcorn and soft drinks make up the other 10 per cent.

In this territory there are about 100 theatres that do not have any candy vending machines or candy counters. However, one usually finds a confectionery store next door to the theatre to supply such demands.

B. & K. Has Own Department

The only large theatre group that does not deal with some confection concern is the Balaban & Katz circuit in Chicago, which operates a department of its own for this purpose. Total weekly sales of approximately $8,000 make this a profitable venture.

The B & K group owns its vending machines outright and does not lease any from other concerns. They also buy their candy from various firms; some operators make part of their supply.

To bring in this $8,000 gross from confections each week B & K has 28 candy counters operated by 60 employees, 65 vending machines, 12 soft drink services and 6 popcorn machines. B & K has the largest theatres in the territory and so its candy counters do the biggest business. Some of the counters have recorded single day sales near the $500 mark.

One of the largest Loop theatres recently sold 1,670 candy bars of one make (Milky Way), in one day.

During the past year, with the perfection of vending machines for soft drinks, this phase of the business has developed notably. Installation of machines that mix and serve soft drinks is steadily increasing according to manufacturers.

In some of the small town and subsequent run neighborhood theatres the candy business has meant the difference between profit and loss in the poorer weeks of the year. Many small town exhibitors report that candy and popcorn sales pay the rent.

In the past five years confection sales have increased almost 40 per cent in the larger theatres, more emphasis than ever before being placed on the sale of confections as exhibitors realize the great profits to be obtained. The depression days are held to have been responsible for this special atention to candy sales and the like, exhibitors being forced to use every means at their disposal to make money when theatre business alone was not up to expectations.

With the theatres putting more emphasis on candy sales, vending machine makers have kept stride by improving the machines both in design and operation.

Shows Danish Costs Are Low

An average Danish production must be viewed by 800,000 persons before the production costs are covered, a report on production costs in Denmark notes. The report was submitted to the Bureau of Foreign and Domestic Commerce of the United States Department of Commerce, by the American Commercial Attache, Denmark.

Other salient points about Danish production, are the following:

That the average production costs between 150,000 and 160,000 kroner. This is a low figure; but the Danish producer may lose about 50,000 kroner unless the number of persons noted above, view the picture.

Danish studios employ few people, and work quickly. From 20 to 30 camera shots are made daily.

That one of the large expense items is studio rental. It takes between 50 and 60 days to complete the average picture. The salaries of the studio's sound engineer and manager are usually included in the rent.

That actors and extras are generally required to furnish their own costumes.

The average cost of producing a domestic feature is about 50 kroner per meter (3 feet).

The following table gives the approximate costs of the various items found in the budget of an average Danish production:

Item	*Kroner*
Studio rent	30,000
Actors' salaries	23,000
Negative	10,000
Development and copies	30,000
Salaries	10,000
Costumes, etc.	1,000
Rental of furniture, etc.	1,500
Properties	3,000
Music	7,000
Decorations	1,000
Manuscript	3,000
Fees	2,000
Introductory titles	200
Legal advice	200
Director and assistants	20,000
Miscellaneous	8,000
Total	149,900

BOOK REVIEW

HOW THEY MAKE A MOTION PICTURE. By Ray Hoadley and Roman Freulich. Thomas Y. Cromwell Company, New York. $2.00.

MESSRS. Hoadley and Freulich of Universal Pictures Studios, have added a very interesting, concise text to the already large collection of books on the subject of the motion picture in its various phases.

In the first chapter of this little book of 119 pages is presented a brief history of the industry. This is followed by an analytical survey of what actually takes place in the making of a picture, from the selection of the story to the completion and distribution of the finished product.

The photographs by Mr. Freulich, comprising a major part of the book, add much to its attractiveness, as well as illustrating and explaining the subject matter. Especially is this true in the chapter dealing with the animated cartoon.

Enlightenment on many phases of production can readily be found in the book, which should make it of interest both to the general public and to members of the industry. It should, of course, have an especial appeal to students of the motion picture.—LEO BRADY.

Shipments by Air Increase in Year

The airplanes of 18 large lines, flying an average of 248,000 miles daily, over 40,787 miles of airways in the nation, carried 870,906 air express shipments in 1939, compared with 715,410 in 1938, according to the air express division of the Railway Express Agency.

Many of the air express shipments carried motion picture films, supplies, and theatre accessories.

The gain over 1938, in air shipments, is tabulated by the agency as 21.72 per cent. The gross revenue for such shipments increased over 1938 by 24.23 per cent.

Ted Schlanger Honored

Ted Schlanger, head of Warner theatres in Philadelphia, will be guest of honor Saturday at a show and dinner party given by the Philadelphia Variety Club. The club also held a variety night on February 14th in honor of Abbott and Costello, the first entertainers to volunteer their services for the club's annual banquet last December.

Joins Merit Pictures

Otto Lederer, exhibitor and former associate of Harry H. Thomas in First Diviiosn exchanges, has become associated with Merit Pictures Corporation, New York, and will actively participate in its operation. Jerry Wilson and E. V. Segall have been made co-associates of Mr. Lederer.

Hall with Filmack

Donovan Hall, who last week resigned as advertising-publicity manager of Ross Federal Service, New York, joins Filmack, in Chicago, Monday, as director of sales and advertising.

National Variety Club CONVENTION

APRIL 18-19-20_1940

in DALLAS!

Señor R. J.
(*Wild Bob*)
O'Donnell
on his stud caballo,
"Tabasco"

Gigantic! Stupendous! Colossal!
One solid year in the making!
3 - Soul-Stirring, Eye-Filling, Heart-Warming Days - 3

COME! Enjoy the frivolities of the Pioneer Days Celebration with the Southwest's far-famed Peace Officers, Rangers, Cowboys, Indian Chiefs.

RIDE in the famous Deadwood Stage Coaches, the Pioneer Prairie Schooners, on the backs of snorting, bucking Texas Bronchos!

DRESS UP in cowboy chaps and sombreros! YOU furnish the physique — WE, the clothes!

GO HAP-HAP-HAPPY at the Pioneer Days Village (in Athletic Club on floors 7 and 11). 'Mebby' it's your Lucky Day!

EAT right out of the Chuck-Wagon . . . the kind of food that built an Empire . . . Frijoles! Corn Pone! Hot Biscuits! Chicken in the Rough! Enchilladas! Tacos! Chili con queso and Tamales!

ENJOY the sights and festivities of the Frontier Frolic! Colorful! Thrilling! Joy-Packed! Your grandchildren will talk about the Mexican Fiesta!

All this and more! . . . *Plenty more!*

Early Please!

Please make your room reservations and send in your $10.00 registration check *now!*
Address all communications to Room 202-203 Melba Building, Dallas.

ALL ROADS-AIRWAYS AND RAILWAYS LEAD to DALLAS in APRIL

OBITUARIES

Wilton Barrett of Board of Review Is Dead at Age 54

Wilton A. Barrett, 54, executive secretary of the National Board of Review since 1923, died Sunday morning of heart disease in the Presbyterian Medical Center, New York City. His wife, Frances Cahoone Barrett, and a daughter, Mrs. Rivard Smith, survive.

Mr. Barrett, born in Philadelphia and educated at Germantown Academy and the University of Pennsylvania, joined the Board shortly after it was formed in 1909 by the People's Institute. In the World War he was a member of the United States Committee on Public Information, in charge of films for soldiers, with the Commission on Training Camp Activities, and with the Public Health Service.

In the board's early days Mr. Barrett helped organize its reviewing activities, in cooperation with the motion picture industry. The board's first name was the National Board of Censorship. This was changed in 1915.

For years the Barrett home in Greenwich Village was a rendezvous of familiars and friends among the arts and artists. There Mr. Barrett built ships models, collected first editions and talked everything from pictures to racing cars with his guests. Robert Flaherty and many another adventuring and experimenting worker in screen technique found encouragement and counsel at that fireside.

It was under the attentions of Mr. and Mrs. Barrett that the first significant endeavour was made to compile and preserve the milestone attainments of the motion picture, in an assembly of historic excerpts entitled "The March of the Movies," first shown at Carnegie Hall a dozen years ago.

Mr. Barrett in recent years developed the board's weekly bulletin, classifying pictures in acceptance categories; started the board's monthly magazine; organized the committee on exceptional photoplays, and helped organize the board's junior reviewers in 1932.

Mr. Barrett wrote many of the board magazine reviews. He also was an author and poet in other fields.

Funeral services were held Wednesday at the Riverside Memorial Chapel in New York. Interment was in Greenwood Cemetery.

Hugh Wright Dead

Hugh E. Wright, 60, actor, dramatist and song writer, died in Windsor, England, February 12th.

C. B. Blake

Colonel Cincinnatus B. Blake, 67, who owned and operated the Savoy theatre in Louisville, Ky., for nearly 20 years, died February 16th at the U. S. Veterans Hospital in Hines, Ill. He was a colonel of infantry in the World War.

WILTON A. BARRETT

Michael Wilkes Dies in Canada

Michael Harris Wilkes, 55, Canadian exploitation representative for United Artists, died February 14th of a heart attack on a train en route from Toronto to Montreal. He had been with United Artists since 1932 and had handled exploitation of motion pictures since the days of "The Birth of a Nation." Funeral services were held Friday in Toronto and the body was sent to Buffalo for interment.

Mrs. Gerald Skey Dies in Singapore

Mrs. Gerald Skey, 34, the former Fanny Victoria Fisher, sister of Joe and Julius Fisher, who have been in Singapore for a number of years operating the Capitol theatre, died January 14th at the General Hospital in Singapore from peritonitis.

Ten years ago when the Capitol was being built, it is the largest house in Singapore, Mrs. Skey acted as secretary to her brother, Joe Fisher, managing director of the theatre. In his company she visited London, New York and Hollywood in the course of business.

Gerson Shalita

Gerson Shalita, 40, manager of the Warner Brothers' Bromley theatre in Philadelphia, died February 16th in Philadelphia. He was a cousin of Joseph Bernhard, general manager of the Warner Brothers theatres, and is survived by his wife, Hortense.

Mrs. Mark Ostrer

Mrs. Mark Ostrer, actress, known as Karen Peterson and wife of Mark Ostrer, head of Gaumont-British, died in London February 16th of gastric influenza. She had been appearing in the road show of "The Women."

Jack Ginsberg

Jack Ginsberg, 46, manager of the Majestic theatre in Paterson, N. J., died February 18th. Mr. Ginsberg is the son of Max Ginsberg, who operates the Majestic and the Beacon in Beacon, N. Y.

Harry Tate

Harry Tate, 67, English vaudeville and screen comedian, died February 14th, from injuries suffered in one of the earliest German raids of the war over the Scottish coast.

IN COURTS

RCA's Loan to RKO in Court

The Radio Corporation of America, Westinghouse Electric and Manufacturing Company, General Electric Company and 24 officers of these companies were named defendants Monday in a stockholder's suit filed in federal court in New York by J. Webster Manning, holder of 1,000 shares of RCA common stock. Waste and mismanagement are responsible for losses of approximately $270,000,000, it is charged.

The second of two clauses in the complaint charges that RCA loaned $11,600,000 to RKO in November, 1931, secured by a 10-year debenture issued at a time when RCA directors, it is claimed, knew or should have known that RKO was about to file reorganization proceedings. A consolidated stockholders' suit is now pending in the New York supreme court.

The first clause charges RCA officers with transferring 6,500,000 shares of RCA common stock to General Electric and Westinghouse in return for the, it is claimed, illegal transfer to it of rights to manufacture and sell certain radio apparatus.

Vocafilm Anti-trust Case Is Dismissed

The anti-trust suit of Vocafilm Corporation of America against the American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc., for $65,000,000 damages was dismissed Saturday in federal court in New York by Judge Henry W. Goddard with prejudice on stipulation of the parties. The plaintiff had charged the three defendants with driving it out of the business of manufacturing and selling motion picture accessories.

Clarifies Wisconsin Statute

The Wisconsin supreme court this week ruled that part time employees can be compensated in case of injury only on the basis of the time they are actually employed. The ruling was on a test case carried to the state's high court by the State Industrial Commission after an adverse decision in the Dane County circuit court. The ruling clarifies the full time employment term in the workmen's compensation law.

Decision Reserved

Decision was reserved following the ending of the trial in federal court in New York this week on the $100,000 plagiarism suit brought by Edward A. Lynch against Warner Brothers, First National and Joe E. Brown. The plaintiff charged infringement of his book, "When Homer Comes Marching Home," in the film, "The Son of a Sailor."

Consolidated Films Sued

A stockholder's suit against Consolidated Film Industries, Inc., Republic Pictures Corporation of Delaware, Setay Company, Inc., and 20 officers and directors of Consolidated was filed this week in New York supreme court by Beatrice Tunick, holder of 10 shares of Consolidated. The suit claims waste and mismanagement totalling approximately $1,000,000. At the same time, answers were filed by all defendants which denied all claims made in the complaint.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BEWARE SPOOKS!: Joe E. Brown, Mary Carlisle—Personally thought this one of Joe E.'s poorest, but the crowd seemed to disagree with me from the laughs anyway. House in an uproar all the time and business was above average so I guess it's OK even if I didn't like it. OK for weekend family bill. Running time, 65 minutes. Played January 25-27.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

BLIND ALLEY: Chester Morris, Ralph Bellamy—Here is a gangster picture that is different. Good acting by Morris and Bellamy. Did the usual Friday business but fell down Saturday. Running time, 66 minutes. Played February 2-3.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

BLONDIE BRINGS UP BABY: Arthur Lake, Penny Singleton, Larry Simms—These Blondie pictures never fail to bring a crowd and are one of the best bets I have under contract and this one was no exception. Everyone satisfied 100 per cent and all waiting for the next one to be released. Running time. 68 minutes. Played January 16-17.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette—Excellent picture which for some unkown reason failed to draw. Pleased those who came 100 per cent. Is a picture every American citizen should be compelled to see as it really puts over a good lesson on what goes on in official Washington. Step on it as it should go over if properly handled. Running time, 128 minutes. Played February 4-5.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette—This is the kind that makes you glad you are an exhibitor. It is a pleasure to see the expressions on patrons' faces as they leave the theatre. No players in pictures today could done more finished jobs than the four leading players in this grand production. Running time, 130 minutes. Played January 28-30. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette—Cast great. Just the stars that draw with our patrons. Advertising on radio, newspaper and magazines was not misleading. Running time, 130 minutes. Played December 3-7.—Robert Nero, Barberton Theatre Co., Barberton, Ohio. Small town patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—We doubled this with an Autry, "Rovin' Tumbleweeds," and packed 'em in. I don't know whether they came to see Tony or Gene or both, but this one is a better than average programmer that will appeal especially to young people and music lovers who don't like their music too snooty. Running time, 70 minutes. Played January 28-29. —Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

TWO FISTED RANGERS: Charles Starrett, Lorna Gray, Sons of the Pioneers—Absolutely the best western of its class we have ever played. Starrett really gives action in his pictures and that is what our western fans want. When a shot is fired they like to see 'em fall. With the exception of one or two other series they fire a thousand rounds and the total result is a shoulder wound. When will the producers realize that western fans do not want to see the desperados captured? They want to see them dead and nothing less. The photography and direction of this picture is outstanding. There is just enough good music by the Sons of the Pioneers to make for real entertainment. The fights are really impressive. You have never seen better. Running time. 62 minutes. Played February 3.—Don Kelsey, Mount Theatre, Rocky Mount, Va. Small town and country patronage.

First National

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Good picture. Drew well. But what a terrible print. Full of patches and scratches. My operator worked all morning to put it in condition to run. There is no fun in running a picture with dialogue missing due to patches. Running time, 88 minutes. Played January 28-29.—C. Clark, Palace Theatre, Fort Covington, N. Y. Rural patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Thanks, Warners, for this one. One of the finest pictures I have ever had the pleasure of either seeing or exhibiting and one that makes you feel proud you are in show business. If every picture was just half as good as this one we would have nothing to worry about. Audience reaction was terrific. By all means play this one on your best days as it will go over and give 100 per cent satisfaction to your patrons. Hats off to Warners for this show! Running time, 88 minutes. Played January 21-22.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Frank McHugh, Dick Foran, May Robson—Warners are trying too hard. This picture wasn't one-two-three with their other "Daughters" and didn't draw nearly as as well. Priscilla Lane should have lighter, gayer roles. Running time, 99 minutes. Played February 3-5.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

PRIVATE DETECTIVE: Jane Wyman, Dick Foran —not much to this one. Good for double bill or bargain night only. Running time, 55 minutes. Played January 18-20.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Here is a dandy. Business off due to bad weather but it clicked like a million with those who came. Ought to be a cinch on a repeat in three or four months. Powell is as good as ever. Running time, 102 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. Small town patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—Personally I was disappointed in this picture. I must have been reading the ballyhoo too carefully and expected too much. Of course, it was very good and some of the scenes are excellent; but there are spots that could be left out, too. Without Mickey Rooney, it wouldn't have been much. Now I can give you the box office report and I must say that it was good. No records broken but no complaints either. I guess I just didn't feel good these days. Of course, you'll play it if you haven't already. Don't give the impression that it is a kid's picture as they are apt to squirm quite a good deal of the time. Running time, 97 minutes. Played February 9-10.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—A good picture. The best box office gross we have had since "Boys Town." Running time, 97 minutes. Played February 4-6.—Henry C. Anderson, Vogue Theatre, Arcadia, Wis. General patronage.

BROADWAY SERENADE: Jeanette MacDonald Lew Ayres—Very disappointing and did not draw. MGM seems to have made a mistake in splitting up the team of Eddy and MacDonald, for the fans simply turned the cold shoulder to this picture and stayed at home. Running time, 113 minutes. Played February 2-3.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Leon Errol, Roscoe Karns, Artie Shaw and His Orchestra—Very good picture with Lana Turner and Richard Carlson giving a very satisfactory performance in the leading roles, but the real stars are Leon Errol and Roscoe Karns. Artie Shaw and his band add a great deal to this production. As I struck bad weather and bad roads cannot say how it would go over under good conditions. Running time, 84 minutes. Played January 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DANCING CO-ED: Lana Turner, Richard Carlson, Artie Shaw and His Orchestra—Good little program picture. Played this on Pal night to nice box office. Running time, 84 minutes. Played January 31-February 1.—Henry C. Anderson, Vogue Theatre, Arcadia, Wis. General patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—Excellent entertainment. Stewart turns in his usual likeable acting, well supported by Colbert. This picture shows two people impossibly dumb. Perhaps that's the appeal. At any rate, it's first rate entertainment. Running time, 86 minutes.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Lewis Stone, Ann Sothern, William Gargan, Walter Brennan—Did not get many favorable comments on this picture. Too much "cut backs" which made it seem disjointed. Sothern is always good, as was the balance of the cast, but the story was poorly put together. Running time, 69 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: William Gargan, Ann Sothern, Lewis Stone, Walter Brennan—Here is a new slant on a story for us common (or country if you like) people. They never laughed big but it was a continuous giggle or snicker. In other words it clicked. Good for Family Night in any small town. Running time 70 minutes.—W. H. Hoffman, Lamar Theatre, Arthur Ill. Small patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Good picture; fair business. The Hardy Family don't pull like it used to. Running time, 90 minutes. Played February 7-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUDGE HARDY AND SON: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden—How can Metro do it. One hit after another. Year after year. What more can be said. Business good. A swell picture. Everybody liked it. Running time, 90 minutes. Played February 4-5.– R. N. Goodall, Opera-house Theatre, Versailles, Ohio. Small town and rural patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Hardys are taking a decline at box office. Patrons are getting tired of seeing all of these Family series. Take from first Hardy picture to the last is a 60 per cent drop. Running time, 90 minutes. Played January 7-9.—Robert Nero, Barberton Theatre Co., Barberton, Ohio. Small town patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Florence Rice, Kenny Baker, Eve Arden, Margaret Dumont—The best Marx Brothers picture. Personally I consider the Marx Brothers zero minus in entertainment but the cash customers like them. Some very good circus acts help out but I agree with "Peerless Pauline" that singing does not go with a horse act. Eve Arden as "Peerless Pauline" is very good and Margaret Dumont gives a fine performance. Running time, 87 minutes. Played January 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson—The first of a series that have all of the earmarks of a good series. Plenty of action. Played on Bank Night. Good entertainment. Running time. 69 minutes. Played February 6-7.—R. N. Goodall, Opera-house Theatre, Versailles, Ohio. Small town and rural patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina

(Continued on following page)

(Continued from preceding page)

Claire—Place the crown of versatility on the fair, blonde brow of the only Garbo! Greta, who has had a strict diet of drama all these years plus the cross of having to hear her famous "Ay tank ay go home" remark repeated by the nation's dimwits, has been given a champagne cocktail. And does she glow! This approximates the perfect picture because of its unity, excellent characterizations, and the Lubitsch touch for comedy which I'll take as readily as Capra's. Melvyn Douglas also pitches smoothly, making each line an over-the-fence hit. No bitter satire, this picture kids the life out of Communism. Fire-breathing Martin Dies should take time out from his witch's party to attend. Typical line (by Douglas): "Your Russia fascinates me. I've been closely watching your Five Year Plan for the last fifteen years." Satisfying box office. Running time, 110 minutes. Played January 16-17.—Don Logan, Del Rio Theatre, Los Banos, Cal. Small town, rural and farming patronage.

REMEMBER?: Robert Taylor, Greer Barson, Lew Ayres—A fairly entertaining little picture, containing an abundance of laughs but no one in it that really means anything at the box office. Business very poor. Played February 7-8.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Greer Garson, the grand performer in "Chips," scandalously miscast in a trivial, goofy picture that had no excuse for having been made in the first place. Business very poor. Running time, 86 minutes. Played December 31-January 1.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—Sorriest Wallace Beery picture I ever saw. Terrible to waste such a star on such a poor story.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—An excellent program crime picture. Well directed. Held audience in suspense. Good humor. Realistic. Doubled with "Peck's Bad Boy With the Circus." Played January 25-27.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

THEY ALL COME OUT: Rita Johnson, Tom Neal—A good prison picture, showing the good side of prisons instead of the bad. Running time, 69 minutes. Played February 2-3.—Henry C. Anderson, Vogue Theatre, Arcadia, Wis. General patronage.

Monogram

GENTLEMAN FROM ARIZONA: Craig Reynolds, John King, Ruth Reece—Just as good if not better than a western produced by major companies. Receipts increasing on Monogram. Running time, 70 minutes. Played February 1-3.—Robert Nero, Barberton Theatre Co., Barberton, Ohio. Small town patronage.

MUTINY IN THE BIG HOUSE: Charles Bickford, Barton MacLane—Weather favorable these days. This type of picture was liked by patrons. This time it made no difference who produced it. Just as good as Metro or Warners could have done. Running time, 83 minutes. Played January 14-17.—Robert Nero, Barberton Theatre Co., Barberton, Ohio. Small town patronage.

Paramount

GREAT VICTOR HERBERT, THE: Allan Jones, Mary Martin, Walter Connolly—Nice picture but no good for small towns. Smallest Sunday crowd in over two years. Farmer trade simply will not go for this type of musical. Played February 11.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SIX SHOWMEN JOIN CONTRIBUTOR CORPS

Six more showmen this week enter the constantly lengthening ranks of contributors to the department, "What the Picture Did for Me". They are:

M. BARNEY, Barney's Theatre, Petersburg, Va.

WILLIAM G. CLARK, Alamo Theatre, Pine Bluff, Ark.

R. N. GOODALL, Opera-House Theatre, Versailles, Ohio.

DON LOGAN, Del Rio Theatre, Los Banos, Calif.

JOHN E. MOORE, Star Theatre, Coronation, Alberta.

ROBERT NERO, Barberton Theatre Co., Barberton, Ohio.

Read the reports of these showmen in this issue.

GULLIVER'S TRAVELS: Color Cartoon Feature—The novelty's gone—and, necessarily compared to Disney's "Snow White," this second-of-its-kind (colored feature-length cartoon) by veteran animator Max Fleischer suffers considerably. Disney's magic is in his charming whimsicality; Fleischer's hand is heavier, tending almost consistently to the slapstick so that one gets the impression of viewing a blown-up cartoon. However, in certain Gulliver sequences Max tops Walt in bold, imaginative treatment. Box office only fair; audience reception so-so. Running time, 76 minutes. Played February 4-5.—Don Logan, Del Rio Theatre, Los Banos, Cal. Small town, rural and farming patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr Margaret Lockwood, Will Fyffe—Good picture that failed to draw. I think it might have been because it was factual rather than entertaining. Running time, 90 minutes. Played February 9-10.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, Lionel Stander, John Howard—Fair picture, small business. Guess I played it too late and everyone had already seen it. Running time, 75 minutes. Played February 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—One of the best small town pictures ever released. Would have done big business if it hadn't have been for the extremely cold weather. Had some back the second and third nights to see this one. Give it a little advertising on a week-end date and watch it go to town. Let's have another one from Weaver Brothers, Republic. Music, comedy, action; just what the doctor ordered for my town. Running time, 66 minutes. Played January 18-20.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

KANSAS TERRORS, THE: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Jacqueline Wells—Different type western which seemed to please the action fans. Running time, 57 minutes. Played January 25-27.—Don Bloxham, Exira, Iowa. General patronage.

MAIN STREET LAWYER: Edward Ellis, Anita Louise—Very good mid-week show. Business was good and many favorable comments. Edward Ellis is as fine an actor as there is in the business, and you can always bet his pictures will please. Don't be afraid of this one as it's a dandy. Running time, 72 minutes. Played January 23-24.—Don Bloxham, Palace Theatre, Exira, Iowa.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—We gambled on Gene on a Sunday and won. From now on, all Autry pictures will play our theatres on Sunday, if they keep on being as good as they are now. Running time, 60 minutes. Played January 28-29.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

THREE TEXAXS STEERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Carole Landis—These three stars are slipping fast. Too much riding and shooting. No story. Very poor weekend attendance. Running time, 58 minutes. Played January 12-13.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

VILLAGE BARN DANCE, THE: Lulu Belle and Scotty, the Kidoodlers, Richard Cromwell, Doris Day—Swell picture for small town; business good. This features the radio stars from a well-known National Barn Dance program on the radio and the hillbilly music and comedy is great. Running time, 60 minutes. Played February 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WALL STREET COWBOY: Roy Rogers, George "Gabby" Hayes, Raymond Hatton—The best Rogers to date. Good story, good acting by "Gabby" Hayes and Raymond Hatton. Give us more like this one. Didn't do average Friday but came back on Saturday. Running time, 64 minutes. Played February 26-27.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

RKO Radio

PECK'S BAD BOY WITH THE CIRCUS: Tommy Kelly, Edgar Kennedy, Spanky MacFarland, Ann Gillis—Doubled with "6,000 Enemies." Is good juvenile attraction. Played January 25-27.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and His Orchestra, Lucille Ball, Edward Everett Horton, May Robson, Adolphe Menjou—We played this picture during the worst snow storm in years but considering the weather it did very well. Personally I didn't think the picture was great but it does have its share of entertainment values. Running time, 95 minutes. Played January 14-15.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

Twentieth Century-Fox

BARRICADE: Warner Baxter, Alice Faye—This is plenty weak. No public appeal. A few exciting moments of shooting by Chinese bandits but you can get that in a western. Business was better than a bank night but I reached in the sock for running expense. OK for Bargain Night or Cash Night if you have any. Running time, 71 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. Small town patronage.

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—Fairly good picture but failed to draw at BO. Jane is losing her popularity and probably will go on a dual bill but will not stand alone. Our advice is to play her on Friday and Saturday but not on Sunday. Running time, 68 minutes. Played January 14.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

CITY IN DARKNESS: Sidney Toler, Lynn Bari, Harold Huber—The poorest Chan ever made and one of the worst pictures on record. Played February 9-10.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DAY-TIME WIFE: Tyrone Power Linda Darnell, Warren William, Binnie Barnes—Boy, if I get in the tight spots that Power gets into in this picture, I hope to vanish. Believe me, boys, this picture is good for plenty of wellknown belly laughs. Don't be afraid to blow this to the sky. It's really ripe. Good business despite bad weather. Running time, 72 minutes.—W. H. Hoffman, Lamar Theatre, Arthur, Ill. Small town patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—A fair picture. People came out to see Sonja Henie skate. There was one scene in the picture. Did a good business. A good Friday and Saturday picture. Running time, 77 minutes. Played February 2-3.—R. N. Goodall, Opera-house Theatre, Versailles, Ohio. Small town and rural patronage.

HEAVEN WITH A BARBED WIRE FENCE: Jean Rogers, Glenn Ford—Terrible. They must have made

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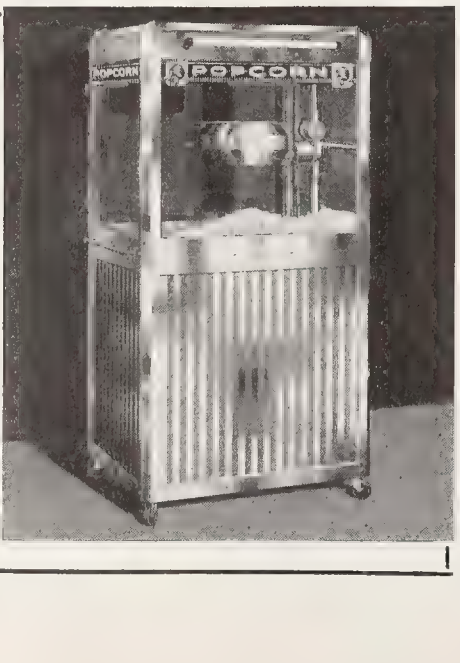


this one in an afternoon, from the looks of it. Audience reaction was very poor and they were certainly glad when the comedy came on and this feature ended. Cancel this one if you can. Running time, 62 minutes. Played January 31-February 1.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—Something slipped here and it must have been Fox. Don't see why they made this one as it had no box office appeal and very little audience appeal for my patrons. One of the poorest Sunday crowds for a long time. May be OK midweek but use your best time for something else. One good thing about it; the Keystone Cop sequences were the funniest my patrons had ever seen and they went wild over it, but the rest of the picture did not register with them at all. Running time, 97 minutes. Played January 14-15.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HONEYMOON'S OVER, THE: Stuart Erwin, Marjorie Weaver, Patric Knowles—Just average little programmer.—Played February 9-10.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—The Ritz Brothers are terrible and should never be cast in another picture. As for Jane, if they keep on giving her this kind of material, she will be a has-been in no time at all. Barely made expenses on this one and it didn't seem to please the few who did venture in. Running time, 75 minutes. Played February 2-3.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent, Brenda Joyce—The flood and earthquake scenes are excellent but something is just not as it should be in the rest of it. It moves too slowly, I guess. However, it had excellent drawing power and surprised us all. Maybe it was because it was Leap-Year Week in the college and the co-eds wanted to show how generous they could be. No matter what caused it, we had a houseful. The sepia film helped the mood, as it always does. Running time, 104 minutes. Played February 8.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SPEED TO BURN: Michael Whalen, Lynn Bari—A complete washout at BO. Pass this one. Enough said. Running time, 62 minutes. Played January 25.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—A real picture. Good acting and the kind of music our people enjoy. The color was good. Running time, 85 minutes. Played February 11-12.—R. N. Goodall, Opera-house Theatre, Versailles, Ohio. Small town and rural patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Henry Fonda, Loretta Young—Super flop. Just about made film rental. What does the public care about Bell Telephone Co? Pass this one. Weather cold. Running time, 96 minutes. Played January 17-18.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

United Artists

FOUR FEATHERS: Ralph Richardson, June Duprez, C. Aubrey Smith, John Clements—The best English picture ever made. Story, action, color, cast are splendid. Filmed in London and Egypt. Made the mistake of doubling this. Should draw by itself. Running time, 115 minutes.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

HOUSEKEEPER'S DAUGHTER, THE: John Hubbard, Joan Bennett, Adolphe Menjou—This show has the punch necessary for a good comedy many of UA pictures lack. Patrons ate this one up. Good draw. Played February 4-5.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

REAL GLORY, THE: Gary Cooper, David Niven, Andrea Leeds—United Artists picture, with very few exceptions, are quality productions that have everything it takes to make them top-notch attractions except the abiliy to make money. This one is a grand picture that pleased the very few who came to see it. Running time, 95 minutes. Played January 10-11.—Mrs. Dennett Barrett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish—Here is a good entertainment. Ann Sheridan displays her acting in this one. Did fair on Sunday but fell flat on Monday. It's the type of a picture to play on Sunday. Lots of comedy. Running time, 90 minutes. Played January 28-29.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish—Very misleading title. The audience came expecting to see winter sports and left very disappointed when all they saw was a very weak and juvenile love story. An excellent picture to leave out of your bookings. If you must play it, put it on a double bill. Running time, 91 minutes. Played January 22-23.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, Geraldine Fitzgerald, David Niven, Flora Robson—Should win the Academy Award for 1939. Played it twice. "Nuf sed."—M. Barney, Barney's Theatre, Petersburg, Va. General patronage.

Universal

BIG GUY, THE: Jackie Cooper, Victor McLaglen—An excellent picture that did no business for us. Heavy and dramatic but no draw. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—Gentlemen, here is a little offering from Universal that will really surprise your box office. Not much to the picture but it brings them in, so why complain? Just a good show from the receipts and deserves the best playing time you can give it. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DESPERATE TRAILS, THE: Johnny Mack Brown, Bob Baker, Frances Robinson, Fuzzy Knight—This is a fair western that failed to draw at BO. Bob Baker and Fuzzy Knight do not act much in this one. Running time, 58 minutes. Played January 19-20.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

RIO: Sigrid Gurie, Basil Rathbone, Victor McLaglen, Robert Cummings, Leo Carrillo—This picture did not live up to usual standard of Universal productions. One of the poorest pictures I have ever seen. Shakespeare wrote a play called "Much Ado about Nothing," which should have been the title of this one. Poor draw even though it played on a bargain night. Running time, 78 minutes. Played January 30-31.—Mrs. Dennett Barrnett, Princeton and Montello Theatres, Princeton and Montello, Wis. Rural and small town patronage.

Warner Brothers

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Eddie Albert, Ronald Reagan, Jane Bryan, Jane Wyman—Good picture; good business. This should please any day in the week. Plenty of laughs and the baby is cute and clever. Running time, 86 minutes. Played February 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HELL'S KITCHEN: Margaret Lindsay, Ronald Reagan, "Dead End Kids," Stanley Fields—Here is a picture that they go out raving about. "Dead End Kids" acting outstanding. Drew good at BO and supporting cast very good, especially Stanley Fields. Step on this one and you will get good results. Running time, 81 minutes. Played January 21-22.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—Here is a great picture from picture standpoint but it failed at BO. They don't want costume pictures here. Acting by Muni outstanding but it just didn't bring them in. Running time, 127 minutes. Played January 29-February 1.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart, Rosemary Lane—Our opinion is that Cagney is miscast in the picture. The picture was good but it failed to draw at BO. Didn't do average business. Running time, 80 minutes. Played January 23-24.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Frank McHugh, Alan Hale, Charles Bickford—Although this is an old picture, it has not lost any of its appeal. Did very nice business in this town. Well worth picking up if you have not played it. Some of the old Vitagraph productions draw better than their new product and this picture is one of them. Running time, 79 minutes. Played January 29-30.—John E. Moore, Star Theatre, Coronation, Alberta, Canada. General patronage.

Short Features

Columbia

CALLING ALL CURS: Three Stooges—Excellent for those who like their Stooge Comedies. These all do well for us. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CALLING ALL CURS: Three Stooges—Good for

(*Continued on following page*)

DRUMS OF FU MANCHU
Suggested by stories by
SAX ROHMER
with
HENRY BRANDON · WILLIAM ROYLE
ROBERT KELLARD · GLORIA FRANKLIN
"The Foreign Office can't hush this up. He was murdered by Fu Manchu."
A Republic SERIAL IN 15 CHAPTERS

(Continued from preceding page)

children, also grownups. For Friday and Saturday. Running time, 18 minutes.—Robert Nero, Barberton Theatre Co., Barberton, Ohio. Small town patronage.

MOUSE EXTERMINATOR, THE: Phantasies Cartoons—There are no good black and white cartoons made and this one is no exception. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 2—This shows how animals enter into the movie world and how they are trained. This would be appropriate with a "Blondie" picture as "Daisy" is featured as an example of excellent training. Your audience will enjoy this one. Running time, 10 minutes.—Small college town and rural patronage.

Metro-Goldwyn-Mayer

DAY OF REST, THE: Robert Benchley—Good comedy by Benchley. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MIRACLE AT LOURDES: MGM Miniatures—An outstanding short that must not be shoved around any place but used when you need something exceptional to build up a program. That is just how good it is. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWS OF THE DAY: If you will just leave horse racing out of your news, it will be fine. Give us baseball, football and other sports. If you haven't a bet on a nag, then all the races look exactly alike. Don't they?—Don Kelsey, Mount Theatre, Rocky Mount, Va. Small town and country patronage.

PEACE ON EARTH: Cartoons—There is no doubt about it. Here is the best cartoon of the year. Don't wait for next Christmas; play it now. The war angle is more dominant than the Christmas angle. Of course, this isn't funny so make your other shorts humorous. Unusually appreciative applause followed this. Running time, nine minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

QUAINT ST. AUGUSTINE: FitzPatrick Traveltalks—A grand travel talk. As I spent two vacations there I perhaps enjoyed it more than my patrons. Coloring and descriptions fine but think I would have omitted the Flagler hotel, which is, after all, just a hotel, and spent more time on the interesting sights, more of the narrow streets, the beautiful flowers, orange groves, the old Spanish cemetery and Anastasia Island. Hope you will forgive me, Mr. FitzPatrick, as this is the first criticism I have ever made of your excellent travel talks. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SET 'EM UP: Pete Smith Specialties—Advertise at the bowling clubs and at better class of bowling leagues. Running time, 10 minutes.—Robert Nero, Barberton Theatre Co., Barberton, Ohio. Small town patronage.

THAT INFERIOR FEELING: Robert Benchley. Average Benchley comedy. These are too subtle for small town people. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town partonage.

TIME OUT FOR LESSONS: Our Gang—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

AQUA RHYTHM: Grantland Rice Sportlights—Fair short on swimming. Not as good as most of this series. Running time, nine minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

BUSY LITTLE BEARS: Paragraphics—Let's have more like this one. Just about the best short of the year. Pleased everyone and many stayed to see it over again. Play it on days when you have a lot of kids, as they will go wild over the antics of the three bears. Don't pass this one up. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

DOG IS BORN, A: Grantland Rice Sportlights—One of the best of this series. If your patrons like dogs—and who doesn't?—they will surely go for this fine subject. Give it best time. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

FAREWELL VIENNA: Paragraphics—National Philharmonic Orchestra. Very good symphony. Personally liked this but the average person is not educated to it. Small towns don't play this.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

FRESH VEGETABLE MYSTERY, THE: Color Classics—Very clever and different cartoon in color. Lots of good comedy in this one.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HELLO, HOW AM I?: Popeye the Sailor—Just another cartoon. Popeye is surely slipping of late. Running time, six minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

MOMENTS OF CHARM OF 1940: Phil Spitalny and All Girl Orchestra—Very good musical reel in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Ohio. Small town patronage.

MOMENTS OF CHARM OF 1940: Phil Spitalny and All Girl Orchestra—Very good band act in color. Enjoyed by all. Give it your best time. Running time, 11 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

MUTINY AIN'T NICE: Popeye the Sailor—Good Popeye. A favorite with our double feature patrons. There is more humor to this than any series we run.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

TED FIO RITO AND HIS ORCHESTRA: Headliners—Swell band act which went over big with my patrons. Give it a plug in your ads; it merits it. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

TOUCHDOWN REVIEW: Paragraphics—Very good football subject.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

UNUSUAL OCCUPATIONS: No. 2—Good single reel which pleased. This series is very entertaining and educational and are usually enjoyed by all. Running time, 11 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

RKO Radio

BEACH PICNIC: Walt Disney Cartoons—Another swell Disney cartoon. One of the best of this great series. Running time, eight minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

CUPID RIDES THE RANGE: Ray Whitley Comedies—Good musical western which seemed to please. Used in place of second feature with an unusually long feature on my double feature nights. Running time, 17 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

FIVE TIMES FIVE: Dionne Quintuplets—Very good two-reeler which pleased all. If you haven't played it, do so, as the public is always interested in what the Quints are doing. Running time, 19 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

INFORMATION PLEASE: No. 2—This one has more humor than the first one. I can use these reels as often as they want to make them. I think I can draw a few extra customers by advertising this series. Nothing I run outside of a cartoon gets as close attention as an "Information, Please." The sound is much better as compared to number one. This is one way the radio can help your business so don't miss the chance. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 2: Battle Fleets of England—Very good coverage of English Fleet. I've advertised every issue played but can't get any extra business. Many walkouts on these subjects.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

MICKEY'S PARROT: Walt Disney Cartoon—Fair. Disney is not getting the humor in his cartoons he had a few years back.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

PRACTICAL PIG, THE: Walt Disney Cartoons—This one, while clever, didn't go over so big. Have seen much better from Walt. Running time, eight minutes.—Don Bloxham. Palace Theatre, Exira, Iowa. General patronage.

RKO PATHE SPORTSCOPES: All shorts, leaving out Pathe Scopes, some cartoons, are no good.—M. Barney, Barney's Theatre, Petersburg, Va. General patronage.

SEA SCOUTS: Walt Disney Cartoons—Very good Disney cartoon. Had the house in an uproar. Running time, eight minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

WRONG ROOM, THE: Leon Errol Comedies—Here is a very good comedy, if you don't mind Errol's type of drunkenness. The scene where he tries to go to bed on a davenport is very funny. There are no slow moments in this from beginning to end. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

BIG GAME FISHING: Ed Thorgersen (Sports)—You have run a lot of these and this is nothing very different. If your crowd liked the other fishing reels, they'll like this one too. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college and rural patronage.

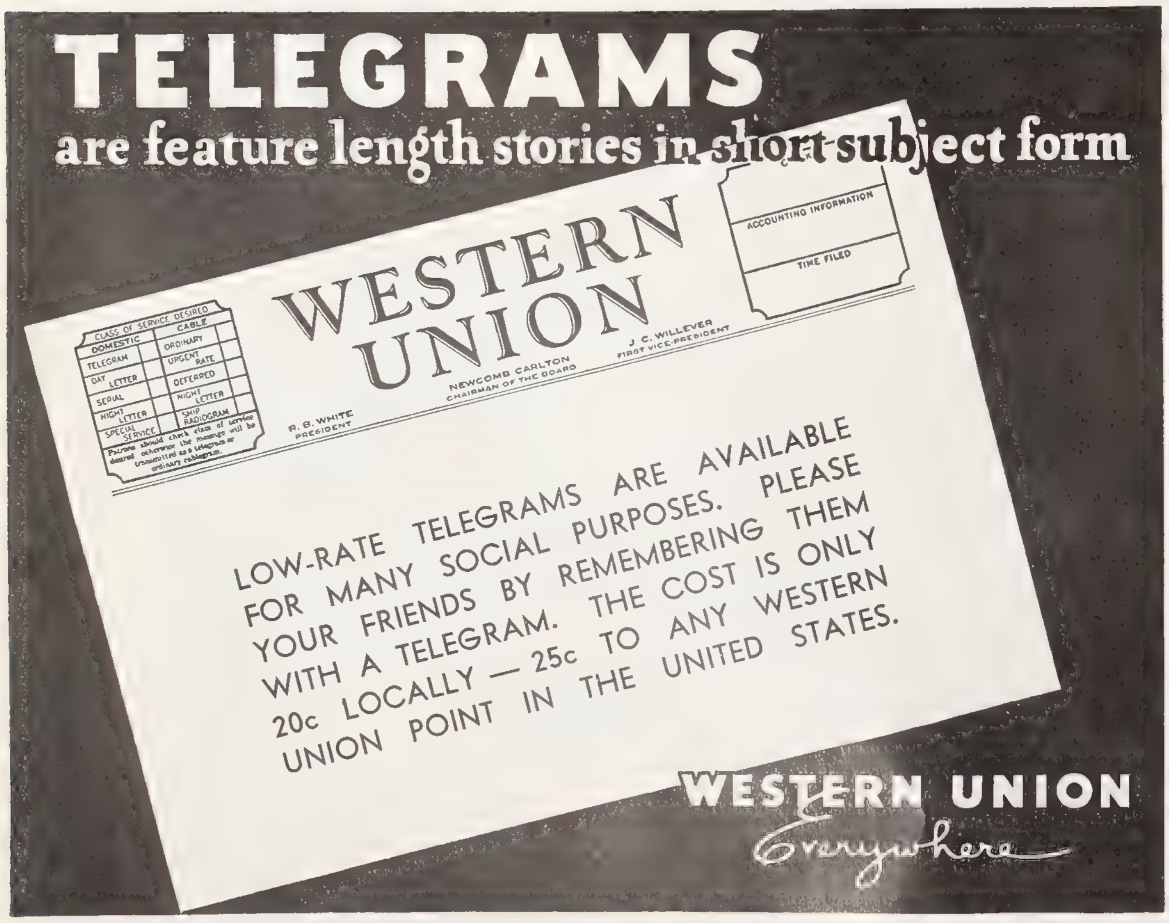
HITCH-HIKER, THE: Terry-Toons—Just another cartoon as are all the rest of this series. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

ONE MOUSE IN A MILLION: Terry-Toons—Nothing to write home about in this one. Just filler. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

WICKY-WACKY ROMANCE, A: Terry-Toons—Just a fair cartoon in color. Terry-Toons seem to lack something that the other cartoon series have. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

Universal

RHUMBA LAND: Two-Reel Musicals—Too much is too much. A little of such goes a long way and the audience was glad when it was over. Too much rhumba. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.



TELEGRAMS are feature length stories in short subject form

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Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—Swell reel and the band gets really hot. Play it quick. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BELIEVE IT OR ELSE: Merrie Melodies—This is another of Schlesinger's, made up of a lot of little episodes in color. In general, this isn't as good as others of the series but don't let that stop you from booking it. The imitation of Ripley's voice is fine. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—This one is 4706 of last year's release and is it a honey? Just a swell number, but be certain you get a good print. Ours is not so hot. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FILM FAN, THE: Looney Tunes—Best Porky the Pig cartoon we have had in months.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRESH FISH: Merrie Melodies—A very good color cartoon which was enjoyed by all. This series of cartoons are the best on the market. Don't pass them up. Running time, eight minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

GOOD EGG, THE: Merrie Melodies—Fair cartoon in color. Poorest in this series for a long time. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

HARE-UM SCAR-UM: Merrie Melodies—This is a screwball type of cartoon that managed to get a good number of laughs. They'll like it. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RIDE, COWBOY, RIDE: Dennis Morgan—Tops in the short field. Can easily pass as a western feature. Well liked by my Sunday crowds. The music is fine and this boy Morgan is really going to go places. Running time, 16 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

SCREWBALL FOOTBALL: Merrie Melodies—Just what the name implies and it is plenty screwy. Lots of laughs and a good cartoon. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING STYLES: Melody Masters—Execptionally good band subjects.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—Lots of favorable comment on this one. The kid acts were great. Don't waste it. Many stayed to see it the second time. Running time, 20 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General patronage.

Universal

Serial

FLAMING FRONTIERS: Johnny Mack Brown—Fair western serial. Usual Indians and western fighting, shooting. If any company has made a really good serial the past two years, I would like the name of same.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

Warner Sales Shifts

Rud Lohrenz, district manager for Warner Brothers in Kansas City since May, has been transferred back to Chicago, where he will occupy the same post. James Winn, branch manager in Kansas City becomes district manager for the prairie district, which includes Kansas City, Omaha, Des Moines, St. Louis and Memphis. O. W. Williamson, Jr., branch manager at Memphis, succeeds Mr. Winn in Kansas City. Henry Herbel, district manager at Chicago, replaces W. E. Callaway as west coast district manager. Mr. Callaway becomes Los Angeles branch manager.

Matzen in Peru Post

Charles Matzen, assistant to J. C. Bavetta, managing director in Brazil for Twentieth Century-Fox, has been named manager for Peru. S. Chiesa, Peruvian manager, is being transferred to another post in a similar capacity.

BEST SELLERS AND RENTERS

"Kitty Foyle", Christopher Morley novel, led the listing of both the Best Sellers and Best Renters in the period from December 13th to January 15th, according to The Retail Bookseller, *house organ of The Baker & Taylor Company, New York. It is pointed out that the top best seller on the market today is probably "Gone with the Wind" in the 69 cent edition which is omitted from the listings because it is a reprint.*

Ten Best Sellers

(Based upon a count of sales from December 13th to January 15th)

1. Kitty Foyle, by Christopher Morley.
2. The Nazarene, by Sholem Asch.
3. The Eagles Gather, by Taylor Caldwell.
4. Moment in Peking, by Lin Yutang.
5. No Arms, No Armour, by Robert Henriques.
6. Let the People Sing, by J. P. Priestley.
7. Portrait of Jennie, by Robert Nathan.
8. Escape, by Ethel Vance.
9. The Grapes of Wrath, by John Steinbeck.
10. Doctor Hudson's Secret Journal, by Lloyd C. Douglas.

*Ten Best Renters**

(Based on nationwide reports)

1. Kitty Foyle.
2. The Grapes of Wrath.
3. Escape.
4. Christmas Holiday, by W. Somerset Maugham.
5. Dr. Hudson's Secret Journal.
6. Christ in Concrete, by Pietro di Donato.
7. The Nazarene.
8. The Great Tradition, by Frances Parkinson Keyes.
9. Lost Sunrise, by Kathleen Norris.
10. Country Lawyer, by Bellamy Partridge.

**See listing of Best Sellers for author when name is omitted in the Best Renters group.*

Ryder Reelected

Loren L. Ryder, head of Paramount's sound department, has been reelected chairman of the Pacific Coast section of the Society of Motion Picture Engineers. Alan Gundelfinger continues as secretary-treasurer. Jack Durst, Peter Mole, K. F. Morgan, Hollis Myse, H. W. Remershied and Wesley Miller are section managers.

Plan "Cavalcade" at Fair

The New York World's Fair is planning to present a stage show entitled "American Cavalcade" in a new 12,000-seat theatre at the Fair this year. The show is inspired by the film "Land of Liberty," a compilation of scenes from many pictures under the direction of the Motion Picture Producers and Distributors of America, and which was the outstanding film presented at the Fair last year.

Buys Adjoining Property And Plans New Theatre

W. B. Braswell, proprietor of the Star theatre, Savannah, Ga., has purchased property adjoining the theatre and plans to build a modernized fireproof house on the site. The proposed theatre, Mr. Braswell said, will be a memorial to the people of Savannah in appreciation of the support and cooperation given him since he acquired the theatre last June.

Increasing Capitalization

Co-operative Theatres of Michigan is increasing capitalization from $50,000 to $60,000. Fred DeLodder president, said that the action was being taken in order to act on new applications for membership, as all the older stock had been issued to present members. Minimum stock for each member is one share, at $100, Mr. DeLodder said.

Plan Three Houses

Buffalo Theatres (Shea circuit) is planning three new houses, to be constructed in 1940. V. R. McFaul, head of Buffalo Theatres, has contracted with RCA Photophone for High Fidelity sound reproducing equipment for all three. T. F. McCleary, Photophone salesman, negotiated the deal.

Renews with Altec

Theatrical Managers, Inc., has renewed contracts for Altec service for 14 theatres and has added the Strand in Muncie, Ind., to the service contract. F. C. Dickely and E. C. Shriver negotiated for Altec.

SOUND TROUBLE-SHOOTING CHARTS

TO SPOT AND REPAIR SUDDEN BREAK-DOWNS

■ The invaluable sound trouble-shooting charts which supplement the second revision of the sixth edition of F. H. Richardson's Bluebook of Projection are available in brochure form at minimum cost. Included are 19 practical, detailed charts enabling the projectionist to spot and repair sudden breakdowns in the projection and sound apparatus. Only a limited supply on hand—order now!

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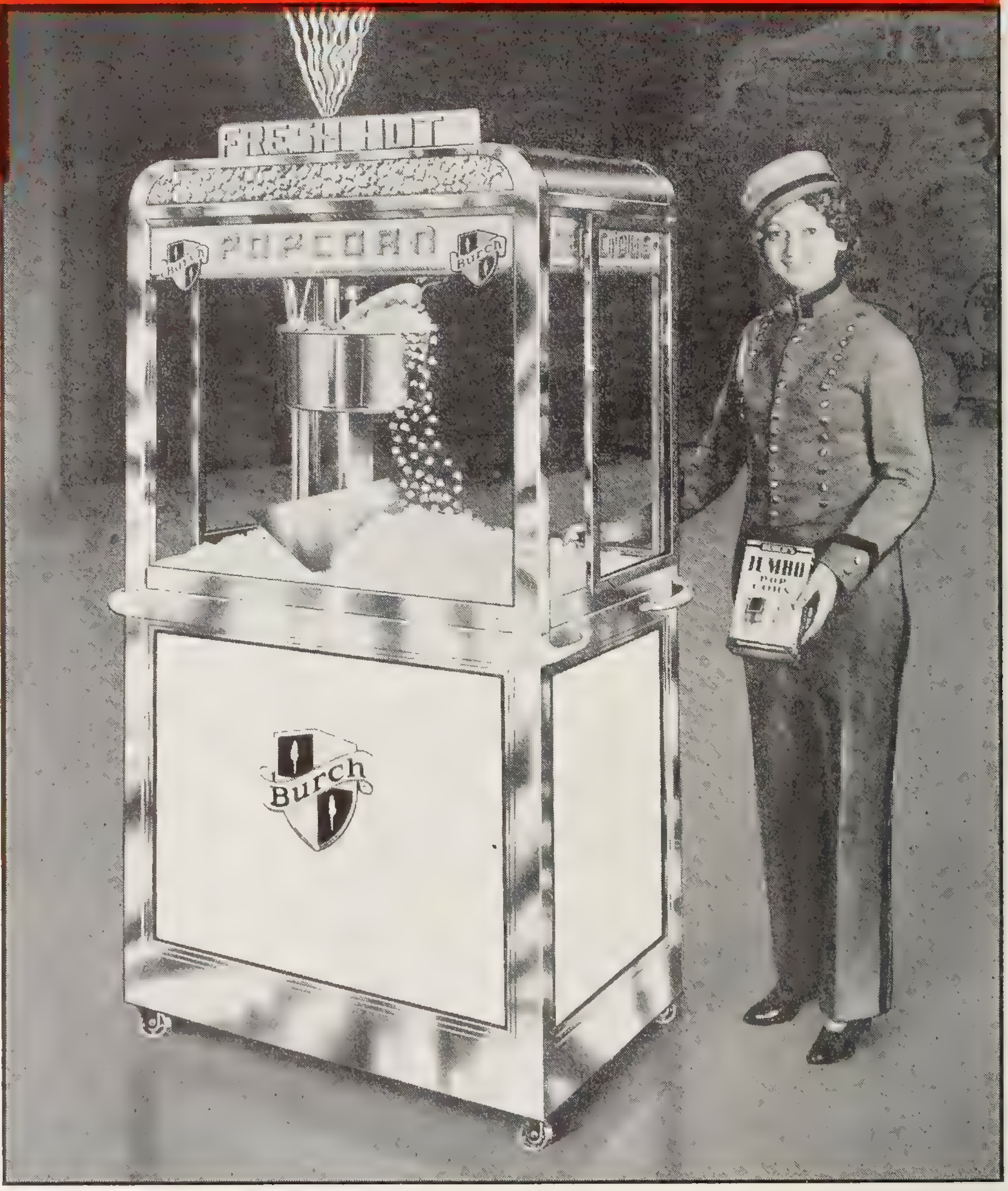
and
Entertainment
are as
Inseparable
as
HAM & EGGS
The American Way



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Fifty-one chains, large and small, are averaging an extra $1,000 to $1,500 per theatre NET. Hundreds of other theatre operators say, "My Burch buys me a new car every year"; "Keeps my wife in spending money"; "Sends my boy to College." If you want more money, investigate today.

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

ABOUT SPRING

From our lofty perch, at this writing, the city roofs are blanketed with snow. The Eastern seaboard is neck-high in blizzards. Ski trains crisscross the countryside as ants after sugar. So let's talk of Spring.

It won't be long, now. It never is. Easter is nigh upon us. So what to do about prying the hibernators away from radiator and fireplace when icy winds depart. And what to do about keeping the ticket-machine churning when the vernal season lures customer to flowering hillside and bosky dell.

Much can be done. And much has been done by Round Tablers already deep in plans for style shows, egg-rollings and other seasonal devices.

The theatreman prepared well in advance for changes that can be turned to boxoffice profit is a long step ahead of the lad who only starts thinking of tomorrow the day before.

▽ ▽ ▽

NICE 3-TO-1 PERCENTAGE

At the Famous Players Canadian Capitol, in Guelph, Ontario, Stan Andrews booked a date on "Daytime Wife". For additional publicity, he dug up a four-column publicity fashion mat of Linda Darnell, the copy on which stressed style but mentioned no picture. So Stan planted the mat in his daily, had the paper mortise the copy panel to include the title, theatre and date. Free space topped paid lineage, three-to-one.

Any compilation of free newspaper publicity would find women's fashions topping everything else. Check the youngest weekly, the most important daily. The answer is the same. What's being worn and by whom garners the most regular reader attention. Motion picture star style stuff has done much to make it so. Theatremen are quick to realize it.

▽ ▽ ▽

NO KIDDING ABOUT IT

Tell a manager he possesses a lightning-quick mind and the lad will probably tell you to stop kidding. Nevertheless, top theatremen without the instinct for automatic thinking are rare. Countless instances have been set down to prove it. Now another is contributed by Milt Harris, Loew's Cleveland publicity head, to the credit of Arnold Gates of the Park.

Due to a light failure in that area during the matinee, the theatre was completely dark for an hour. Rather than offer refunds, Gates in three minutes organized an emergency stage show among the personnel, ushers and stagehands combining to keep patrons at ease and entertained until the lights came on.

Only three refunds were necessary, as reported in the *Plain Dealer* page one two-column story of the Round Tabler's skillful handling.

Presentation of the 1939 Quigley Grand Awards to Ray Bell and Lige Brien, in Hollywood, is set for March 12th, following a luncheon at the Victor Hugo restaurant given by Martin Quigley. Winners will spend a week in Hollywood as guests of Quigley Publications. See story in this week's news section for fuller details.

▽ ▽ ▽

A TOP SHOWMAN DEPARTS

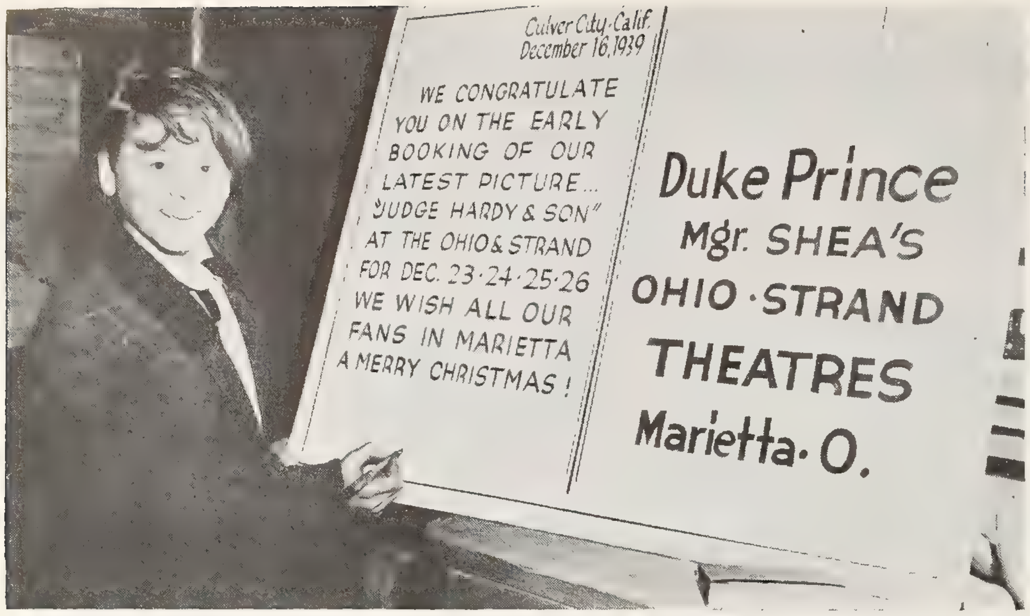
The membership will mourn with us in the sad tidings of Earl Knight's recent passing in Fairmont, W. Va., from where the redoubtable "Fuzzy" campaigned with vigor and imagination over a stretch of years in the service of Warner Theatres. An active contributor to these pages and a valuable member of your Round Table, "Fuzzy" will long be remembered as a top exploitation hand. He was the kind of a lad it was a real pleasure to know.

▽ ▽ ▽

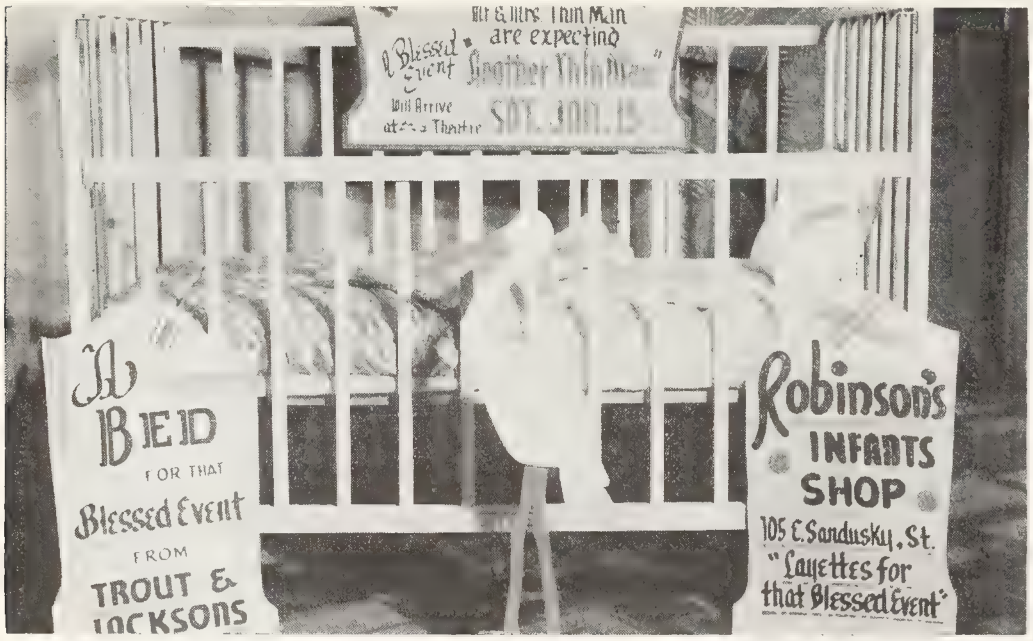
Honesty makes it difficult for your Chairman to accept the praise bestowed by Mr. Ramsaye in his last week's editorial rejoinder to this department's criticism. What the editor of *Motion Picture Herald* generously regards as an "able technique" is nothing less, if the truth be known, than a continuing and often desperate striving, a habit of work common to all of us who serve or have served long-houred days in the theatre, and with which Mr. Ramsaye is entirely familiar.

A-Mike Vogel

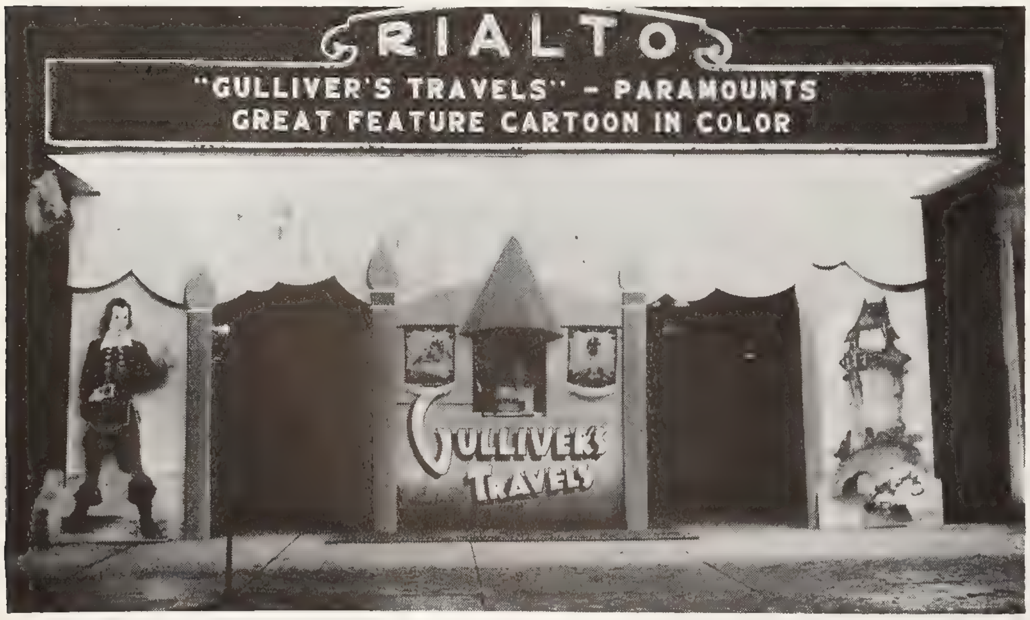
Round Table In Pictures


Culver City, Calif.
December 16, 1939
WE CONGRATULATE YOU ON THE EARLY BOOKING OF OUR LATEST PICTURE... "JUDGE HARDY & SON" AT THE OHIO & STRAND FOR DEC. 23·24·25·26 WE WISH ALL OUR FANS IN MARIETTA A MERRY CHRISTMAS!
Duke Prince
Mgr. SHEA'S
OHIO·STRAND
THEATRES
Marietta. O.

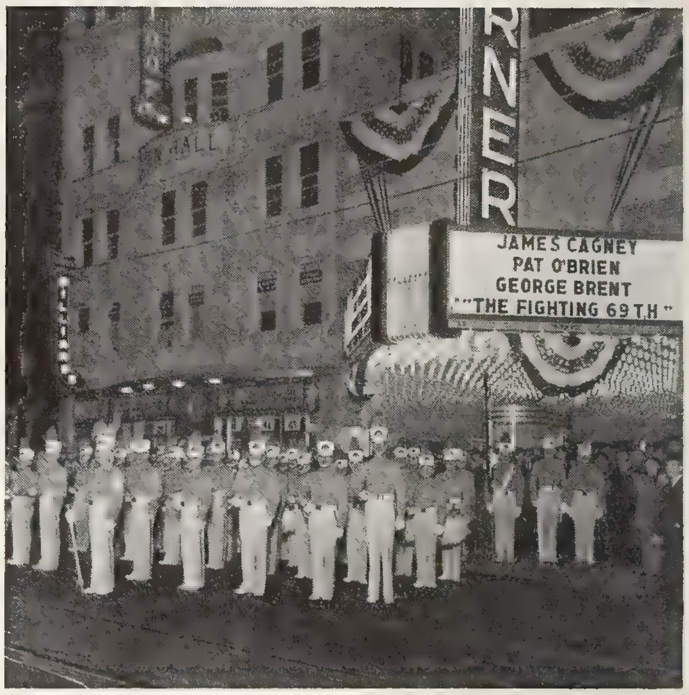
Instead of having patrons sign postcard to be mailed to the studio, Duke Prince at the Ohio, Marietta, for "Judge Hardy and Son" reversed the usual order by sending giant card addressed to himself carrying congratulatory copy on the booking of the picture. Mickey Rooney and cast signed their names to card which was returned to Prince for publicity purposes.


are expecting
A Blessed Event
"Another Thin Man"
Will Arrive
SAT. JAN. 13
A BED FOR THAT Blessed Event FROM TROUT & JACKSONS
Robinson's INFANTS SHOP
105 E. Sandusky St.
"Layettes for that Blessed Event"

Effective and eye-arresting was Glenn Nelson's furniture store window for his date on "Another Thin Man" at the Harris, Findlay, Ohio. Anticipating the blessed event of the opening of the picture, display including stork, crib and tiein copy was set for the arrival of the "infant".

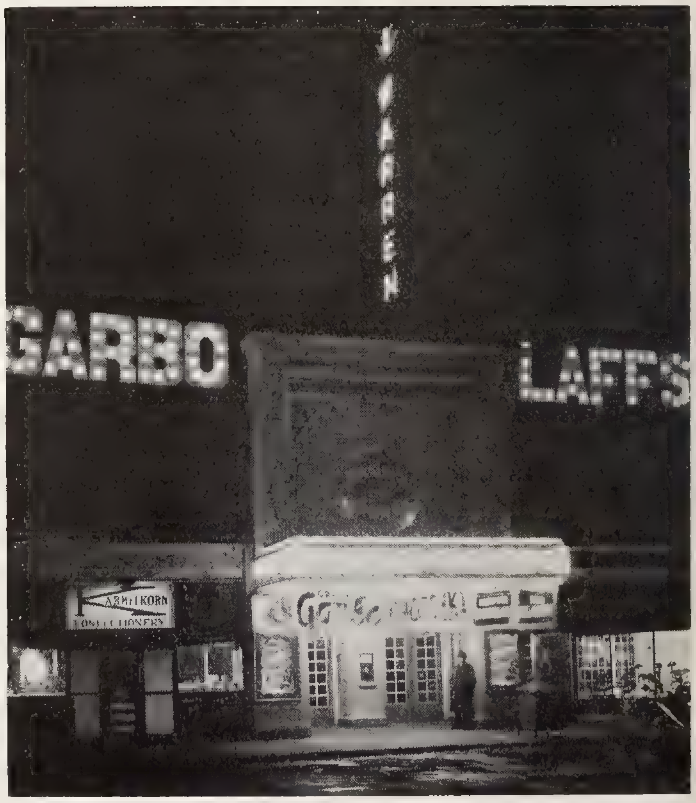

RIALTO
"GULLIVER'S TRAVELS" - PARAMOUNTS
GREAT FEATURE CARTOON IN COLOR
GULLIVER'S TRAVELS

Animated front was created for "Gulliver" at the Rialto, Lewistown, Pa., by Paul Klingler with Gabby swinging a flashing lantern. Bell in tower rang as Gulliver's arm holding Lilliputians raised and lowered.


JAMES CAGNEY
PAT O'BRIEN
GEORGE BRENT
"THE FIGHTING 69TH"

Marking the first anniversary of the thetare and opening of "Fighting 69th", Lew Black at the Warner in Wilmington, Del., tied in the drum and bugle corps of the American Legion for street and stage appearance. Local Legion Commander extended congratulations to theatre in radio address over WDEL.

"Garbo Laffs" in letters 5 feet high by 40 feet wide for Earle Bailey's "Ninotchka" date at the Warren in Warren, Pa. John Wiegand, assistant, credited by Bailey for the idea and execution, is shown out front regarding his handicraft.


WARREN
GARBO
LAFFS

Phonograph Record Sells "Child" Date for Kirsh

Promoted from local radio station by Dick Kirsh of the Aldine, in Wilmington for "Child Is Born" was a special phonograph record carrying cast, title, playdate, theatre name and short picture plug. Also promoting phonograph from local music store, Dick set his staff to dialing telephone subscribers and playing message for listeners.

Contest angle was covered by local newspapermen acting as judges in a "prettiest nurse" search of the city hospitals. Winner was presented with promoted gifts, stunt covered with stories and art in cooperating papers. Nurses and doctors were circularized in addition to notices being planted on all bulletin boards in hospitals, and special emergency call cards were available for these people who had been so notified in advance.

"LET'S HEAR FROM YOU"

Transportation Company Aids Fitzpatrick on "Wind" Tiein

Effective tieup was arranged with officials of local bus company by Ed Fitzpatrick to sell his "Gone With the Wind" engagement at Loew's Poli, in Waterbury, Conn., whereby drivers were instructed to distribute heralds on their daily runs throughout the outlying districts. Heralds carried cast, playdates, and picture copy plus order blanks for reservations. Special 40 by 60's were also planted in all city and suburban stations calling attention to the fact that special late busses were being run during the engagement.

Booking 25 midgets who had appeared at the World's Fair for a two-day engagement, Fitzpatrick arranged a broadcast over WATR, luncheon as guests of the Lions Club and tour around city in bannered cars selling their personal appearance, as they visited schools and factories.

"LET'S HEAR FROM YOU"

Bell Lands Much Publicity On Handsome Iceman Quest

Arranged by Ray Bell, Loew's Capitol, Washington, was the local contest, which was the first of sectional contests to be held throughout the nation, for the purpose of choosing the country's most handsome iceman. Sponsored by the National Association of Ice Industries, each local winner receives a pair of silver tongs and the national winner a Hollywood contract. Papers were generous with stories and art work of the ice cold contestants on stage.

During the four-hour stopover of Burgess Meredith and Lon Chaney, Jr., prior to the opening of "Of Mice and Men," Bell arranged a stage appearance and two radio interviewers in addition to two radio stories following morning and several other breaks.

"LET'S HEAR FROM YOU"

Morris' Double-Truck

To usher in the new year, city manager Seymour L. Morris, Schines Theatres in Lockport, N. Y., promoted a double truck ad page whereby each cooperating merchant offered prizes to the parents of the first child born in 1940. Theatre came through with guest tickets for a month. Theatre ads were prominently spotted with appropriate tiein copy.

WIRES ON LATEST DATES

Newark Boy Scouts Induct Star of "Swiss Family"

Personal appearance Terry Kilburn, juvenile star of "Swiss Family Robinson" in connection with engagement allowed for extensive tieins. Was made member of local boy organizations, including Boy Scouts and Newark Junior Police. Also received key to city and special courtesy card from Deputy Mayor Fox. Large advertising space to announce personal appearance.

Eddie Sniderman, theatre publicity head, interviewed Kilburn from stage. Interview on star's city-wide tour featured in all papers, about five columns of valuable space for buildup of date.

ROBERT UNGERFELD,
RKO Proctor's, Newark, N. J.

△

Memphis Store Gives Prizes On "Swiss Family" Contest

On "Swiss Family Robinson" used foursheets, bookmarks at main public library and branches. Announcement at Golden Gloves semi and finals at Municipal Auditorium. Daily broadcasts over WMC and interview on book. Book tieups with leading book stores and department stores. Window tieups with leading sporting goods stores by Scouts of America, all troop commanders announcing dates.

Complete tieup with leading department store using special 18 x 24 inch RKO special picture edition, using seven windows on main street, one in each window calling attention to contest for boys and girls up to 14 years of age with $50 in merchandise for best 250-word synopsis after seeing picture, store placing special ads calling attention to this contest in Commercial Appeal. Also heralds to all schools for this contest and display of prizes in lobby one week in advance.

FRED FORD,
Manager, Malco Palace, Memphis

△

"Vigil" Breakfast Preview Held for Waterloo Nurses

Held special screening of "Vigil in the Night" 8:00 A. M. ahead of opening with 50 night nurses attending. Tieup with cafeteria provided breakfast for nurses and press at theatre. Waterloo Daily Courier covered preview with review of picture and two-column picture of nurses enjoying breakfast in theatre foyer run day ahead of opening. Nurses' comments on picture incorporated in press review. Teaser ad campaign, "Private Nurse Says", run four days in advance. Tieup with newsstands with special posters and libraries with bookmarks.

JOHN DOSTAL,
Manager, Orpheum, Waterloo, Iowa

Harrisburg Date on "Castle" Tied to Star's Last Picture

Publicity on Burgess Meredith featured publicity campaign on "Castle on the Hudson", account star just finishing local engagment "Of Mice and Men". Special stories Warden Lawes also headlined. Played up new romantic team Garfield and Sheridan to good results, predicting future teaming of this talented couple. Radio programs and window displays also effective.

Due to early pre-release date on picture, advertising material received shortly before date made difficult fuller campaign.

DAVE MURPHY,
Manager, Colonial, Harrisburg, Pa.

△

"Vigil" Tops Stage Show To Stress Cleveland Date

For "Vigil in the Night" Palace, Cleveland, featured advance screening for critics. Eight 40x60 photographic composite blowups, made in our photographic shop, shown in lobby week in advance. Specially written trailer, combined with National Screen trailer, used week ahead. Copy supplied radio columnist and used locally; newspaper stories and art breaks week in advance.

National newspaper campaign tied in and theatre used extra space in addition. Stressed picture as being by author of "The Citadel". Picture was billed over stage, which is unusual, as this stage showhouse features shows, and all critics played picture over stage show. This in itself gave picture super-importance.

CLEM POPE,
Manager, RKO Palace, Cleveland

△

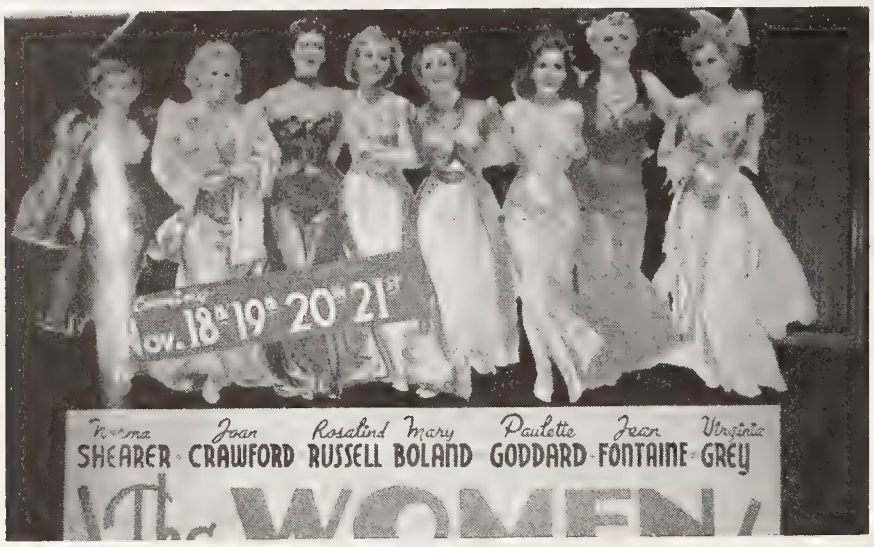
"Swiss" Screened at Hospital For Children in Denver

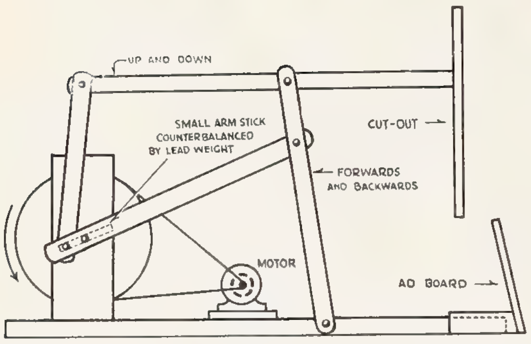
On "Swiss Family Robinson" used the following exploitation: Fifty 24-sheet stands used two weeks prior. Screened picture for children's hospital and parent-teachers' association, newspapers giving us art for both screenings. Window displays in all book stores and several department stores. Three announcements daily two weeks in advance and during run over two radio stations. Announcements made on bulletin boards in all schools. Large newspaper campaign. Obtained stories in Denver Post every day for seven days in advance.

Sent out Western Union telegrams to all school principals. Used large lobby displays which included a revolving mechanical book. Two 15-foot banners used in front, using ten 40 x 60 blowups. Entire staff carried bannerettes four weeks in advance. Large illuminated window display obtained on the main thoroughfare. Using bookmarks in all libraries.

MICKEY GROSS,
Manager, RKO Orpheum, Denver

A VALLIERE ANIMATION





Plan, left, explains Paul Valliere's "Women" animation at the Capitol, Quebec, reproduced above, showing figures as though walking, moving up and forward, down and backward. Motor is belted to flywheel. Attached to wheel shaft is small arm stick counterbalanced by lead weight, causing upper bar attached to cutout to move up and down. Middle bar moves forward and backward.

Snelling's Art Experience Helps Sell "Four Daughters"

The promotion of full page co-ops is a difficult job in New Zealand, according to Doug Snelling, publicity manager for Warner Bros., in that sector who forwards a page on "Four Daughters" at the Regent, Wellington as representative of those he obtained on numerous dates for the picture.

Banner head carrying picture and theatre copy, with group shot of the four daughters, topped the page, balance of space divided into four equal parts for ads. Each ad was illustrated by half-tone of one of the daughters and merchant copy tied in to picture and title.

Snelling bases his success on his experience as a commercial artist which enabled him to layout the page so that advertisers could see what they were getting. After one paper ran the page, Doug found editors in other cities much easier to sell.

"LET'S HEAR FROM YOU"

Lamm's "Wives" Day

Eight column streamer across cooperative ad page promoted by Louis Lamm at Warner's Palace, Lorain, Ohio proclaimed that it was "Wives Day in Lorain" in connection with his opening on "Four Wives." Each merchant's ad contained copy tied directly to the picture, in addition to cuts of the four girls. Theatre ad in center of page included entire cast, etc. Display cards were planted in various stores, window cards in hotels, restaurants and bus terminals and a two day quiz contest featured in paper whereby guest tickets went to those correctly answering questions pertaining to the picture, the four girls' previous roles, etc., etc.

Lawton and Flynn Devise Strong Campaign for "Geste"

Giant board on main artery leading into the city carrying four 24-sheets with copy panel in center featured the extensive billing campaign on "Beau Geste" at the Prince Edward, Sydney, Australia. For street cars, Manager Mel G. Lawton and Herman E. Flynn, ad head, put out a special two-color sticker for car windows. Scene from the picture was made into a painting, 10 feet by 20, and placed on the theatre facade a month ahead.

Among window tie-ins was display in gift shop, injecting wartime note, display built around gifts for men in camp, thus linking present war to military background of pictures. Fashion tie-ins were made on styles featured by women players. Style hints in the same direction were broadcast over leading local station, as was special dramatization of the play on popular Lux hour.

Newspaper and magazine publicity was vast, in stories and art, covering angles on the filming, Susan Hayward style shots and feature stories. Also emphasized was a four-part pictorial serialization planted in numerous suburban and country papers.

"LET'S HEAR FROM YOU"

Strachan-Cruciger Co-op Ad

Knox Strachan at the Laroy in Portsmouth and Dick Cruciger at the Columbia both promoted a full page of ads on "Gulliver's Travels". To give it additional reader interest, a different character from the picture appeared in each of the ads. Theatres giving guest tickets to contestants submitting the best set of figures colored by them.

Latest Flashes on Top Exploitations That Sold Tickets

Figuring that his one-day Saturday feature booking was not heavy enough to bring business, Burgess Waltmon, Lightman Theatres city manger in Columbus, Miss., built up his program at the Princess with a booking of four name band shorts. Clipping the titles and endings of each reel, Waltmon combined them with the addition of his own title and ending made up for him by National Screen, titling the combination "Band Session," and advertised under that heading.

The unique attraction was plugged 10 days ahead with lobby display, special trailer and posting in the drawing area. Teaser ads were also used in the dailies, weekly and college publications. Two days ahead, heralds were widely distributed. The booking rolled in a nice Saturday gross, according to Burgess, who intends repeating the idea shortly with another lineup of bands.

Students Sponsor Pictures

Offered as an effective promotion with high school classes is the plan used by Manager D. M. Dillenbeck, Rialto, Bushnell, Ill., wherein the students are allowed to sponsor certain pictures on a benefit basis. Dillenbeck works with the class advisor in suggesting ways and means of selling tickets, which are taken up at class meetings. The city is zoned, each student having one section to cover, house-to-house. For further school support, the Round Tabler offers a pass to every high school pupil attaining a set class grade at the end of each six-week period. Increase in the second six-week period was 35 per cent over the first.

Girl Basketball Team Successful

It's basketball by girl teams at Fabian's Ritz, Staten Island, N. Y., where Manager George Trilling sponsors games on the stage each Thursday night. Named the Ritz White Caps, the team, organized and trained by the theatreman, has taken over a lot of top girl quintets, with much added boxoffice support resulting, according to Edgar Goth, district publicity head. Contests are put on with a lot of showmanship, bally, announcer on stage delivering rapid-fire comment and play-by-play description.

Papers have gone for the idea solidly with feature stories, photos and sports column comment. Trilling has been able to obtain announcements of the games in high schools and playground basketball courts where most of the fans gather. Three-sheets and posters over a wide area and candid action shots of the games in sports stores windows have also helped in spreading the word.

Crinoline Gal Sells "Swanee"

Arriving in Holyoke, Mass., during a local Dollar Day celebration, Bill Powell inaugurated his new duties as City Manager for Western Massachusetts Theatres by turning out a "shopper" to sell "Swanee River" at the Victory. The shopper, a good-looker dressed in crinoline, was placed in an old-fashioned horse-drawn buggy, appropriately bannered. Girl made the main streets and stopped in the stores to distribute heralds.

Civic and Church Heads Cooperate on "Finland"

The combination not always attained, of building immeasurable goodwill and distinctly adding to the grosses on a campaign is reported by P. E. McCoy in conjunction with his showing of March of Time's "Republic of Finland" at the Georgia, in Athens, Ga. Sensing the picture's promotional possibilities as a means to raise funds for Finland relief, theatreman contacted his newspaper on the run. Followed, a full page of photos showing the Finns at war, center of page carrying two column notice plugging playdates and plea for donations.

On opening morning, key figures in the relief drive, reporters and radio newscasters were guests of the management at a pre-showing of the film. Cooperating paper and radio stations gave much publicity to the campaign and to the picture.

Cooperation of his local clergy highlighted the "Finland" campaign of Manager Clifford Boyd at the Paramount, in Brattleboro, Vermont, the theatreman arranging for a leading minister to address his audience on opening night. Front page stories calling attention to the talk were run ahead and day after, in all of which title, and playdates were prominently mentioned.

"LET'S HEAR FROM YOU"

"Pinocchio" Press Book Covers All Situations

Bound in a colorful folder cover, the pressbook for "Pinocchio," created by Hal Horne, is broken down into five different sections, stepped for quick reference. Promotion, exploitation, publicity, newspaper features and advertising are thus departmentalized for coverage in all situations.

The promotion lists such items as tieins with over 300 key city department stores, comic strips in 175 newspapers and a half-million retail stores handling the 1,500 "Pinocchio" items.

"LET'S HEAR FROM YOU"

Redmond's Valentine

Opening "His Girl Friday" on Valentine's Day, Jimmie Redmond at the Bonham in Fairbury, Neb., purchased common red drawing paper from which hearts were cut and imprinted with title, cast and playdates. Day ahead bill peddlers placed one of the hearts on every doorknob and car handle in the city.

TOBOGGAN SLIDE SELLS COX'S DATE

Head of a committee that raised funds for a 700-foot town toboggan slide, Bob Cox received dividends for his efforts by increased grosses on "69th" at the Park, Dexter, Maine. In charge of icing the newly erected slide inaugurated with a program of winter sports, Cox cut up old window cards to spell out title and date. These were placed in the chute which, iced over, froze quickly. The cutout letters stood out like a sore thumb, says Bob, in easy view of the thousands who gathered for the occasion.

THE QUIGLEY AWARDS

Complete campaigns are not necessary. The Awards are based on single ideas or promotions—the "meat" of a campaign. This may be in the form of an individual contest, tieup, display, front-page story or what have you. All that has to be done is to send along that one idea with the usual evidence.

Members who desire to send along complete campaigns are invited to do so. If meant for the Awards, please make sure the top individual ideas or promotions to be considered are clearly indicated.

Theatremen who earn Fortnight Appointments most frequently in the two-week Fortnight periods will receive more consideration from the judges in the voting for the Quarter-Master Plaques, Medals and Citations. Thus entrants are advised to enter material in as many of the Fortnights of each Quarter as possible.

Stoltz Invites Folks To Fish in His Lobby

Conceived by Arnold Stoltz, Avon Theatre, Utica, N. Y., for "Rulers of the Sea" was a neat stunt arranged through the cooperation of the Pepsi-Cola people. Five thousand glass tubes were given from the stores handling the drink, in each of which was a rolled herald reading "A message from the sea." Taken out of the bottles, the herald itself read "a thousand thrills have been cast upon the shore for you to see," this was followed by plug for the picture, reverse side carried copy to the effect that each herald was numbered from one to 50 and if brought to the theatre might win a carton of drinks for the holder.

In the theatre lobby was a tank in which floated 50 half-filled bottles, so that they stayed with cap up. On the bottom of each was a number from one to 50; if the patron grabbed a bottle with number corresponding with their herald, they received six bottles of Pepsi-Cola. Entire cost of stunt was met by the drink people.

"LET'S HEAR FROM YOU"

High School Choir Builds Community Sing on "Swanee"

An unexpected aid for the date on "Swanee River" at the Bonham, in Fairbury, Nebr., was obtained by Manager Ray Holtz and Jimmie Redmond, publicist, through a newly organized high school choir. Outfit, voted slightly sensational, had vetoed outside appearances until theatremen persuaded officials of the value of theatre showing in the public eye.

Choir was booked to appear day ahead and strong advance campaign plugged event as special Community Sing. Listed in the copy were all the Foster numbers in the picture which the choir was to lead. Attendance was capacity with most of the high school on hand plus proud parents and others attracted by the opportunity to join in the festivities. Heralds containing words of the songs listed and plug for the picture were distributed in the audience.

Only cost to theatre was the extra ad, with school furnishing entire stage setting, which Redmond arranged with title and playdates in cutout letters.

Gag "Ninotchka" Display Aids Date for Fretwell

Ingenious lobby display was created for "Ninotchka" by Jack Fretwell at the State in Harrisonburg, Va., in the form of cutout smiling head of Grabo showing atop large upright sign. At base was a pair of dummy legs, borrowed from dress shop, which gave the impression of the star standing behind the sign which read: "This time I don't want to be alone. When I laugh, all Harrisonburg is going to laugh with me." For street bally during snowstorm man attired in white summer clothing wore back banner with copy: "Don't laugh at me; wait till you see," etc.

Outstanding feature of his "Swanee River" campaign was float made up of two six-sheets and special art work built on automobile. Public address system consisting of record player and microphone was installed to play hit tunes from picture. For his front, Jack used special banjo hangers and large colored valance and to build up the date ministers and school principals were circularized. Martin Caracofe, assistant, aided in putting over the dates.

"LET'S HEAR FROM YOU"

Cocks Gives Vaudeville Well Rounded Campaign

To acquaint Syracusians with the new stage policy in effect at Schine's Strand, Round Tabler Harvey Cocks, created a new false front with 30-inch cutout letters spelling "vaudeville" placed atop marquee. 30 by 40 frames were placed on the sidewalk carrying copy with photos and bargain prices. Exploitation included imprinted paper napkins which were planted in chain drugstores, five and tens, etc., small cards were distributed in hotel rooms, restaurants, night clubs and other spots, bulletin boards in schools and factories were covered and announcements made in the four other Schine units.

Popular girl radio commentator on Station WSYR interviews stage headliner opening day, giving the theatre's new policy a good break and another commentator from WFBL also cooperated in the same manner. Street bally included boys carrying vaudeville during peak hours and appropriately bannered sound truck also heralded the show.

VETERAN ASSOCIATIONS TIED TO "69TH" DATES

Wide Cooperation Obtained by Theatremen with Military Outfits for Top Campaigns

Continuing reports from the field on "Fighting 69th" show no let up in the large-scale promotions on this exploitation picture, in every instance the Round Tablers tying in successfully with local units of the famed regiment, American Legion and National Guard.

In Danville, Ill., a direct hookin was made with the local chapter of the Rainbow Division, the only chapter in the state, outside of Chicago, according to E. E. Crabtree, Great States city manager, who with Don Knapp, publicist, guided the campaign for the date at the Fischer. Allowed a percentage of the advance sales, the veterans did a fancy job, headed by the chapter's president, a leading Danville newspaperman. Thus, generous publicity was assured, especially since the chapter's percentage was used for markers of deceased members' graves.

Chapter Holds Reunion Dinner

The veterans planted display cards in prominent downtown spots where tickets were on sale and members contacted friends for direct purchases. Girl was employed by the chapter to make phone calls for reservations, with a boy on bicycle delivering orders made thusly. In the lobby, in advance, theatre artist, Gene Douglas, constructed a realistic dugout furnished with sandbags, machine guns, rifles, helmets and other souvenirs contributed by the vets. Uniformed sentries stood guard with an officer in trench helmet on hand to sell tickets.

Another highlight proved to be a reunion dinner of the chapter on the same night of the New York premiere, a few days ahead of the local date. Though many difficulties were encountered, since the chapter's annual reunion took place in February, Crabtree and Knapp worked it out successfully, with members coming from distant parts. Present were city officials, regiment dignitaries, among others, and featured at the gathering was the national broadcast of the New York occasion, after which the picture was screened. In attendance was a member of the regiment who had survived three wounds and 13 operations. He was engaged by the theatremen to make personal appearances a week ahead, to speak of the many regimental heroes he knew personally.

Ushers were dressed in uniforms borrowed from the National Guard, and the top laugh-getter had two ushers, also in uniform, doing K. P. duty by peeling potatoes in a downtown window, some 30 bushels stacked up for atmosphere. Card tiein copy read: "If I didn't have to do K. P. I'd go to see," etc. Prominent priest consented to speak about famed Father Duffy, regimental chaplain, at Sunday service in advance. The clergyman also praised the purposes of the benefit arrangement.

The military aspect of the picture was emphasized in the lobby and front decoration with sandbags, bursting bombs, etc. Uniformed sentries did guard duty. On opening night, campaign was climaxed with a parade of the uniformed guardsmen, Rainbow Veterans, American Legion and Veterans of Foreign Wars to the theatre where a salute was fired to officially open the engagement.

Hensler Used Legion Mailing List

Since the American Legion, in Lexington, Ky., is prominent in civic and social affairs, Lew Hensler, tied in closely with the organization for his date, at Schine's Ben Ali, the Legion supplying names of hundreds of most active members. Cards were addressed to these, copy including an endorsement from the National Commander. In addition, the Legion in uniform paraded to the theatre with band, where a concert was held.

Hensler notified every local church of the engagement and reports a number of pulpit announcements as a result. For street attention, Lew constructed a tank mounted on a bicycle and pedalled about town, the rider enclosed within the bally measuring seven feet by five, painted a war gray and carrying special one-sheets.

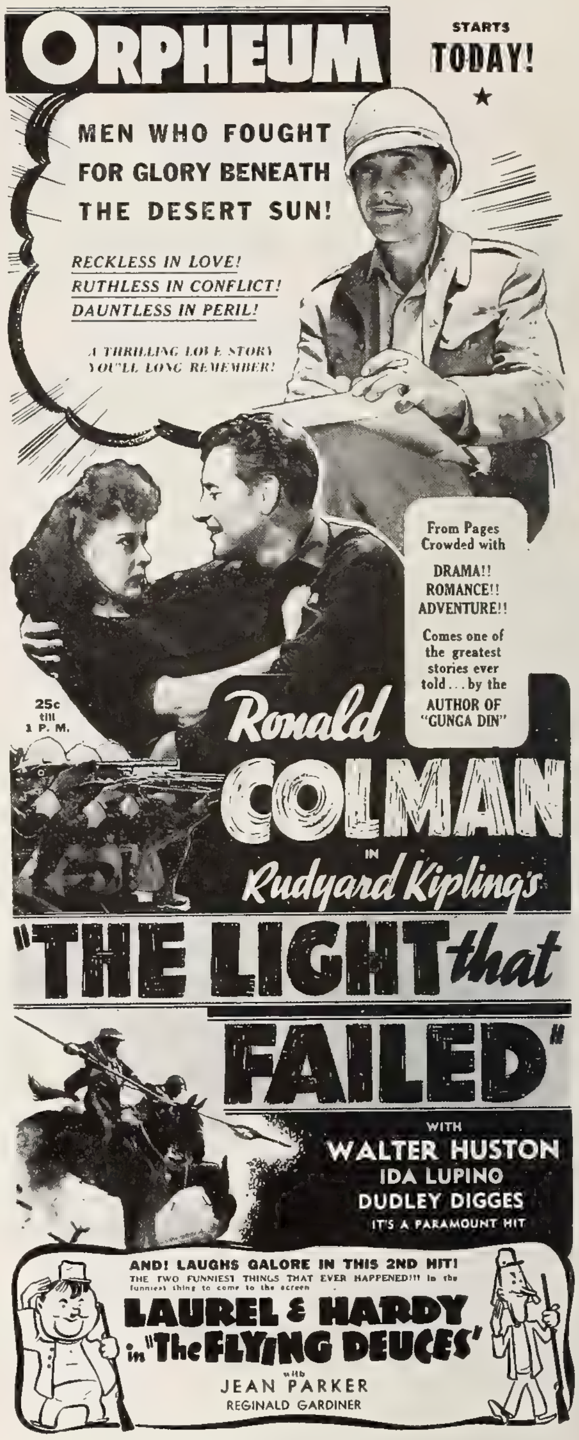
In Jackson, Tenn., Manager J. R. MacEachron, planted a boy peeling potatoes in a Main Street location to plug the date at the Paramount. Poster alongside carried notice the potato-peeler was so punished for going A. W. O. L. Top publicity was a newspaper story on local resident who served as officer in the regiment during the war. The veteran made good copy and was invited to the opening. Announcements of the date were made at meetings of all local soldier outfits, commander of the National Guard unit urging attendance.

Legion Commander Golden Guest

The distinction of having Ray Kelly, National Commander of the American Legion, as the honor guest at a special screening goes to Manager Jay Golden, RKO Palace, Rochester, the showing sponsored by the county post of the Legion. Present also was Frank E. Gannett, nationally-known Rochester newspaper publisher, in addition to other Legion heads and city officials. Cocktail party following the screening was broadcast over WHAM and WREC.

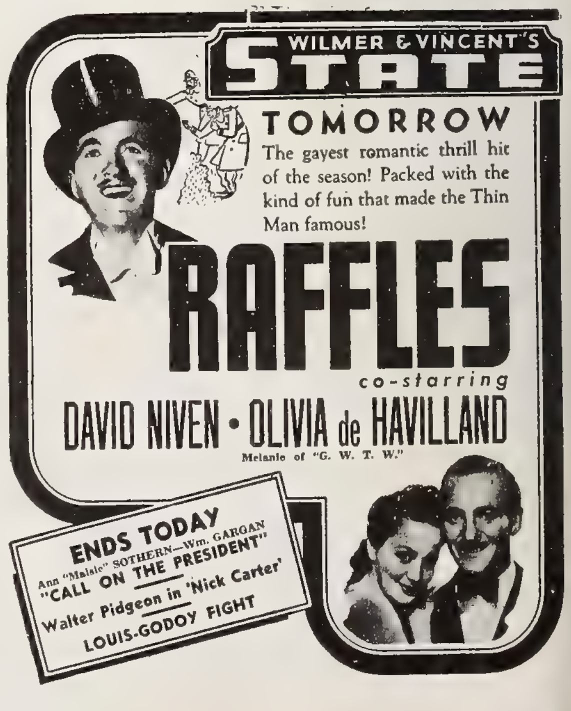
Legion members paraded to the theatre on opening night, headed by a past commander and veteran of the 69th, and post drum and bugle corps which played selections out front. On stage, the veteran was presented to the audience, after which he threw the switches to start the engagement.

For date at the Paramount, Middletown, N. Y., Manager Harry C. Stowell promoted the National Guard to let him have motorized units of field equipment for display out front on opening day, with uniformed sentries on duty. In the evening the Guard paraded to the theatre, where Stowell had a man on the marquee playing a large spot on the crowds. Paraders were headed by Guard band which played out front before entering the theatre. As the guardsmen came down the aisles projectionist played floodlights over auditorium for added effect.

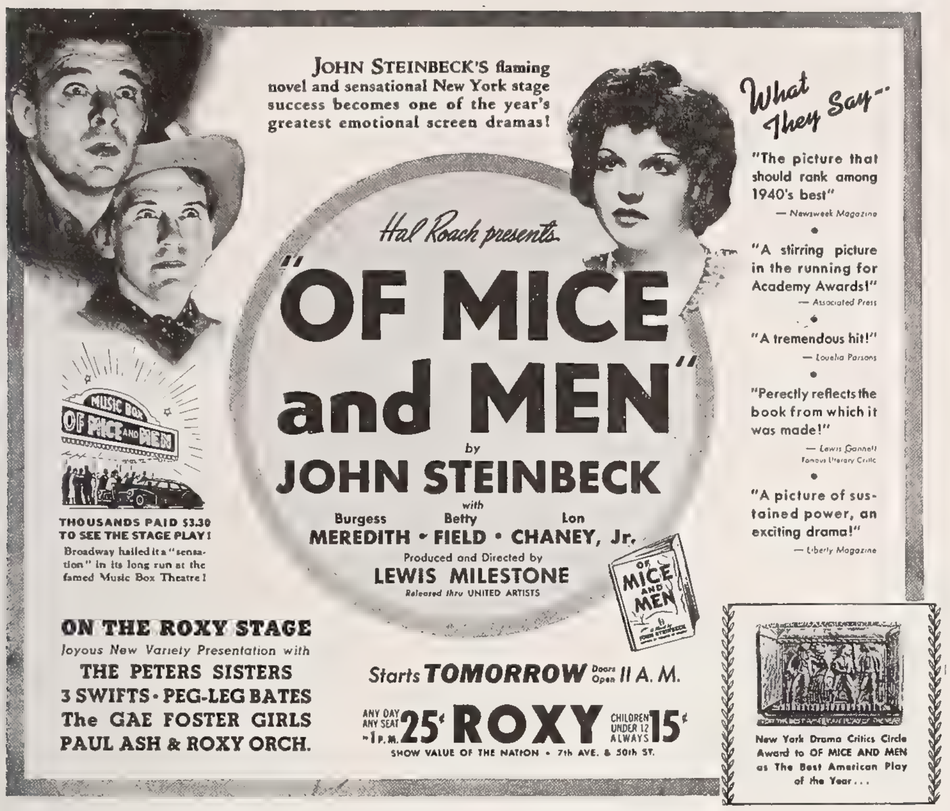

ORPHEUM
STARTS TODAY!
MEN WHO FOUGHT FOR GLORY BENEATH THE DESERT SUN!
RECKLESS IN LOVE!
RUTHLESS IN CONFLICT!
DAUNTLESS IN PERIL!
A THRILLING LOVE STORY YOU'LL LONG REMEMBER!
From Pages Crowded with
DRAMA!!
ROMANCE!!
ADVENTURE!!
Comes one of the greatest stories ever told . . . by the AUTHOR OF "GUNGA DIN"
25c till 1 P. M.
Ronald COLMAN
IN
Rudyard Kipling's
"THE LIGHT that FAILED"
WITH
WALTER HUSTON
IDA LUPINO
DUDLEY DIGGES
IT'S A PARAMOUNT HIT
AND! LAUGHS GALORE IN THIS 2ND HIT!
THE TWO FUNNIEST THINGS THAT EVER HAPPENED!!! In the funniest thing to come to the screen
LAUREL & HARDY
in "The FLYING DEUCES"
with
JEAN PARKER
REGINALD GARDINER

(Above) Ronald Colman, romance, action are stressed in order in this Vic Gauntlett 210 lines on 3 col., for the "Light That Failed" at the Orpheum, Seattle.

(Below) Aimed for quick reading was this 90 lines on 3 col., "precision" layout by Dave Murphy, ad head, on "Raffles" at the State, Altoona, Pa.


WILMER & VINCENT'S
STATE
TOMORROW
The gayest romantic thrill hit of the season! Packed with the kind of fun that made the Thin Man famous!
RAFFLES
co-starring
DAVID NIVEN • OLIVIA de HAVILLAND
Melanie of "G. W. T. W."
ENDS TODAY
Ann "Maisie" SOTHERN—Wm. GARGAN
"CALL ON THE PRESIDENT"
Walter Pidgeon in 'Nick Carter'
LOUIS-GODOY FIGHT

ADS ON LATE DATES



JOHN STEINBECK'S flaming novel and sensational New York stage success becomes one of the year's greatest emotional screen dramas!

Hal Roach presents

"OF MICE and MEN"

by JOHN STEINBECK

with Burgess MEREDITH • Betty FIELD • Lon CHANEY, Jr.

Produced and Directed by LEWIS MILESTONE

Released thru UNITED ARTISTS

THOUSANDS PAID $3.30 TO SEE THE STAGE PLAY! Broadway hailed it a "sensation" in its long run at the famed Music Box Theatre!

ON THE ROXY STAGE

Joyous New Variety Presentation with

THE PETERS SISTERS

3 SWIFTS • PEG-LEG BATES

The GAE FOSTER GIRLS

PAUL ASH & ROXY ORCH.

Starts TOMORROW Doors Open 11 A. M.

ANY DAY ANY SEAT to 1 P.M. 25¢ ROXY CHILDREN UNDER 12 ALWAYS 15¢

SHOW VALUE OF THE NATION • 7th AVE. & 50th ST.

What They Say--

"The picture that should rank among 1940's best" — Newsweek Magazine

"A stirring picture in the running for Academy Awards!" — Associated Press

"A tremendous hit!" — Louella Parsons

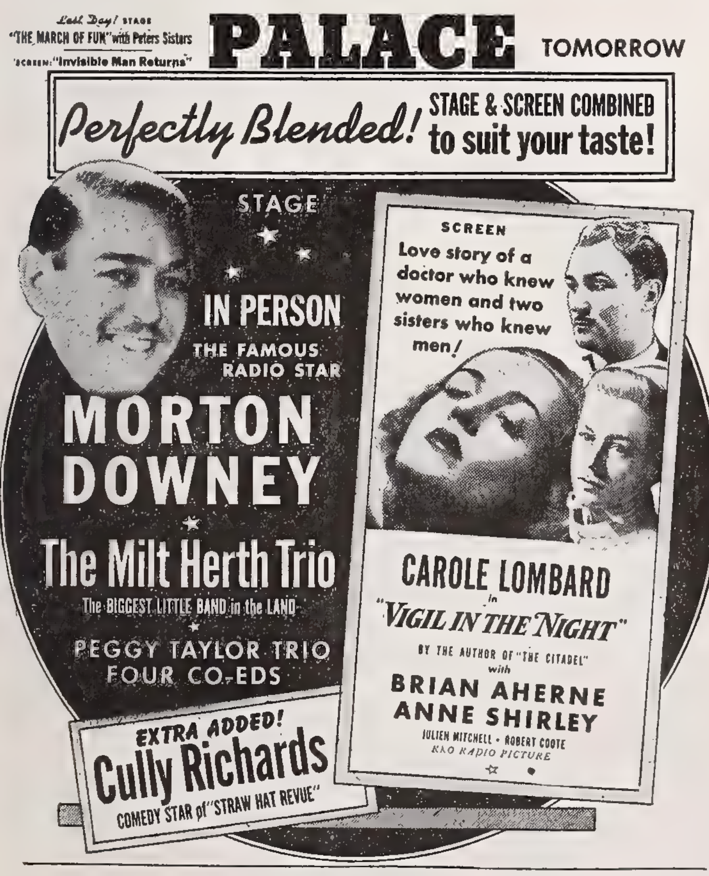
"Perectly reflects the book from which it was made!" — Lewis Gannett, Famous Literary Critic

"A picture of sustained power, an exciting drama!" — Liberty Magazine

New York Drama Critics Circle Award to OF MICE AND MEN as The Best American Play of the Year . . .

(Above) Emphasis, first, on the success of the Broadway stage play and, second, critical opinions plus the metropolitan critics' drama award, keynoted the United Artists special ad campaign for the metropolitan opening of "Of Mice and Men" at the New York Roxy. The representative layout above, 120 lines on five columns, was used day ahead as part of a 10-day advance campaign.

(Below) To carry out the "perfectly blended" copy in the type panel at top, Clem Pope included black-on-white picture copy box on "Vigil in the Night" in the reverse circle announcing the stage attractions at the RKO Palace, Cleveland. To stress equal entertainment values of both units the headliners were listed side by side. Size: 100 lines on 3 col.



Last Day! STAGE "THE MARCH OF FUN" with Peters Sisters

SCREEN: "Invisible Man Returns"

PALACE TOMORROW

Perfectly Blended! STAGE & SCREEN COMBINED to suit your taste!

STAGE

IN PERSON

THE FAMOUS RADIO STAR

MORTON DOWNEY

The Milt Herth Trio

The BIGGEST LITTLE BAND in the LAND

PEGGY TAYLOR TRIO

FOUR CO-EDS

EXTRA ADDED! Cully Richards

COMEDY STAR of "STRAW HAT REVUE"

SCREEN

Love story of a doctor who knew women and two sisters who knew men!

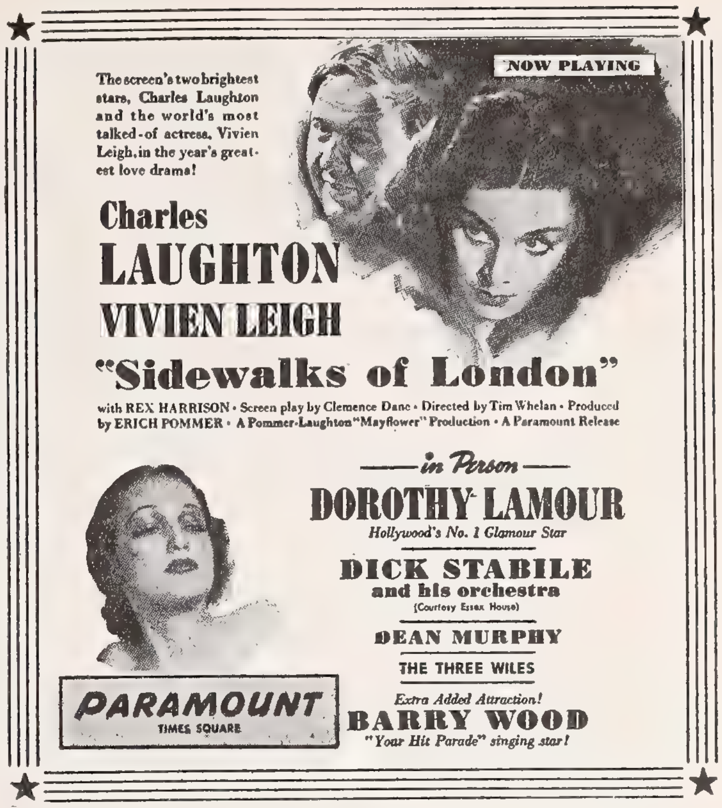
CAROLE LOMBARD in "VIGIL IN THE NIGHT"

BY THE AUTHOR OF "THE CITADEL"

with BRIAN AHERNE ANNE SHIRLEY

JULIEN MITCHELL • ROBERT COOTE

RKO RADIO PICTURE



NOW PLAYING

The screen's two brightest stars, Charles Laughton and the world's most talked-of actress, Vivien Leigh, in the year's greatest love drama!

Charles LAUGHTON

VIVIEN LEIGH

"Sidewalks of London"

with REX HARRISON • Screen play by Clemence Dane • Directed by Tim Whelan • Produced by ERICH POMMER • A Pommer-Laughton "Mayflower" Production • A Paramount Release

—in Person—

DOROTHY LAMOUR

Hollywood's No. 1 Glamour Star

DICK STABILE and his orchestra

(Courtesy Essex House)

DEAN MURPHY

THE THREE WILES

Extra Added Attraction!

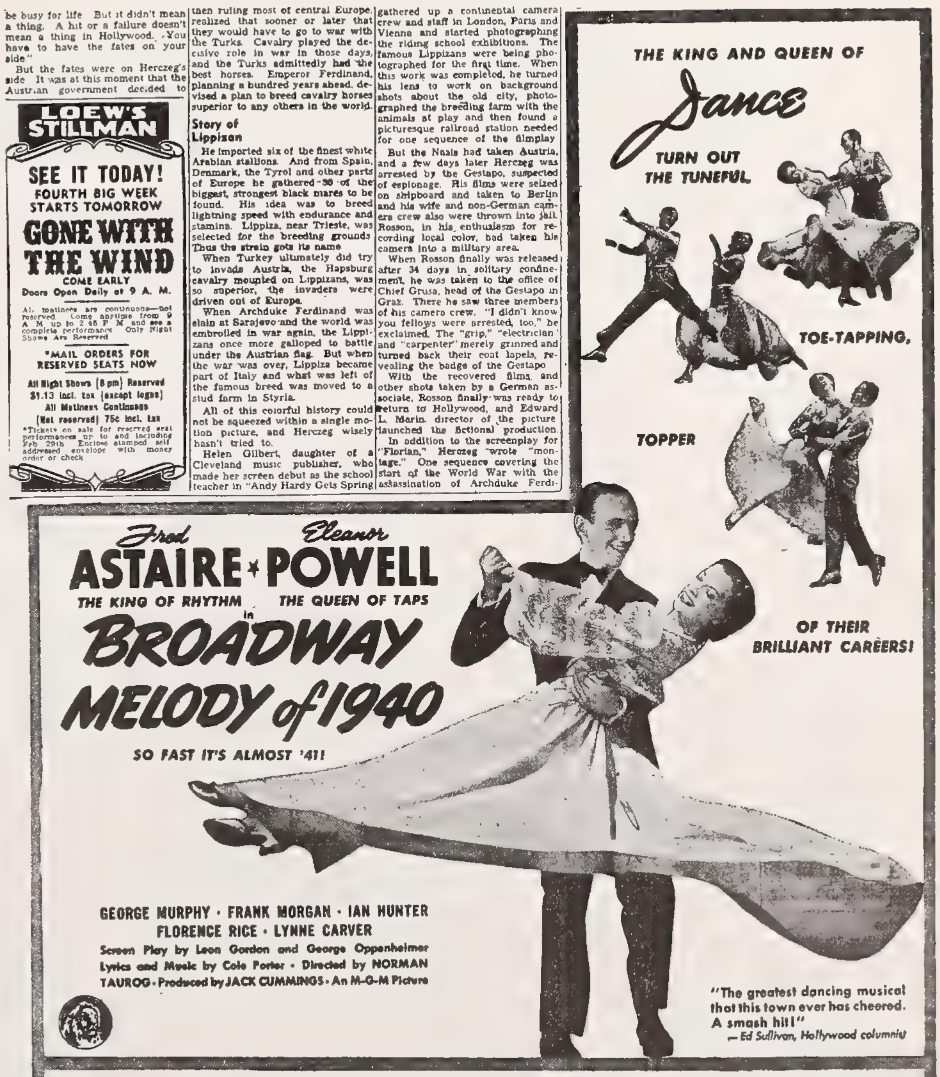
BARRY WOOD

"Your Hit Parade" singing star!

PARAMOUNT TIMES SQUARE

(Above) In this stage-and-screen announcement for the opening day of "Sidewalks of London" at the New York Paramount, Vivien Leigh's recent success was tied in by the "world's most talked of" line in the copy. Size: 90 lines on 3 col.

(Below) To insure position and top reader attention for this novel 180 lines on 5 col., on "Broadway Melody" at Loew's State, Cleveland, Milt Harris provided for straight newspaper copy alongside the 2 col., panel, right, and the one-column, left, on "GWTW" at the Stillman.



be busy for life. But it didn't mean a thing. A hit or a failure doesn't mean a thing in Hollywood. You have to have the fates on your side."

But the fates were on Herczeg's side. It was at this moment that the Austrian government decided to

LOEW'S STILLMAN

SEE IT TODAY!

FOURTH BIG WEEK STARTS TOMORROW

GONE WITH THE WIND

COME EARLY

Doors Open Daily at 9 A. M.

All matinees are continuous—not reserved. Come anytime from 9 A. M. up to 2:45 P. M. and see a complete performance. Only Night Shows Are Reserved.

*MAIL ORDERS FOR RESERVED SEATS NOW

All Night Shows (8 pm) Reserved $1.13 incl. tax (except loges)

All Matinees Continuous (Not reserved) 75c incl. tax

*Tickets on sale for reserved seat performances up to and including Feb. 29th. Enclose stamped self addressed envelope with money order or check.

then ruling most of central Europe, realized that sooner or later that they would have to go to war with the Turks. Cavalry played the decisive role in war in those days, and the Turks admittedly had the best horses. Emperor Ferdinand, planning a hundred years ahead, devised a plan to breed cavalry horses superior to any others in the world.

Story of Lippizan

He imported six of the finest white Arabian stallions. And from Spain, Denmark, the Tyrol and other parts of Europe he gathered 30 of the biggest, strongest black mares to be found. His idea was to breed lightning speed with endurance and stamina. Lippiza, near Trieste, was selected for the breeding grounds. Thus the strain gets its name.

When Turkey ultimately did try to invade Austria, the Hapsburg cavalry mounted on Lippizans, was so superior, the invaders were driven out of Europe.

When Archduke Ferdinand was slain at Sarajevo and the world was embroiled in war again, the Lippizans once more galloped to battle under the Austrian flag. But when the war was over, Lippiza became part of Italy and what was left of the famous breed was moved to a stud farm in Styria.

All of this colorful history could not be squeezed within a single motion picture, and Herczeg wisely hasn't tried to.

Helen Gilbert, daughter of a Cleveland music publisher, who made her screen debut as the school teacher in "Andy Hardy Gets Spring

gathered up a continental camera crew and staff in London, Paris and Vienna and started photographing the riding school exhibitions. The famous Lippizans were being photographed for the first time. When this work was completed, he turned his lens to work on background shots about the old city, photographed the breeding farm with the animals at play and then found a picturesque railroad station needed for one sequence of the filmplay.

But the Nazis had taken Austria, and a few days later Herczeg was arrested by the Gestapo, suspected of espionage. His films were seized on shipboard and taken to Berlin and his wife and non-German camera crew also were thrown into jail. Rosson, in his enthusiasm for recording local color, had taken his camera into a military area.

When Rosson finally was released after 34 days in solitary confinement, he was taken to the office of Chief Grusa, head of the Gestapo in Graz. There he saw three members of his camera crew. "I didn't know you fellows were arrested, too," he exclaimed. The "grip," "electrician" and "carpenter" merely grinned and turned back their coat lapels, revealing the badge of the Gestapo.

With the recovered films and other shots taken by a German associate, Rosson finally was ready to return to Hollywood, and Edward L. Marin, director of the picture launched the fictional production.

In addition to the screenplay for "Florian," Herczeg wrote "montage." One sequence covering the start of the World War with the assassination of Archduke Ferdi-

THE KING AND QUEEN OF Dance TURN OUT THE TUNEFUL, TOE-TAPPING, TOPPER OF THEIR BRILLIANT CAREERS!

Fred ASTAIRE ★ Eleanor POWELL

THE KING OF RHYTHM THE QUEEN OF TAPS

in BROADWAY MELODY of 1940

SO FAST IT'S ALMOST '41!

GEORGE MURPHY • FRANK MORGAN • IAN HUNTER

FLORENCE RICE • LYNNE CARVER

Screen Play by Leon Gordon and George Oppenheimer

Lyrics and Music by Cole Porter • Directed by NORMAN TAUROG • Produced by JACK CUMMINGS • An M-G-M Picture

"The greatest dancing musical that this town ever has cheered. A smash hit!" — Ed Sullivan, Hollywood columnist

STARTING TOMORROW

LOEW'S STATE

LAST TIMES TODAY

BARBARA STANWYCK

FRED MacMURRAY

in 'Remember the Night'

ROUND TABLERS PROTEST UNFAIRNESS OF REVIEWS

Newspaper Picture Criticism Gets Further "Going Over" in Round Table Discussion

Brought out into the open by Julian Tuthill's recent article on "stream-line" reviewing, the discussion in these pages, started in last week's issue, continues as other members make themselves heard. The method employed and explained by the Hartford *Times* drama critic, leans more to the objective in motion picture reviewing, along the lines of the style employed variously by representative papers in other sectors.

Of the two Round Tablers who now "take the floor," Vic Gauntlett, long-time advertising head of the Evergreen Theatres, Seattle, Wash., is unequivocally for the reportorial style advocated by Tuthill. While Bill Johnson, of the Opera House, Millinocket, Me., does not go so far as to favor the reporter method in its entirety, he feels that the opinion of the reviewer should be limited to a personal viewpoint, and so expressed.

Gauntlett Votes "Yes"

Here is what Gauntlett has to say about it:

"I vote 'Yes' on Julian B. Tuthill's 'stream-line' reviewing.

"I have always been a strong advocate that pictures should be reviewed by critics and not criticized. I have yet to find the critic on any newspaper who is broadminded enough to properly criticize motion pictures in a sensible, logical and legitimate manner. Whether he be a critic or an individual, he has certain likes and dislikes in entertainment.

"He may like grand opera and not comedies. He may like musical comedies and not dramas. After all, motion pictures, unlike any other form of amusement, have their appeal directly to the masses of people and not to the classes.

"When a critic finds himself in a position of not liking a picture personally, he then should resort to reviewing it from the standpoint of the reaction of the audience who are there because they like that style of picture.

Pleads for Less Publicity

"It is indeed a great injustice by critics, whether on the air or in publications, who have a large following, to tear down productions which have cost millions of dollars to make. The trouble with the motion picture business today is the fact that we have too many critics. We would be better off from an exhibitors standpoint by having less publicity instead of more.

"Right off the reel, the exhibitor is faced now with the problem of having to sell the public on an attraction which for months in advance they have been told was an attraction not worth seeing. The exhibitors already have their money invested in this attraction, and thousands of people in each city would enjoy it. Yet they don't believe the local advertising because weeks in advance they have listened to some so-called critic telling them to stay away.

"I often wonder how far newspapers would get in securing big advertising from department stores if they allowed a member of their staff to go out and criticize some merchandise that the store was advertising, saying it was not worth the money. Yet, after all, the film is a merchandise that the exhibitors are selling to the public the same as any merchandise in stores.

McKIBBIN GIVES AWAY LIVE BABY FOR "BABY"

As good as it ever was, says Russ McKibbin of the live baby giveaway stunt, used this time on "Brother Rat and a Baby" at the Royal, Guelph, Ontario. Heralds plugged gift to "some deserving couple", resulting in smash midweek grosses. Toronto papers picked up the item.

"The public today are all too critical to find little flaws in pictures. A great majority of them seem to delight in going to a motion picture just to pick flaws rather than to enjoy it. This attitude, no doubt, has been brought upon them by reading and listening to critics. They then go around telling friends to show how smart they are.

Calls for Critical Curbing

"If we only had one critic to contend with from the local newspaper, it wouldn't be so bad, but when we have hundreds of them sitting in our audience, picking to show to pieces, then it is a bad situation.

"I fully realize that motion pictures have entered into the field to such an extent that the newspapers consider it a service to their readers to notify them about the attractions, but they should do it by proper reviewing of the reaction of the attraction on the audience and not on their own personal opinion.

"Thank the Lord, in Seattle we do not have any critics in the three daily newspapers here. We have reviewers who tell their story in a straight-forward manner along the same line as suggested by Julian Tuthill. They realize that after all the critics' opinion is only one man's opinion, and I defy any motion picture company to make any attraction that all audiences will claim is great. There will always be some skeptics who will pick it to pieces.

"The worst part of these criticisms is that it places one man in the tremendous power of wielding his influenece over thousands. This is indeed a great injustice and something that, for the good of the industry, should be curbed."

Johnson Questions Ratings

Ratings by stars, bells, and suchlike by reviewers who take it upon themselves to assay a picture's values, is unfair, adds Bill Johnson in pointing out the weaknesses of such ratings by critics who, he indicates, take in too much territory in setting down their opinions.

Johnson gives his side as follows:

"I think pictures can be 'reported' objectively only to the extent of the indisputable statistics on each production—the title, cast, director, producing company, type of production, running time, etc. Certain of these, in all fairness, should be published in small type in any report on a motion picture.

"But from there on, and this is the most important part, anything said about a picture should be honestly expressed as the personal viewpoint of the reviewer and nothing more. What the reader wishes to find out is, in nearly every case, the degree to which a picture is interesting, amusing and entertaining. Since these factors depend as much on the person viewing the picture as on the picture itself, no reviewer can possibly pass arbitrary judgment on a picture. He can not say, 'This is good; that is bad.' He can only say, 'I liked this; I did not like that.'

"It all adds up to the fact that the good reviewer will write subjectively about a picture—show how it impressed him. From what he says the reader will decide for himself whether he would also like or dislike the picture.

Finds Magazine Reviews Unfair

"The rating of pictures by stars, bells, or in some similar manner is therefore unfair. The reviewer sets himself up as a judge and assigns each picture to a definite category. But in every case the basis of his judgment must be his own personal reactions, or at best those of some particular group. Rating a show as a four-bell picture means disregarding the fact that to some it is no more than a one-bell affair, and vice versa.

"One man's meat is another man's poison. The average fan looking over the reviews doesn't care particularly what the rest of the world thinks of a particular show. He wants to know whether it will prove entertaining and amusing to him or not. And the fact that some reviewer thought it was worth four-stars is no proof that it will be.

"To my way of thinking, the worst type of reviews are those such as are printed in news magazines like *Time,* although I will admit that they are often very effective in influencing the moving picture habits of a great many people. *Time* follows its usual reportorial style and thousands of its regular readers, relying on the magazine's admirable reputation for accurate reporting, takes whatever it says as an irrevocable decision from the gods.

Favors Able Reviewing

"The catch is that motion pictures, like any other form of entertainment, must appeal to the emotions as well as the intellect if they are to be successful. How powerful this appeal is to be, depends quite a lot on the personal tastes of the individual who sees it, and there are as many variations of personal taste as there are individuals in the world.

"That is why I feel that if a review is to be successful, the writer must refrain from saying, "This was the best gag," or "that situation was banal." His attitude should always be, "this is the way to looked to me . . . as such my reactions may make interesting reading . . . but it is not for me to pass judgment . . . that is something every individual must do for himself."

"In general I am in favor of reviewing pictures. When they are well done they are the surest means of informing the public on new pictures," the Round Tabler concludes.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel......RKO
Adventure in Diamonds, Mel...........Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Affair Lafont, Mel...................Foreign
Alias the Deacon, Com................Univ
Allegheny Uprising, 006, Mel..........RKO
All at Sea, Com....................Foreign
All Quiet on the Western Front, 4073, Mel. Univ.
All This and Heaven Too, Mel.........WB
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.......Col
And One Was Beautiful, Mel...........MGM
And So Goodbye, Mel..................RKO
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angel from Texas, An, Mel..............WB
Angels Wash Their Faces, The, 367, Mel..FN
Another Thin Man, 13, Com.-Mel......MGM
Arizona Kid, The, 951, West...........Rep

B

Babes In Arms, 9, Mus.-Com.........MGM
Bachelor Mother, 932, Mel.............RKO
Bad Lands, 933, West.................RKO
Bad Little Angel, 10, Com.............MGM
Balalaika, 17, Mus....................MGM
Barricade, 026, Mel.................20th-Fox
Beau Geste, 3902, Mel..................Para
Behind Prison Gates.....................Col
Betrayal, Mel. ....Foreign
Beware Spooks! Com....................Col
Big Guy, The, 4016, Mel...............Univ
Bill of Divorcement, Mel...............RKO
Biscuit Eater, The, Mel...............Para.
Billy the Kid Returns, 851, West.......Rep
Black Friday, Mel......................Univ
Blackmail, 5, Mel.....................MGM
Blazing Six Shooters, West..............Col
Blondie Brings Up Baby, Com..........Col.
Blondie on a Budget, Com..............Col
Blondie Takes a Vacation, Com...........Col
Blue Bird, The, 025, Com. (C)......20th-Fox
British Intelligence, 416, Mel...........WB
Brivele Der Mamen, A, Mel...........Foreign
Broadway Melody of 1940, 21, Mus.......MGM
Brother Rat and a Baby, 406, Com.......WB
Brother Orchid, Mel....................WB
Buck Benny Rides Again, Com.........Para
Bulldog Drummond's Bride, Mel........Para
Bullet Code, West.....................RKO
Bullets for Rustlers, West.............Col.
Buried Alive, Mel..................Producers

C

Cafe Hostess, Mel......................Col.
Call a Messenger, 4020, Mel............Univ
Calling All Marines, 912, Mel...........Rep
Calling Philo Vance, 420, Mel...........WB
Career, 930, Mel......................RKO
Castle on the Hudson, Mel..............FN
Cat and the Canary, The, 3909, Mel......Para
Chalked Out, Mel........................FN
Champ, The, Mel.......................MGM
Charlie Chan at Treasure Island, Mel 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Charlie Chan's Cruise, Mel..........20th-Fox
Charlie McCarthy, Detective, 4011, Com...Univ
Chasing Danger, 941, Mel..........20th-Fox
Chasing Trouble, 3917, Mel............Mono
Cheyenne Kid, The, West..............Mono
Chicken Wagon Family, Com.........20th-Fox
Child Is Born, A, 415, Mel.............WB
Chip of the Flying U 4060 West........Univ
Chump at Oxford, Com..................UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence Mel...............Foreign
City of Chance, 023, Mel.............20th-Fox
City in Darkness, 021, Mel.........20th-Fox
Clouds Over Europe, Mel.................Col
Coast Guard, Mel.......................Col
Colorado Sunset, 846, West..............Rep
Come On, George, Com..............Foreign
Comet Over Broadway, 370, Mel...........FN
Confessions of a Nazi Spy, Mel.........FN
Congo Maisie, 19, Mel..................MGM
Conspiracy, 935, Mel...................RKO
Convicted Woman, Mel..................Col
Covered Trailer 915, Com...............Rep
Cowboy Quarterback, The, 366, Com.......WB
Cowboys from Texas, 962, West..........Rep
Crashing Thru, 3936, Mel..............Mono
Curtain Call, Mel......................RKO

D

Dance with the Devil, 042, Mel......20th-Fox
Dancing Co-ed, 3, Com.................MGM
Danger Ahead, 3939, Mel..............Mono
Danger Flight, 3816, Mel...............Mono
Danger on Wheels, 4055, Mel...........Univ
Dark Command, The, Mel................Rep
Dark Eyes of London, Mel...........Foreign
Daughters Courageous, 360, Mel..........WB
Days of Jesse James, 953, West.........Rep
Day the Bookies Wept, The, 002, Com...RKO
Day-Time Wife, 020, Mel...........20th-Fox
Dead End Kids on Dress Parade, Com. Mel. ....WB
Dead Men Tell No Tales, Mel.......Foreign
Death of a Champion, 3901, Mel.......Para
Demon Barber of Fleet Street, Mel.....Foreign
Desperate Trails, The, 4058, West.......Univ
Destiny, Mel...........................Para
Destry Rides Again, 4002, Mel.........Univ
Devil Is an Empress, Mel............Foreign
Disputed Passage, 3908, Mel............Para
Dock on the Havel, Mel.................Para
Dr. Cyclops, Mel. (C)..................Para
Dr. Ehrlich's Magic Bullet, Mel..........FN
Dr. Kildare's Girl, Mel.................MGM
Doctor Takes a Wife, The, Com...........Col
Double Alibi, Mel......................Univ
Double Deal, 4034, Mel..............St. Rts
Down Our Alley, Mus.-Com...........Foreign
Down Went McGinty, Mel...............Para
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel...............FN

E

Each Dawn I Die, Mel...................FN
Earl of Chicago, 18, Mel...............MGM
Earthbound, 034, Mel...............20th-Fox
East Side Kids, Mel...................Mono
Edison, the Man, Mel..................MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel............Para
End of a Day, 9, Mel.................Foreign
Enemy Agent, Mel......................Univ
Enemy Within, The, 3922, Mel..........WB
Englishman's Home, An, Mel.........Foreign
Entente Cordiale, Mel...............Foreign
Escape, The, Mel...................20th-Fox
Escape to Paradise, 945, Mus...........RKO
Espionage Agent, 462, Mel..............FN
Eternally Yours, Mel....................UA
Everybody's Hobby, 376, Com...........FN
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel...........RKO

F

Farmer's Daughter, The, 3927, Com......Para
Fast and Furious, 6, Mel...............MGM
Fatal Hour, 3907, Mel..................Mono
Fifth Avenue Girl, 934, Com...........RKO
Fight for Peace, The, 3831, Mel.......Mono.
Fighting Gringo, 986, West............RKO
Fighting Mad, 3937, West.............Mono
Fighting 69th, 451, Mel..................FN
First Film Concert, Mus.............Foreign
First Love, 3002, Mus..................Univ
First World War, 062, Mel.........20th-Fox
Five Came Back, 927, Mel..............RKO
Five Little Peppers and How They Grew, Com. ....Col.
Five Little Peppers at Home, Com.......Col
Flight at Midnight, 911, Mel............Rep
Flirting With Fate, 914, Com.-Mel.....MGM
Florian, Mel. ....MGM
Flying Deuces, 010, Com...............RKO
Forgotten Girls, Mel....................Rep
Forgotten Woman, The, 3031, Mel.......Univ
40 Little Mothers, Com.................MGM
Four Feathers, Mel. (C)..................UA
Four Wives, 453, Mel....................FN
Framed, 4032, Mel.....................Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, Com..............Para
Frontier Marshal, West..............20th-Fox
Frozen Limits, Com...................Foreign
Fugitive at Large, Mel..................Col
Fugitive from Justice, Mel..............WB
Full Confession, 003, Mel...............RKO

G

Gambling on the High Seas, Mel.........WB
Gentleman from Arizona, 3912, West. (C) Mono
Geronimo, 3918, Mel...................Para
Ghost Breakers, The, Com.-Mel..........Para
Ghost Comes Home, The, Com...........MGM
Ghost Valley Raiders, West..............Rep
Girl and the Gambler, 926, Mel........RKO
Girl from Mexico, 928, Com.-Mel.......RKO
Girl from Rio, 3825, Mel.............Mono
Girl Must Live, Com...............20th-Fox
Golden Boy, Mel........................Col
Golden Gloves, Mel.....................Para
Gold Star Mothers, Mel.............Producers
Gone With the Wind, Mel. (C).......MGM
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.......Col.
Goose Step, Mel....................Producers
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury Secrets, Mel................Para
Granny Get Your Gun, Mel.............WB
Grandpa Goes to Town, Com.............Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel..................Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Harvest, Mel. ....Foreign
Hawaiian Nights, 4024, Mus............Univ
Heartbeat, Mel. ....Foreign
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel..................St. Rts.
Hell's Kitchen, 312, Mel................WB
Henry Goes Arizona, 2, Com...........MGM
Here I Am a Stranger, Mel.........20th-Fox
Heritage of the Desert, West...........Para
Hero for a Day, 4035, Mel..............Univ
Heroes in Blue, 3919, Mel.............Mono
Hidden Enemy, Mel....................Mono
Hidden Power, Mel......................Col
High School, 028, Com.............20th-Fox
His Girl Friday, Mel....................Col
Hollywood Cavalcade, Mel. (C)......20th-Fox
Honeymoon in Bali, 3904, Com.........Para
Honeymoon Deferred, 4038, Mel.........Univ
Honeymoon's Over, The, 024, Com-Mel. 20th-Fox
Hoots, Mon! Com....................Foreign
Horrors of War, Mel.................St. Rts.
House Across the Bay, Met...............UA
Housekeeper's Daughter, Com............UA
Housemaster, Com.-Mel...............Foreign
House of Fear, The, 3038, Mel..........Univ
House of Seven Gables, Mel.............Univ
Human Monster, The, Mel.............Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

If I Had My Way, Mus...............Univ
I Met a Murderer, Mel...............Foreign
Indianapolis Speedway, The, 315, Mel.....WB
In Name Only, 936, Mel................RKO
In Old Missouri, Com....................Rep
In Old Monterey, 847, West..............Rep
Inside Information, 3039, Mel...........Univ
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.............UA
Invisible Killer, The, Mel.........Producers
Invisible Man Returns, 4009, Mel......Univ
Invisible Stripes, 408, Mel...............WB
Invitation to Happiness, Com.-Mel.......Para
Irene, Mus. ....RKO
Irish Luck, Mel.......................Mono
I Stole a Million, 3007, Mel.............Para
Island of Lost Men, 3848, Mel.........Para
Isle of Destiny, Mel...................RKO
I Take This Woman, 26, Mel..........MGM
It All Came True, Mel................W.B.
It Could Happen to You, 950, Mel...20th-Fox
It's a Date, Mus.-Com.................Univ
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel. ....Para
Jeepers Creepers, 914, Com...............Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. ....MGM
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family In Hollywood, 946, Com. 20th-Fox
Juarez, 301, Mel........................WB
Judge Hardy and Son, 16, Com.........MGM
Just William, Com. ....Foreign

K

Kansas Terrors, The, 951, West.........Rep.
Katia, Mel. ....Foreign
Kid from Kokomo, The, 363, Mel.........FN
Kid Nightingale, 411, Mel..............WB
King of the Lumberjacks, Mel...........WB
Knights of the Range, 3923, West......Para
Konga, the Wild Stallion, Mel...........Col

L

Lady Dick, Mel. ....FN
Lady of the Tropics, 947, Mel.........MGM
La Immaculada, Mel. ....Foreign
Lambeth Walk, Com....................MGM
La Noche de los Maxas, Mel...........Foreign
Llano Kid, 3913, West.................Para
Last Desire, Mel......................Foreign
Last Express, 3028, Mel................Univ
Laugh It Off, 4026, Mel................Univ
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Law of the Texan, West..................Col

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Legion of the Lawless, 082, West........RKO
Light of the Western Stars, West.........Para
Light That Failed, The 3921, Mel......Para
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Little Accident, 4019, Com.............Univ
Little Orvie, Com.......................RKO
Little Miss Broadway, Mus...........20th-Fox
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, Mus..........................Para
Lone Wolf Strikes, Mel................Col
Lost on the Western Front, Mel.......Foreign
Lost Squadron, The, 994, Mel...........RKO
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M

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Mad Empress, The, 420, Mel.............WB
Magnificent Fraud, The, 3847, Mel.......Para
Main Street Lawyer, 905, Mel...........Rep
Ma! He's Making Eyes at Me, Com.....Univ
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Man About Town, 3845, Com...........Para
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Man from Montreal, 4054, Mel.........Univ
Man from Rio, West.....................Rep
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Marx Brothers "At the Circus," 8, Com.MGM
Meet Dr. Christian, 005, Mel...........RKO
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Mercy Plane, Mel..................Producers
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Mickey the Kid, 816, Mel................Rep
Midas Touch, The, Mel..............Foreign
Middle Watch, The, Com.............Foreign
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Mikado, The 4044, Mus. (C)............Univ
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Million Dollar Legs, 3846, Mel.........Para
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Miracle on Main Street, Mel............Col
Miracles for Sale, 946, Mel............MGM
Mirele Efros, Mel. ....Foreign
Missing Evidence, 4028, Mel...........Univ
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com......Col
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Murder on the Yukon, Mel.............Mono
Music in My Heart, Mus.................Col
Mutiny in the Big House, 3803, Mel.....Mono
Mutiny on the Blackhawk, 4051, Mel.....Univ
My Favorite Wife, Com.................RKO
My Little Chickadee, Com.............Univ
My Son Is Guilty, Mel.................Col
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N

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Night Work, 3849, Com.................Para
Ninotchka, 7, Com......................MGM
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Northwest Passage, 25, Mel. (C)......MGM
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O

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Oh, Johnny, How You Can Love, 4021,
Mel. ....Univ
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Oklahoma Terror, West.................Mono
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On Borrowed Time, Com.-Mel...........MGM
On Your Toes, 463, Mus.................FN
One Hour to Live, 4030, Mel............Univ
$1,000 a Touchdown, 3903, Com.........Para
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1,000,000 B.C., Mel.......................UA
One Wild Night, Mel...............20th-Fox
On Their Own, Com................20th-Fox
On the Night of the Fire, Mel.......Foreign
Opened By Mistake, Com...............Para
Orage, Mel. ....Foreign
Our Leading Citizen, 3850, Com.-Mel.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel..........................UA
Outpost of the Mounties..................Col
Outside These Walls, Mel................Col
Outside the Three Mile Limit, Mel.......Col
Overland Mail, 3857, West.............Mono
Overland Stage Raiders, West...........Rep
Over the Moon, Mel. (C)................UA

P

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Papa's Misadventure, Com...........Foreign
Parole Fixer, 3920, Mel...............Para
Passport to Alcatraz, Mel...............Col
Phantom Strikes, The, 3923, Mel.......Mono
Pinocchio, Cartoon (C).................RKO
Pioneer Days, 3961, West.............Mono
Pioneers of the Frontier, West..........Col
Pioneers of the West, West..............Rep
Poisoned Pen, Mel..................Foreign
Pride and Prejudice, Com.............MGM
Pride of the Blue Grass, 418, Mel.......WB
Pride of the Navy, 822, Mel.............Rep
Primrose Path, The, Com.-Mel...........RKO
Proud Valley, The, Mel.............Foreign
Private Lives of Elizabeth and Essex, The,
402, Mel. (C).........................WB

Q

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Queen of the Mob, Mel................Para

R

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Rains Came, The, Mel..............20th-Fox
Rancho Grande, West....................Rep
Range War, 3954, West.................Para
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Real Glory, The, Mel....................UA
Rebecca, Mel. ....UA
Remember? 11, Com.....................MGM
Remember the Night, 3919, Mel........Para
Renegade Trail, 3859, West............Para
Reno, 008, Mel.........................RKO
Return of Dr. X, 464, Mel...............FN
Rhythm of the Rio Grande, West.......Mono
Ride 'Em Cowgirl WI-2 West............GN
Riders of Black River, West.............Col
Riders of Destiny, West...............Mono
Riders of the Frontier, West...........Mono
Riders of Pasco Basin, 4062, West.......Univ
Rio, 4014, Mel. ....Univ
Road Back, 4074, Mel...................Univ
Road to Glory, 061, Mel............20th-Fox
Road to Singapore, 3926, Mus.........Para
Roaring Twenties, The, 403, Mel.........WB
Roll, Wagons, Roll, 3951, West.........Mono
Rose Marie, 643, Mus..................MGM
Rovin' Tumbleweeds, 848, West...........Rep
Riders of the Sea, 3910, Mel...........Para

S

Sabotage, 913, Mel......................Rep
Safari, Mel. ....Para
Saga of Death Valley, 952, West........Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.................Mono
Sailor's Lady, Mel. 20th-Fox
Saint in London, 929, Mel...............RKO
Saint's Double Trouble 021, Mel.........RKO
Saint Strikes Back, 918, Mel...........RKO
Saint Takes Over, The, Mel.............RKO
Sandy Is a Lady, Com..................Univ
Santa Fe Marshal, 3956, West...........Para
Santa Fe Stampede, 863, West..........Rep
Saturday's Children, Com.-Mel............WB
Scandal Sheet, Mel......................Col
Sea Hawk, Mel...........................WB
Second Fiddle, 949, Com.-Mel.......20th-Fox
Secret Four, The, 3918, Mel............Mono
Secret of Dr. Kildare, 12, Mel.........MGM
Seventeen, 3924, Com...................Para
She Goes to War, Mel...............St. Rts.
She Married a Cop, Mel.................Rep
Shipyard Sally, 018, Com...........20th-Fox
Shooting High, 041, West..........20th-Fox
Shop Around the Corner, 20, Mel.......MGM
Should a Girl Marry? 3830, Mel........Mono
Should Husbands Work? 816, Com.......Rep
Showdown, 3957, West...................Para
Sidewalks of London, 3922, Mel.........Para
6,000 Enemies, 938, Mel...............MGM
Sky Patrol, 3815, Mel.................Mono
Slightly Honorable, Mel..................UA
Smashing the Money Ring, Mel...........FN
Smuggled Cargo, 825, Mel...............Rep
Son of the Navy, Mel...................Mono
Song of the Street, Mel..............Foreign
Sons of the Sea, Mel.................Foreign
S.O.S.-Tidal Wave, 813, Mel.............Rep
So This Is London, Com.............Foreign
South of the Border, 941, West..........Rep
South of Pago Pago, Mel.................UA
Spellbinder, The, 931, Mel.............RKO
Spy for a Day, Com..................Foreign
Stage Coach War, West.................Para
Stanley and Livingstone, Mel.........20th-Fox
Star Dust, 036, Mel.................20th-Fox
Star Maker, The, 3851, Mus...........Para
Stars Look Down, The, Mel..........Foreign
Still Water, Com.....................Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.................MGM
Stranger from Texas, The, West..........Col
Stronger Than Desire, Mel..............MGM
Student Nurse, Mel......................WB
Stunt Pilot, 3814, Mel.................Mono
Sudan, Mel. ....St. Rts.
Sued for Libel, Mel.....................RKO
Sun Never Sets, Mel...................Univ
Susan and God, Com. ....MGM
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Swanee River, 017, Mus. (C)........20th-Fox
Sweepstake Winner, Com.................FN
Swift Justice, West.................Producers
Swiss Family Robinson, 019, Mel......RKO

T

Taming of the West, West..............Col
Tarzan Finds a Son, 939, Mel...........MGM
Tear Gas Squad, Mel....................WB
Television Spy, 3907, Mel..............Para
Ten Days in Paris, Mel.............Foreign
Tevya, Mel. ....Foreign
Texas Stagecoach, West..................Col
Texas Renegades, West..............Producers
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel............Foreign
They All Come Out, 943, Mel..........MGM
These Glamour Girls, 948, Mel.........MGM
They Came by Night, 033, Mel......20th-Fox
They Drive by Night, Mel...........Foreign
They Shall Have Music, Mel.............UA
Thief of Bagdad, Mel. (C)..............UA
This Man in Paris, 3865, Mel...........Para
Those High Grey Walls, Mel...........Col
Those Were the Days, Com.-Mel.......Para
Thou Shalt Not Kill, 916, Mel...........Rep
Three Cheers for the Irish, Mel.........FN
Three Sons, 004, Mel..................RKO
Thunder Afloat, 4, Mel.................MGM
Timber Stampede, 985, West............RKO
Tomboy, Mel..........................Mono
Too Busy to Work, 016, Com.......20th-Fox
Too Many Husbands, Com.................Col
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel........WB
Torrid Zone, Mel........................WB
Torpedo Raider, Mel....................Mono
Torture Ship, Mel.................Producers
Tower of London, 4012, Mel.............Univ
Traitor Spy, Mel.....................Foreign
Trapped in the Sky Mel..................Col
20 Mule Team, Mel.....................MGM
20,000 Men a Year, 013, Mel.......20th-Fox
Tropic Fury, 4052, Mel.................Univ
Two Bright Boys, 4017, Mel............Univ
Two Fisted Rangers, West...............Col
Two's Company, Com.....................UA
Two Girls on Broadway, Mel............MGM
Two Thoroughbreds, 013, West.........RKO
Typhoon, Mel. (C) ....Para

U

U-Boat 29, Mel. ....Col
Undercover Doctor, Mel.................Para
Under the Light of the Western Stars,
West. ....Mono
Under-Pup, The, 4010, Mel..............Univ
Unexpected Father, 3008, Com...........Univ
Untamed, Mel. (C).....................Para

V

Vigil in the Night, 007, Mel............RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, Mel.......................WB
Viva Cisco Kid, 039, Mel...........20th-Fox

W

Wall Street Cowboy, 857, West.........Rep
Ware Case, Mel.....................20th-Fox
Waterfront, 325, Mel....................WB
Waterloo Bridge, Mel...................MGM
Way Down South, 947, Mus......... RKO
Way of All Flesh, Mel...................Para
We Are Not Alone, 458, Mel............FN
We Shall Meet Again, Mel...............WB
Westbound Stage, 3952, West...........Mono
Western Caravan, West...................Col
Westerner, The, Mel.....................UA
West of Carson City, 4061, West........Univ
West of the Divide, West...............Mono
What a Life, 3995, Com.................Para
What Do You Think, Chums? Mel.....Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel..............Foreign
Winter Carnival, Mel. ....UA
Witness Vanishes, The, 4027, Mel.......Univ
Wizard of Oz, 949, Mus. (C)..........MGM
Wolf of New York, 918, Mel.............Rep
Woman Is the Judge, A, Mel.............Col
Women, The, 1, Com.-Mel..............MGM
Women Without Names, 3925, Mel.......Para
World Moves On, The, Mel...............WB
Wyoming Outlaw, 867, West............Rep

Y

You Can't Fool Your Wife, Com.........RKO
You Can't Get Away With Murder, 364,
Mel. ....FN
Young As You Feel, 032, Com.....20th-Fox
Young Man's Fancy, Mel.............Foreign
Young Mr. Lincoln, 947, Mel........20th-Fox
Young Tom Edison, Mel.................MGM
Yukon Flight, 3938, Mel................Mono

Z

Zanzibar, Mel..........................Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Behind Prison Gates (G)	Brian Donlevy-Jacqueline Wells	July 28,39	62	Aug. 26,'39
Beware Spooks! (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard (G)	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39	72	Sept. 2,'39
(Exploitation: Jan. 6,'40, p. 66.)				
Convicted Woman	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66	
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	60	
Five Little Peppers at Home	Edith Fellows-Dorothy Paterson	Feb. 8,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, p. 66; Nov. 4,'39, p. 66.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66; Dec. 9,'39, p. 95.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76.)				
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39	65	
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Man From Sundown, The	Charles Starrett-Iris Meredith-Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The (A)	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39	65	Sept. 30,'39
(Exploitation: Nov. 25,'39, p. 57.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Riders of Black River	Charles Starrett-Iris Meredith-Sons of the Pioneers	Aug. 23,'39	59	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Those High Grey Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				
Western Caravans	Charles Starrett-Iris Meredith-Sons of the Pioneers	June 15,'39	58	
Woman Is the Judge, A (G)	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	Oct. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blazing Six Shooters	Charles Starrett-Iris Meredith-Sons of the Pioneers		61	
(See "Charles Starrett, No. 4," "In the Cutting Room," Dec. 16,'39.)				
Blondie on a Budget	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†		
(See "In the Cutting Room," Nov. 25,'39.)				
Doctor Takes a Wife, The	L. Young-R. Milland-G. Patrick			
Escape from the Big House	John Litel-Rochelle Hudson	Mar. 14,'40†		
(See "Men Without Souls," "In the Cutting Room," Feb. 17,'40.)				
Man Who Would Not Die, The*	Boris Karloff-Jo Ann Sayers			
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	*64	Feb. 17,'40
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.			
(See "In the Cutting Room," Jan. 27,'40.)				
Texas Stagecoach	Charles Starrett-Iris Meredith			
(See "Texas Express," "In the Cutting Room," Jan. 13,'40.)				
Too Many Husbands	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66; Aug. 26,'39, p. 86; Sept. 2,'39, pp. 56, 60; Sept. 9,'39, p. 70.)				
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 66.)				
Babes in Arms, 9 (G)	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Congo Maisie (A) 19	Ann Southern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74; Aug. 26,'39, pp. 86, 88; Sept. 9,'39, p. 76; Nov. 25,'39, p. 59; Jan. 27,'40, p. 72.)				
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan-Walter Brennan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Dec. 22,'39†	*90	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69.)				
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 64.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74; Aug. 26,'39, p. 85; Sept. 2,'39, p. 60; Sept. 16,'39, p. 83; Nov. 4,'39, p. 70.)				
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	Feb. 17,'40
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke - Bobs Watson - Una Merkel - Beulah Bondi	July 7,'39	99	July 1,'39
(Exploitation: Sept. 9,'39, pp. 75,76; Sept. 16,'39, p. 85; Oct. 14,'39, p. 62; Oct. 21,'39, pp. 62, 64; Dec. 23,'39, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy	July 7,'39	112	Jan. 18,'35
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70; Sept. 2,'39, pp. 54, 60; Sept. 23,'39, pp. 68, 70.)				
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carlson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
(Exploitation: Sept. 23,'39, p. 73.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Wizard of Oz (G) 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-J. Haley	Aug. 25,'39	101	Aug. 12,'39
(Exploitation: Aug. 26,'39, pp. 84, 87; Sept. 2,'39, p. 55; Sept. 9,'39, pp. 71, 77; Sept. 16,'39, p. 83; Sept. 23,'39, pp. 66, 73; Sept. 30,'39, p. 61; Oct. 7,'39, pp. 63, 64; Oct. 14,'39, pp. 62, 66; Oct. 21,'39, pp. 62, 66; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, pp. 96, 98; Dec. 23,'39, p. 59; Jan. 13,'40, p. 56.)				
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				

Coming Attractions

And One Was Beautiful	Jean Muir-Laraine Day-Robert Cummings-Billie Burke			
Dr. Kildare's Girl	L. Ayres-L. Barrymore-L. Day	Mar. 29,'40†		
Edison, the Man	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn			
Florian	Robert Young-Helen Gilbert	Mar. 22,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
40 Little Mothers	Eddie Cantor - Rita Johnson - Bonita Ganville			
Gone with the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56.)				
Ghost Comes Home, The	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				
Mortal Storm, The	Margaret Sullavan - James Stewart - Robert Young			
New Moon	Jeanette MacDonald - Nelson Eddy-Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Pride and Prejudice*	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan			
Strange Cargo 23	Clark Gable - Joan Crawford - Peter Lorre - Ian Hunter - Betty Compson	Mar. 1,'40†	103	
Susan and God*	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot			
20 Mule Team*	W. Beery-L. Carrillo-A. Baxter			
Two Girls on Broadway	J. Blondell-L. Turner-G. Murphy			
Waterloo Bridge	Vivien Leigh-Robert Taylor			
Young Tom Edison (G)	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85	Feb. 17,'40

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Cheyenne Kid, The	Jack Randall-Louise Stanley	Feb. 20,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reyolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids	Dennis Moore-Vince Barnett	Feb. 10,'40†		
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Irish Luck (G) 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	Aug. 26,'39
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39	50	
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Riders of the Frontier (G) 3866	Tex Ritter	Aug. 16,'39	58	Sept. 9,'39
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	62	July 1,'39
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Human Monster, The	Bela Lugosi	Mar. 9,'40†		
Midnight Limited	Marjorie Reynolds-John King	Mar. 20,'40†		
Murder on the Yukon	James Newill	Feb. 25,'40†		
Rhythm of the Rio Grande	Tex Ritter-Susan Dale	Mar. 2,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Son of the Navy	J. Parker-J. Dunn-M. Spellman	Mar .30,'40†		
Tomboy	Jackie Moran-Marcia Mae Jones	Apr. 5,'40†		
Torpedo Raider*	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
Beau Geste (G) 3902	Gary Cooper-Ray Milland-Robert Preston - Brian Donlevy - Donald O'Connor	Sept. 15,'39†	114	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Emergency Squad (G) 3917	W. Henry-R. Paige-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55.)				
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	*68	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Light That Failed, The (G) 3921	R. Colman-W. Huston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Magnificent Fraud, The (A) 3847	Akim Tamiroff - Lloyd Nolan - Patricia Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Million Dollar Legs (G) 3846	Betty Grable-John Hartley-Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
Night Work (G) 3849	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 30,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Leading Citizen (G) 3850	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
(Exploitation: Sept. 23,'39, p. 66; Sept. 30,'39, p. 61.)				
Our Neighbors—the Carters (G) 3911	Fay Baniter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60	Feb. 17,'40
Range War (G) 3954	William Boyd-Russell Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71.)				
Renegade Trail 3859	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39	58	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
Sante Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Star Maker, The (G) 3851	Bing Crosby-Louise Campbell-Ned Sparks-Linda Ware	Aug. 25,'39	94	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, pp. 63, 66; Nov. 4,'39, pp. 66, 67; Dec. 9,'39, p. 98.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60	Oct. 14,'39
This Man in Paris (A) 3865	Barry K. Barnes-Valerie Hobson	Aug. 18,'39	86	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39	65	June 3,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander-John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				

Coming Attractions

Adventure in Diamonds (G)	Isa Miranda-George Brent	Apr. 5,'40†	76	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 66.)				
Biscuit Eater, The	Lonnie LeRoy-Helene Millard	Apr. 26,'40†		
(See "In the Cutting Room," Dec. 30,'39.)				
Buck Benny Rides Again	Jack Benny - Ed. "Rochester" Anderson-Andy Devine	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Destiny	B. Rathbone-E. Drew-J. Howard			
Dr. Cyclops	Albert Dekker-Janice Logan	Apr. 12,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus			
(See "In the Cutting Room," Feb. 10,'40.)				
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	*60	Feb. 17,'40
French Without Tears (A)	Ray Milland-Ellen Drew	Apr. 19,'40†	67	Nov. 11,'39
Ghost Breakers, The*	B. Hope-P. Goddard-R. Carlson			
Golden Gloves	Jean Cagney-Richard Denning			
(See "In the Cutting Room," Jan. 13,'40.)				
Light of the Western Stars	V. Jory-R. Hayden-N. Beery, Jr.	May 24,'40†		
(See "In the Cutting Room," Nov. 18,'39.)				
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	Apr. 12,'40†		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka			
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Road to Singapore 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	*85	Feb. 24,'40
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.			
(See "In the Cutting Room," Jan. 13,'40.)				
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	*78	Feb. 24,'40
Showdown 3957	Wm. Boyd-Russell Hayden	May 8,'40†		
Stage Coach War	Wm. Boyd-Russell Hayden			
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser			
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Typhoon	Dorothy Lamour-Robert Preston	May 17,'40†		
(See "In the Cutting Room," Oct. 28,'39.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff			
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 3,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	*62	Feb. 24,'40

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Minutes Running Time	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The	Grace Bradley-Roland Drew	Nov. 14,'39†	61	
(See "In the Cutting Room," Nov. 18,'39.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Star Mothers				
Man from Oklahoma				
One of the Finest				
Swift Justice	Tim McCoy			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29.'39†	61	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66	Sept. 9,'39
Colorado Sunset (G) 846	Gene Autry - Smiley Burnette - June Storey-Buster Crabbe	July 31,'39	64	Aug. 5,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66	Nov. 11,'39
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57	Dec. 9,'39
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63	Dec. 23,'39
Flight at Midnight (G) 911	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug. 28,'39†	66	Sept. 2,'39
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56	Jan. 20,'40
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73	Aug. 12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72	Nov. 11,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39	65	July 1,39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69	Dec. 30,39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39	59	July 1,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57	Aug. 19,'39
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Occ. 13,'39†	69	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58	Nov. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39	66	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39	65	July 15,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62	Aug. 26,'39
S.O.S. Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39	61	June 3,'39
(Exploitation: Sept. 30,'39, p. 61.)				
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71	Dec. 16,'39
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69	Jan. 27,'40
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39	56	July 15,'39

Coming Attractions

Dark Command, The	J. Wayne-C. Trevor-W. Pidgeon			
Forgotten Girls	Louise Platt-Donald Woods			
Ghost Valley Raiders*	Donald Barry-Lona Andre			
Grandpa Goes to Town	James, Lucile, Russell Gleason			
In Old Missouri	Weaver Bros. & Elviry			
Man from Rio	Roy Rogers-Geo. (Gabby) Hayes			
Pioneers of the West	Three Mesquiteers			
Rancho Grande	G. Autry-S. Burnette-J. Storey			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82	July 1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70	Aug. 19,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39	80	July 8,'39
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1.'39	59	Aug. 26,'39
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4,'39, p. 65.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39	75	June 10,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73	Aug. 26,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39	63	June 30,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39	71	May 20,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115	Dec. 23,'39
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59	Nov. 25,'39
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94	Aug. 5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Marine Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	*67	Dec. 16,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39	83	July 7,'34
Pinocchio (G)	Disney Feature Cartoon	Feb. 23,'40†	87	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint in London (G) 929	George Sanders—Shirley Grey	June 30,'39	72	July 1,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68	Jan. 20,'40
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39	69	July 29,'39
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91	Feb. 3,'40
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson-E. E. Horton-Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59	June 24,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard - Anne Shirley - Brian Aherne	Feb. 9,'40†	96	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	63	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinios (G) 009	R. Massey-R. Gordon-M. Howard		110	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74.)				
And So Goodbye	Chas. Winninger-Harry Carey-Jean Parker-Binnie Barnes	Apr. 19,'40†		
Bill of Divorcement, A	Maureen O'Hara - Adolphe Menjou - Fay Bainter	May 3,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
Bullet Code	George O'Brien-Virginia Vale	Apr. 5,'40†	58	
(See "In the Cutting Room," Dec. 30,'39.)				
Curtain Call	B. Read-J. Archer-H. Vinson	Apr. 26,'40†		
Irene	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	Mar. 29,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Isle of Destiny	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83	
Little Orvie	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66	
Millionaire Playboy	Joe Penner-Linda Hayes	Mar. 15,'40†		
(See "In the Cutting Room," Jan. 20,'40.)				
My Favorite Wife	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	Apr. 12,'40†		
Primrose Path	Ginger Rogers-Joel McCrea	Mar. 22,'40†		
(See "In the Cutting Room." Feb. 3,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The	George Sanders-Wendy Barrie			
You Can't Fool Yourf Wife	Lucille Ball-James Ellison			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	Aug. 26,'39
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
(Exploitation: Sept. 2,'39, p. 54; Oct. 14,'39, pp. 60, 66.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†	83	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
(Exploitation: Aug. 26,'39, p. 86; Oct. 21,'39, p. 66.)				
Shipyard Sally (A) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	79	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57	Sept. 2,'39
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69; Aug. 26,'39, p. 88.)				
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86	Dec. 23,'39
They Came by Night 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73	
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Oct. 27,'39†	84	Oct. 28,'39
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16, 40†	59	Feb. 3,'40
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70; Oct. 21,'39, p. 62.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83	Jan. 27,'40
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67	Feb. 10,'40
Charlie Chan's Cruise	Sidney Toler-Marjorie Weaver			
Dance With the Devil 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
Earthbound 034	Warner Baxter-Andrea Leeds	Mar. 1,'40†		
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	*75	Feb. 17,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128	Jan. 27,'40
I Was an Adventuress 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre			
Lillian Russell	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-John Payne - Leo Carrillo - Weber & Fields			
On Their Own*	Jed Prouty - Spring Byington - Henry Armetta			
Sailor's Lady	J. Hall-D. Andrews-N. Kelly			
Shooting High 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Star Dust 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†		
Viva Cisco Kid	Cesar Romero-Jean Rogers	Apr. 12,'40†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy	Feb. 16,'40†	63	
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78.)				
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67.)				
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	*85	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67; Aug. 26,'39, p. 86.)				

Coming Attractions

House Across the Bay	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†		
(See "In the Cutting Room," Dec. 16,'39.)				
My Son, My Son	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†		
(See "In the Cutting Room," Feb. 3,'40.)				
1,000,000 B.C.	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin			
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Rebecca	Laurence Olivier-Joan Fontaine-Judith Anderson-Nigel Bruce			
(See "In the Cutting Room," Dec. 2,'39.)				
South of Pago Pago*	Jon Hall-Victor McLaglen			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Two's Company	Laurel and Hardy			
(See "In the Cutting Room," Dec. 16,'39.)				
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lilian Bond			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Call a Messenger (G) 4020	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66.)				
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67	July 1,'39
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Hawaiian Nights (G) 4024	J. Downs-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	
(See "In the Cutting Room," Dec. 9,'39.)				
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70.)				
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Man from Montreal 4054	R. Arlen-A. Devine A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
My Little Chickadee (A)	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	*83	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (re-issue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	98	June 10,'39
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p.65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62; Nov. 25,'39, p. 58.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39

Coming Attractions

Alias the Deacon	B. Burns-P. Moran-D. O'Keefe	Apr. 5,'40†		
Black Friday	Boris Karloff-Bela Lugosi			
(See "In the Cutting Room," Feb. 10,'40.)				
Double Alibi 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†		
(See "Devil Is Yellow," "In the Cutting Room," Jan. 13,'40.)				
Enemy Agent	Richard Cromwell-Helen Vinson	Apr. 19,'40		
(See "In the Cutting Room," Feb. 17,'40.)				
House of Seven Gables	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran			
(See "In the Cutting Room," Feb. 17,'40.)				
If I Had My Way	Bing Crosby-Gloria-Jean	Apr. 26,'40†		
It's a Date	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†		
Ma! He's Making Eyes at Me	Tom Brown-Constance Moore	Mar. 15,'40†		
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	Apr. 12,'40†		
Zanzibar	Lola Lane-James Craig	Mar. 8,'40†		
(See "Rigadoon," "In the Cutting Room," Jan. 13,'40.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The (G) 367	Ronald Reagan - Ann Sheridan "Dead End Kids"-B. Granville	Aug. 26,'39	86	Sept. 9,'39
(Exploitation: Jan. 20,'40, pp. 66, 67.)				
Castle on the Hudson	John Garfield - Pat O'Brien - Ann Sheridan	Feb. 17,'40†		
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Frances Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'39
(Exploitation: July 29,'39, p. 69; Oct. 14,'39, p. 66.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39; exploitation: Jan. 6,'40, p. 66.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page-J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Each Dawn I Die (G) 356	James Cagney-Jane Bryan-Geo. Raft-Geo. Bancroft	Aug. 19,'39	92	July 22,'39
(Exploitation: Aug. 19,'39, p. 72; Sept. 16,'39, p. 88; Oct. 14,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall - Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody's Hobby, The 736	Henry O'Neill-Irene Rich	Aug. 26,'39	54	
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78.)				
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Kid from Kokomo, The (G) 363	Wayne Morris-Pat O'Brien-Joan Blondell-May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Oct. 21,'39†	57	Nov. 25,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G)	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	*100	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Three Cheers for the Irish	Priscilla & Rosemary Lane-Dennis Moore-Thomas Mitchell-Peter Lorre-Alan Hale	Mar. 16,'40†		
(See "In the Cutting Room," Feb. 17,'40.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzerald - Jeffrey Lynn - Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71.)				
Dead End Kids on Dress Parade (G)	Dead End Kinds-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan - Gale Page	Aug. 5,'39	82	July 22,'39
(Exploitation: Sept. 30,'39, p. 59; Oct. 7,'39, p. 65; Oct. 14,'39, p. 66.)				
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	*80	Jan. 6,'40
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102; Aug. 26,'39, p. 86; Oct. 21,'39, p. 68.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis-Charles Boyer..... Jeffrey Lynn-Virginia Weidler			
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman			
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Enemy Within, The	Ronald Reagan-Lya Lys			
Fugitive from Justice	Roger Pryor-Lucille Fairbanks			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel			
It All Came True	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts			
(See "Years Without Days," "In the Cutting Room," Oct. 28,'39.)				
King of the Lumberjacks	John Payne-Gloria Dickson			
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill		72	Apr. 22,.'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Saturday's Children	J. Garfield-A. Shirley-C. Rains			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson			
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine			
Virginia City	Errol Flynn-Miriam Hopkins-R. Scott-A. Hale-H. Bogart	Mar. 23,'40†		
We Shall Meet Again	Merle Oberon - George Brent - Pat O'Brien-Binnie Barnes			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War* (G)	Documentary	Merit	Feb. 7,'40	51	Feb. 17,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
She Goes to War (A)		Leichter	Nov. 10,'39†	55	Nov. 25,'39
Sudan		Leichter	Oct. 10,'39	58	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Double Deal (G)	Monte Hawley	International		*55	Dec. 16,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Affair Lafont, The (A)	Corinne Luchaire	Transatlantic	Nov. 4,'39	85	Nov. 4,'39
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Betrayal (A)	Annie Vernay	World	Sept. 15,'39	78	Sept. 23,'39
Brivele Der Mamen	Lucy & Misha Gehrman	Sphinx	Sept. 14,'39.	106	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Dark Eyes of London (A)	Bela Lugosi	Pathe		76	Nov. 18,39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Demon Barber of Fleet Street, The (A)	Tod Slaughter	Select	Sept. 29,'39	67	Oct. 7,'39
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Down Our Alley (G)	Hughie Green	British Screen		65	Aug. 12,'39
End of Day, The (A)	Victor Francen	Juno	Oct. 1,'39	94	Sept. 16,'39
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
First Film Concert (G)		World	Oct. 31,'39	53	Nov. 18,'39
Frozen Limits, The (G)	Jimmy Nervo	General		80	Nov. 18,'39
Harvest (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
(Exploitation: Oct. 21,'39, p. 63.)					
Heartbeat (A)	Orane Demagis	French M. P. Co.	Sept. 4,'39	90	Sept. 16,'39
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
I Met a Murderer (A)	James Mason	York	Oct. 2,'39	70	Oct. 14,'39
Just William (G)	Dicky Lupino	Assoc. British		75	Sept. 9,'39
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		85	July 22,'39
La Noche de los Maxas (The Night of the Mayas) (G)	Arturo Cordoba	Fama	Sept. 16,'39	96	Oct. 21,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise* (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Mademoiselle Ma Mere (A)	Danielle Darrieux	Hoffberg	Sept. 18,'39	82	Sept. 30,'39
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard f.	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Ninety Degrees South	Scott Expedition	World	July 1,'39		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Papa's Misadventures (Los Enredos de Papa) (A)	Chato Ortin	Zacarias		98	Sept. 2,'39
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Proud Valley, The* (A)	Paul Robeson	ABFD			
Rasputin (A)	Harry Baur	Concord	Oct. 16,'39	93	Oct. 21,'39
Song of the Street (A)	V. Sokoloff	Mayer-Burstyn	Sept. 1,'39	75	Aug. 26,'39
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spy for a Day* (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Stars Look Down, The*	Michael Redgrave	Grand National		103	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Ten Days in Paris (A)	Rex Harrison	Columbia		82	Oct. 28,'39
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73	Nov. 4,'39
What Would You Do, Chums? (A)	Syd Walker	Anglo American		75	Sept. 2,'39
Where's That Fire (G)	Will Hay	Assoc. British		74	Aug. 19,'39
Young Man's Fancy (A)	Anna Lee	20th Cent.-Fox		77	Sept. 2,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewd; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 Andy Clyde	Oct. 20,'39†	16½
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39†	19
A Plumbing We Will Go 1406 (3 Stooges)	Apr. 19,'40†	2 rls.
Awful Goof, The, 1427 Charley Chase Andy Clyde	Dec. 22,'39†	17
Calling All Curs (9-9-39) 1401 (3 Stooges)	Aug. 25,'39†	17½
Glove Slingers (1-6-40) 1425 (All Star)	Nov. 24,'39†	18
Heckler, The (2-10-40) 1430 Charley Chase	Feb. 16,'40†	17
Mr. Clyde Goes to Broadway 1429 Andy Clyde	Feb. 2,'40†	2 rls.
Mooching Through Georgia (9-9-39) 9438 (All Star)	Aug. 11,'39	19
Nothing But Pleasure 1428. Buster Keaton	Jan. 5,'40†	17½
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Oh, You Nazty Spy 1404 (3 Stooges)	Jan. 19,'40†	18
Oily to Bed, Oily to Rise (10-14-39) 1402 (3 Stooges)	Oct. 6,'39†	18½
Pardon My Berth Marks 1431 Buster Keaton	Mar. 22,'40†	2 rls.
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Rockin' Thru the Rockies 1404 (3 Stooges)	Mar. 8,'40†	18
Saved by the Belle (8-2-39) 9408 (3 Stooges)	June 30,'39	17
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19
Teacher's Pest 1424 Charley Chase	Nov. 3,'39†	16½
Three Sappy People 1403 (3 Stooges)	Dec. 1,'39†	18½
Trouble Finds Andy Clyde 9437	July 28,'39	18

CINESCOPES

Title	Rel. Date	Min.
Threads of a Nation, The (2-10-40) 1972	Jan. 19,'40†	11
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39†	9

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508	Mar. 15,'40†	1 rl.
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40†	7½
Crop Chasers (10-14-39) 1502	Sept. 22,'39†	8
Dreams On Ice (10-7-39) 1504	Oct. 20,'39†	6½
Greyhound and the Rabbit 1509	Apr. 19,'40†	1 rl.
Happy Tots' Expedition 1507	Feb. 9,'40†	6½
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8
Jitterbug Knights (9-9-39) 1501	Aug. 11,'39†	7
Lucky Pigs (6-17-39) 9510	May 26,'38	7
Mother Goose in Swingtime 1505	Dec. 18,'39†	7
Mountain Ears (11-11-39) 1503	Nov. 3,'39†	7
Nell's Yells 9511	June 30,'39	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39†	10
Historic Cities of India 1552	Oct. 27,'39†	10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39†	10
Life in Paris 1555	Dec. 22,'39†	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Morocco 9556	Aug. 11,'39	10½
New Hampshire 1554 (color)	Jan. 26,'40†	1 rl.
Sojourn in India 9555	July 7,'39	9½
Unveiling Algeria 1556	Mar. 1,'40†	1 rl.

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 (4-2-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (9-939) 1651 (Crosby Hit Songs)	Aug. 4,'39†	9
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½
No. 3 1653 (College Songs)	Oct. 13,'39†	10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39†	11
No. 5 (2-10-40) 1655 (Gypsy Songs)	Dec. 29,'39†	10
No. 6 1656	Mar. 8,'40†	1 rl.
No. 7 1657	Apr. 19,'40†	1 rl.

FABLE CARTOONS

Title	Rel. Date	Min.
Park Your Baby 175	Dec. 22,'39†	6
Little Lost Sheep 1751	Oct. 6,'39†	7
Practice Makes Perfect 1753	Apr. 5,'40†	6

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39†	11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39†	10½

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 3 9473	Apr. 21,'39	11

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39†	10
No. 2 1521 (Building of Boys)	Oct. 12,'39†	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	10½
Yankee Doodle Home (5-27-39) 9963	May 19,'39	10

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39†	6½
Man of Tin 1704	Feb. 23,'40†	1 rl.
Millionaire Hobo 1702	Nov. 24,'39†	7
Mouse Exterminator, The 1703	Jan. 26,'39†	6½

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	6
Worm's Eye View, A (5-20'39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	10
No. 11 9861	June 15,'39	10
No. 12 (8-19-39) 9862	July 28,'39	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851	Sept. 22,'39†	9½
No. 2 (11-18-39) 1852	Nov. 10,'39†	10
No. 3 1853	Dec. 1,'39†	10
No. 4 1854	Jan. 1,'40†	10
No. 5 1855	Feb. 23,'40†	1 rl.
No. 6 1856	Mar. 29,'40†	1 rl.
No. 7 1857	May 3,'40†	1 rl.

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	10
Bows and Arrows 1801	Oct. 6,'39†	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Flying Targets 1804	Feb. 22,'40†	1 rl.
Jai Alai (1-6-40) 1802	Nov. 30,'39†	8½
Jockeys Up (6-17-39) 9807	June 2,'39	9½
Rough House Fiesta 1805	Mar. 8,'40†	1 rl.
Skiing Technique 1803	Jan. 19,'40†	1 rl.
Technique of Tennis (6-17-39) 9808	June 30,'39	8½
There Goes Rusty (8-26-39) 9809	July 15,'39	10½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10
No. 4 9904 (Library of Congress)	Aug. 4,'39	10

1939-40

Title	Rel. Date	Min.
No. 1 (11-25-39) 1901 (Smithsonian Institution)	Oct. 20,'39†	10½
No. 2 (2-17-40) 1902 (U. S. Treasury)	Dec. 8,'39†	10
No. 3 1903 (Federal Bureau of Investigation)	Feb. 9,'40†	2 rls.

MGM

CARTOONS

(Color)

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) (W-887)	June 10,'39	9
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	7
Bookworm, The (9-16-39) W-889	Aug. 26,'39	9
Puss Gets the Boot W-84	Feb. 10,'40†	9
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40†	8
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39†	8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	9
Peace on Earth (12-9-39) W-81	Dec. 9,'39†	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21
No. 24—Think First (10-21-39) P-815 Laraine Day-Ann Morriss	Sept. 9,'39	21
No. 25—Drunk Driving (10-28-39) P-816 Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21
No. 26—Pound Foolish (1-27-40) P-1 Neil Hamilton-Lynn Carver	Dec. 23,'39†	20
No. 27—Know Your Money (2-3-40) P-2 Dennis Morgan-Noel Madison	Jan. 27,'40†	21

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Colombia T-59	Mar. 16,'40†	1 rl.
Colorful Curacao (7-29-39) T-862	May 27,'39	9
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39†	11
Glimpses of Australia.... (5-27-39) T-859	Apr. 15,'39	9
Land of Alaska Nellie.... (2-3-40) T-55	Dec. 23,'39†	9
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39†	9
Night Descends on Treasure Island T-57	Jan. 20,'40†	8
Old Natchez (2-10-40) T-56	Dec. 30,'39†	9
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Quaint St. Augustine...... (12-2-39) T-53	Nov. 4,'39†	9
Rural Hungary (6-24-39).. T-860	Apr. 29,'39	9
Seattle, Gateway to Northwest T-58	Feb. 17,'40†	9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39†	9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 Robert Warwick	Sept. 9,'39†	11
Failure at 50, A (11-18-39) M-73 Truman Bradley-Jack Mulhall	Oct. 7,'39†	10
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39†	8
Miracle at Lourdes .. (1-20-40) M-75 G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)	Dec. 30,'39†	11
Old South, The (2-3-40) M-77	Jan. 20,'40†	11
Prophet Without Honor (6-17-39) M-879) Tom Neal	May 20,'39	11
Rhumba Rhythm (9-9-39) M-71 Mary Teen-Sally Blaine (Sepia)	Sept. 2,'39†	11
Where Turf Meets Surf M-76 Sally Paine-Mary Treen (Sepia)	Jan. 6,'40†	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20

OUR GANG

Title	Rel. Date	Min.
Auto Antics (9-16-39) C-942	July 22,'39	10
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40†	11
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39†	11
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dad for a Day (12-2 39) C-132	Oct. 21,'39†	11
Dog Daze (7-29-39)	July 1,'39	11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39†	11
Joy Scouts (7-29-39)	June 24,'39	10
Tiny Troubles (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July 22,'39	11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11
No. 11—Forgotten Victory (12-23-39) K-121 (Sepia)	Dec. 9,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	9
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39†	11
Main the Right (1-27-40) S-104	Jan. 13,'40†	10
Poetry of Nature (7-8-39) (Sepia)	May 17,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Romance of the Potato (1-6-40) S-103 (Sepia)	Dec. 9,'39†	9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10
Ski Birds (11-25-39) S-102	Nov. 18,'39†	8
Take a Cue (9-16-39) S-911 (Sepia)	Aug. 12,'39	9
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
What's Your I. Q.? S-105	Feb. 8,'40†	8

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Day of Rest, The (10-21-39) F-141	Sept. 6,'39†	9
Home Early (6-17-39) F-957	May 27,'39	9
Home Movie F-144	Feb. 17,'40†	7
How to Eat (7-8-39) F-958	June 10,'39	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
See Your Doctor (12-23-39) F-142	Dec. 16,'39†	8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39†	9

MONOGRAM

Title	Rel Date	Min.
Raiders Over England 3830	Nov. 15,'39†	2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-8	May 12,'39	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7

COLOR CLASSICS

Title	Rel. Date	Min.
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Busy Little Ants C9-3	Feb. 23,'40†	1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39†	1 rl.
Little Lambkin C9-2	Feb. 2,'40†	1 rl.
Small Fry (5-638) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Chile (1-6-40) K9-3	Nov. 10,'39†	10
Colombia (8-12-39) K8-7	July 21,'39	10
Cuba K9-4	Jan. 5,'40†	1 rl.
Ecuador (9-16-39) K9-1	Sept. 1,'39†	10
Isle of Columbus K9-5	Feb. 9,'40†	1 rl.
Jamaica (7-15-39) K8-6	May 26,'39	10
Peru (10-14-39) K9-2	Oct. 6,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39†	10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39†	11
Here's Hal (1-6-40) A9-4	Nov. 24,'39†	10
Jimmy Dorsey & Orch. A9-6	Feb. 2,'40†	1 rl.
Moments of Charm of 1940 (10-4-39) A9-2 Phil Spitalny & Girl Or.	Oct. 13,'39†	11
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	10
Sweet Moments (9-9-39) A8-12 Russ Morgan and Orch.	Aug. 11,'39	11
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39†	11
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Bits of Life (1-6-40) V9-3	Nov. 17,'39†	11
Breaking the News (9-2-39) J8-12	Aug. 25,'39	10
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39†	10
Farewell Vienna (7-15-39) V8-11	June 23,'39	10
Fisherman's Pluck V8-9	Apr. 14,'39	1 rl.
Paramount Pictorial V9-6	Feb. 16,'40†	1 rl.
Public Hobby No. 1 (9-16-39) V9-1	Sept. 22,'39†	11
Sugar Wind (2-3-40) V8-5	Jan. 19,'40†	10
Swans (5-27-39) V8-10	May 19,'39	10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39†	10

PARAMOUNT PICTORIAL

(New Series)

Title	Rel. Date	Min.
No. 10—P8-10	May 5,'39	1 rl.
No. 11—6-24-39) P8-11	June 2,'39	10
No. 12—(8-12-39) P8-12	July 14,'39	10

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) E 8-8 (Special)	Apr. 7,'39	22
Females is Fickle E9-3	Feb. 23,'40†	1 rl.
Ghosts Is the Bunk (7-22-39) E8-9	June 16,'39	7
Hello How Am I? (8-12-39) E8-10	July 14,'39	7
It's the Natural Thing to Do (8-26-39) E8-11	July 28,'39	7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39†	6
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40†	7

Title	Rel. Date	Min.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5—(5-27-39) J8-5	May 12,'39	11
No. 6—(7-29-39) J8-6	Aug. 4,'39	11
1939-40		
No. 1—J9-1	Sept. 15,'39†	10
No. 2—(12-2-39) J9-2	Nov. 3,'39†	10
No. 3—(1-20-40) J9-3	Dec. 15,'39†	10

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	10
No. 64—Death Valley Thrills (6-24-39) R8-12	June 9,'39	10
No. 65—Watch Your Step (8-19-39) R8-13	July 7,'39	10
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept. 1,'39†	10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39†	10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39†	10
No. 68—A Dog Is Born (11-11-39) R9-4	Nov. 3,'39†	10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39†	10
No. 70—Judo Experts (1-27-40) R9-6	Dec. 8,'39†	10
No. 71—Bowling Skill (2-3-40) R9-7	Jan. 26,'40†	10
No. 72—Human Fish R9-8	Feb. 23,'40†	1 rl.

SYMPHONIC SERIES

Title	Rel. Date	Min.
Blue Danube, The D9-1	Sept. 29,'39†	1 rl.
Merry Wives of Windsor... (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39†	18

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—(7-29-39) L8-6	June 16,'39	10
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39†	1 rl.
No. 2—(12-16-39) L9-2	Nov. 17,'39†	11
No. 3—(2-3-40) L9-3	Jan. 19,'40†	10

RKO RADIO

LEON ERROL COMEDIES

Tile	Rel. Date	Min.
Moving Vanities (5-6-39) 93,705	May 5,'39	17
Ring Madness 9370	June 30,'39	19
Scrappily Married 03,703	Jan. 12,'40†	20
Truth Aches 03,702	Nov. 3,'39†	19
Wrong Room, The (9-30-39) 03,701	Sept. 22,'39†	19

HEADLINERS

Title	Rel. Date	Min.
No. 4—Sales Slips 93,604	June 2,'39	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct. 6,'39†	18
Baby Daze 93,405	May 19,'39	15
Feathered Pests 93,406	July 14,'39	16
Kennedy the Great 03,402	Dec. 8,'39†	19
Slightly at Sea	Feb. 9,'40†	16

INFORMATION PLEASE

Title	Rel. Date	Min.
No. 1—(10-14-39) 04,201	Sept. 8,'39†	10
No. 2—(10-28-39) 04,202	Oct. 6,'39†	11
No. 3—(12-2-39) 04,203	Nov. 3,'39†	10
No. 4—(1-6-40) 04,204	Dec. 1,'39†	11
No. 5—(2-3-40) 04,205	Dec. 29,'39†	10
No. 6—(2-3-40) 04,206	Jan. 26,'40†	11

MARCH OF TIME

1938-39

Title	Rel. Date	Min.
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	19
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39†	19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†	18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct. 27,'39†	18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39†	19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39†	17
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan. 19,'40†	18
No. 7Vatican of Pius XII (2-17-40) 03,107		18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	11

PATHE NEWS

Released twice a week

PATHE REVIEWS

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39†	16
Chicken Feed 03,203	Jan. 19,'40†	16
Coat Tails 03,202	Nov. 17,'39†	18
Goodness a Ghost 03,205	July 5,'40†	2 rls.
Marriage Go-Round 93,204	July 28,'39	18
Twinpuplets 03,204	Apr. 12,'40†	20

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Bandits and Ballads 03,502	Dec. 15,'39†	2 rls.
Cupid Rides the Range (10-14-39) 03,501	Sept. 8,39†	18
Sagebrush Serenade 93,504	June 6,39	19

REELISMS

Title	Rel. Date	Min.
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39†	9
American Royal (11-18-39)	Nov. 10,'39†	9
Kennel Kings (8-26-39) 94,612	July 12,'39	9
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	9
Navajo Land (2-30-40) 04,607	Mar. 1,'40†	10
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39†	8
Pack Trip (9-16-39) 94,613	Aug. 18,'39	9
Siege 04,608	Mar. 29,'40†	1 rl.
Swinguette (7-15-39)	May 26,'39	8
Vacation Diary (2-10-40) 04,606	Feb. 2,'40†	9
West Wall (1-6-40) 04,604	Dec. 8,'39†	10
World of Tomorrow (7-15-39) 94,611	June 23,'39	9
Zoe ((8-12-39) 94,612	July 21,'39	9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Aquapoise (2-3-40) 04,306	Jan. 19,'40†	9
Devil Drivers (7-15-39) 94,311	June 16,'39	9
Gun Play (10-14-39) 04,301	Sept. 1,'39	9
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39†	9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†	9
Pennant Chasers 04,307	Feb. 16,'40†	9
Riding the Crest (7-8-39) 94,312	July 14,'39	9
Sky Game (12-30-39) 04,305	Dec. 22,'39†	9
Smooth Approach (5-20-39) 94,310	May 19,'39	9½
Winter Playground (12-23-39) 04,304	Nov. 24,'39†	9

SPECIAL

Title	Rel. Date	Min.
Five Times Five (9-16-39) 93,801	July 23,'39	20

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	Sept. 1,'39	8
Beach Picnic (5-27-39) 94,114	June 9,'39	8
Billposters, The 04,105	Apr. 9,'40†	1 rl.
Day in a Dog's Life 04,109	July 12,'40†	1 rl.
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	8
Donald's Date 04,106	May 10,'40†	1 rl.
Donald's Dog Laundry 04,103	Mar. 8,'40†	1 rl.
Donald's Outboard Motor 04,107	May 31,'40†	1 rl.
Donald's Vacation 04,108	June 21,'40	1 rl.
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	8
Magician Mickey 04,110	Aug. 2,'40†	1 rl.
Officer Duck 04,101	Sept. 22,'39†	8
Riverter 04,102	Feb. 16,'40†	1 rl.
Sea Scout 94,115	June 30,'39	8
Tugboat Mickey 04,104	Mar. 29,'40†	1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug. 18,'39†	11
Filming the Fleet (9-23-39) 0202	Oct. 27,'39†	11
Sky Fighters (12-9-39) 0203	Dec. 8,'39†	11

FASHIONS (In Color)

Title	Rel Date	Min.
Fashion Forecast, No. 4 9604	July 7,'39	10
Fashion Forecast, No. 5 0601	Sept. 15,'39†	10
Fashion Forecast, No. 6 (2-10-40) 0602	Dec. 22,'39†	10
Fashion Forecast, No. 7 0603	Mar. 29,'40†	1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel Date	Min.
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39†	11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39†	11
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40†	10

LEW LEHR

Title	Rel Date	Min.
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†	10
Silly Season, The (12-2-39) 0402	Jan. 5,'40	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel Date	Min.
Evergreen Empire The (10-21-39) 0102	Oct. 13,'39†	11
Flying Stewardess 0204	Mar. 15,'40†	1 rl.
Kangaroo Country (12-9-39) 0104	Feb. 2,'40†	10
Tempest Over Tunis 9107	June 9,'39	11

TERRY-TOONS

Title	Rel Date	Min.
Africa Squawks 9516	June 30,'39	7
All's Well That Ends Well 0510	Mar. 8,'40†	1 rl.
Barnyard Baseball 9517	July 14,'39	7
Dog in a Mansion, A 0507	Jan. 12,'40†	1 rl.
Edgar Runs Again 0508	Jan. 26,'40†	1 rl.
First Robin, The 0555 (color)	Dec. 29,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Golden West, The (8-26-39) 0501	Aug. 25,'39†	7
Hare and the Hounds 0509	Feb. 23,'40†	1 rl.
Harvest Time (2-17-40) 0556 (color)	Feb. 9,'40†	7
Hitch-Hiker, The 0505	Dec. 1,'39†	7
Hook Line and Sinker 0552	Sept. 8,'39†	7
Ice Pond, The 0506	Dec. 15,'39†	1 rl.
Much Ado About Nothing 0557	Mar. 22,'40†	1 rl.
Old Fire Horse 9518	July 28,'39†	7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39†	7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39†	7
Prize Guest, The 9514	June 2,'39	7
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39†	7
Two Headed Giant .. (8-12-39) 0551	Aug. 11,'39†	7
Watchdog, The 0503	Oct. 20,'39†	7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39†	7

ED THORGERSEN (Sports)

Title	Rel Date	Min.
Big Game Fishing 0301	Sept. 1,'39†	10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39†	11
Following the Hounds (2-10-40) 0304 (color)	Mar. 1,'40†	10
Sports Immortals 9305	June 23,'39	11
Topnotch Tennis 0303	Jan. 19,'40†	1 rl.

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Lebanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,39	10

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 63—(6-3-39) 3361	May 15,'39	3½

(Reviewed under the title, "Theatre of the Sky.")

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 64—(7-15-39) 3362	June 26,'39	9½
No. 65—(7-29-39) 3363	July 17,'39	9
No. 66—(9-30-39) 4351	Sept. 25,'39†	9
No. 67—(10-14-39) 4352	Oct. 16,'39†	9
No. 68—(10-14-39) 4353	Nov. 13,'39†	9
No. 69—(12-23-39) 4354	Dec. 11,'39†	8
No. 70—(12-30-39) 4355	Dec. 25,'39†	8
No. 71—4356	Jan. 15,'40†	9
No. 72—4357	Feb. 5,'40†	1 rl.
No. 73—4358	Feb. 26,'40†	1 rl.
No. 74—4359	Mar. 18,'40†	1 rl.
No. 75—4360	Apr. 8,'40†	1 rl.
No. 76—4361	Apr. 29,'40†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Arabs with Dirty Fezzes (8-26-39) 3259	July 31,'39	7
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	7
Bola Mola Land (5-27-39) 3256	May 29,'39	7
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
Billy Superstition (9-23-39) 3262	Aug. 28,'39	7
Slap Happy Valley 3261	Aug. 21,'39	7
Snuffys Skunk's Party (9-23-39) 3260	Aug. 7,'39	7
Stubborn Mule (8-12-39) 3258	July 3,'39	7

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
A-Hunting We Will Go (7-15-39) 4621	Sept. 4,'39†	7
Andy Panda Goes Fishing 4265	Jan. 22,'40†	8
Kitten Mittens 4266	Feb. 12,'40†	1 rl.
Life Begins for Andy Panda (9-23-39) 4262	Oct. 9,'39†	8½
Scrambled Eggs 4263	Nov. 20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec. 4,'39†	9
Tom Thumb, Jr. 4267	Mar. 4,'40†	1 rl.

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39	17½
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39	18
Swing Sanitarium (5-20-39) 3231 Dorothy Stone-Chas. Collins	June 14,'39	18
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39) 4110	Sept. 6,'39†	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty (9-9-39) 3375	July 3,'39	10
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½
No. 66—Novelty (10-21-39) 4371	Sept. 18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct. 9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov. 6,'39†	9
No. 69—Novelty (1-6-40) 4374	Dec. 4,'39†	9
No. 70—Novelty (12-23-39) 4375	Dec. 18,'39†	9
No. 71—Novelty 4376	Jan. 8,'40†	1 rl.
No. 72—Novelty 4377	Jan. 29,'40†	1 rl.
No. 73—Novelty 4378	Feb. 19,'40†	2 rls.
No. 74—Novelty 4379	Mar. 11,'40	1 rl.
No. 75—Novelty 4380	Apr. 1,'40†	1 rl.
No. 76—Novelty 4381	Apr. 15,'40†	1 rl.

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept. 6,'39†	17
Bullets and Ballads 4226	Feb. 14,'40†	2 rls.
International Revels 4227 Wm. G. Sabbot	Mar. 13,'40†	2 rls.
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov. 15,'39	18
Rhythm Jamboree 4225 Judy Starr	Jan. 17,'40†	2 rls.
Snow Follies (1-6-40) 4224 Lillian Roth	Dec. 13,'39†	18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct. 18,'39†	18

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skeleton	June 3,'39	20
Quiet Please (5-27-39) 4006 Fritz Feld. (Color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	
A Swing Opera 4030 Tess Gardella	July 22,'39	2 rls.
Seeing Red (8-26-39) 4018 Red Skeleton	Aug. 26,'39	20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept. 10,'39†	17
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept. 9,'39	20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct. 28,'39†	20
World's Fair Junior (10-28-39) 5104	Dec. 9,'39†	20
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov. 25,'39†	15
Remember When (9-16-39) 5101 Eaton Boys	Jan. 20,'40†	20
One for the Book (1-6-40) 5105 Betty Hutton	Feb. 3,'40†	20

COLOR PARADE

Title	Rel. Date	Min.
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods (8-12-39) 4611	July 15,'39	10
Mechanix Illustrated, No. 6 4613	Aug. 5,'39	1 rl
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept. 30,'39†	10
American Saddle Horses (12-2-39) 5402	Nov. 11,'39†	1 rl.
Mechanix Illustrated, No. 2 5403	Dec. 2,'39†	1 rl.
New Horizons (1-18-40) 5104	Jan. 6,'40†	10

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39) 4310	June 3,'39	12
Lives in Peril 4311	July 1,'39	1 rl.
Three Minute Fuse (9-2-39) 4312	July 29,'39	11
Verge of Disaster 4313	Aug. 26,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Sons of Liberty (3-25-39) 4005 Claude Rains	May 20,'39	20
Bill of Rights (9-16-39) 4007 Moroni Olson	Aug. 19,'39†	20
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct. 14,'39†	16
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec. 23,'39†	17
Teddy the Rough Rider (2-10-40) 5004 Sydney Blackmer	Feb. 24,'40†	19

LOONEY TUNES

Title	Rel. Date	Min.
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug. 5,'39	7
No. 74—Porky's Hotel 5601	Sept. 2,'39†	1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept. 23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov. 4,'39†	1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov. 4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov. 18,'39†	1 rl.
No. 79—The Film Fan (1-6-40) 5606	Dec. 16,'39†	7
No. 80—Porky's Last Stand 5607	Jan. 6,'40†	1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan. 27,'40†	7

MELODY MASTERS

Title	Rel. Date	Min.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 28,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12'39	1 rl.
Swing Styles (9-16-39) 5501	Sept. 2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept. 30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov. 11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec. 30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb. 17,'40†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 87—Snow Man's Land 4523	July 29,'39	1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug. 12,'39	7
No. 89—Detouring America (9-9-39) 4525	Aug. 26,'39	7
No. 90—Little Brother Rat 4526	Sept. 2,'39	1 rl.
No. 91—Sioux Me 5301	Sept. 9,'39†	1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept. 23,'39†	1 rl.
No. 93—Little Lion Hunter 5302	Oct. 7,'39†	1 rl.
No. 94—The Good Egg 5304	Oct. 2,'39†	1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov. 4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov. 18,'39†	1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec. 2,'39†	1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec. 16,'39†	7
No. 99—The Curious Puppy 5309	Dec. 30,'39†	1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan. 13,'40†	1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan. 27,'40†	7

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Romance in Color 4404	Aug. 19,'39	1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Dean of the Pasteboards (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9
Witness Trouble 4911 Grouch Club	July 29,'39	1 rl.
One Day Stand (8-26-39) 4912	Aug. 19,'39	10
Vote Trouble (9-16-39) 5701 Grouch Club	Sept. 9,'39†	9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct. 21,'39†	10
An Organ Novelty-(11-4-39) Mr. & Mrs. Jesse Crawford	Jan. 13,'40†	9

OTHER PRODUCT

ALLIANCE

Title	Rel. Date	Min.
Birth of the Movies	Sept. 1,'39	22

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

ATLAS

Title	Rel. Date	Min.
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-13-40)		11

BRITISH

Title	Rel. Date	Min.
Border Collie (8-12-39)		

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10
Zoo in Manhattan (11-18-39)		10

ENNIS

Title	Rel. Date	Min.
Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10
Violin, The (9-23-39)		10

G. P. O.

Title	Rel. Date	Min.
"Do It Now" (9-30-39)		11
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER INTERNATIONAL

Title	Rel. Date	Min.
Getting Your Money's Worth, No. 3 (10-21-39)		1 rl.

PARAMOUNT BRITISH

Title	Rel. Date	Min.
'Arf a Mo' Hitler (10-28-39)		28

PATHE COMMERCIAL

Title	Rel. Date	Min.
Homes of Today (11-18-39)		11
Miracles of Modernization (7-8-39)		9

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

U. S. FOREST SERVICE

Title	Rel. Date	Min.
4,000 Gifts of the Forest (8-26-39)		2 rls.

YORKE

Title	Rel. Date	Min.
Couriers of the Nation (12-9-39)		17
Finland Fights! (2-17-40)		5
Ninth States, The (10-7-39)		22

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July 21,'39	
Shadow, The (1-13-40) 1140 Victor Jory-Veda Ann Borg (15 episodes)	Nov. 24,'39†	2 rls. (each) (1 episode 31 min.)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) 871 Charles Quigley-Herman Brix	June 10,'39	18 (each)
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept. 2,'39	(1st episode 29 min.)
Drums of Fu Manchu (2-17-40) Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40†	20 (each) (1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec. 16,'39	18 (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe 4881-92 Larry (Buster) Crabbe	Apr. 9,'40†	
Green Hornet, The (12-2-39) 4781-93 Gordon Jones-Anne Nagel (13 episodes)	Jan. 9,'40†	21 (each)
Oregon Trail, The (5-20-39) 4581-95 John Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct. 17,'39†	21 (each)

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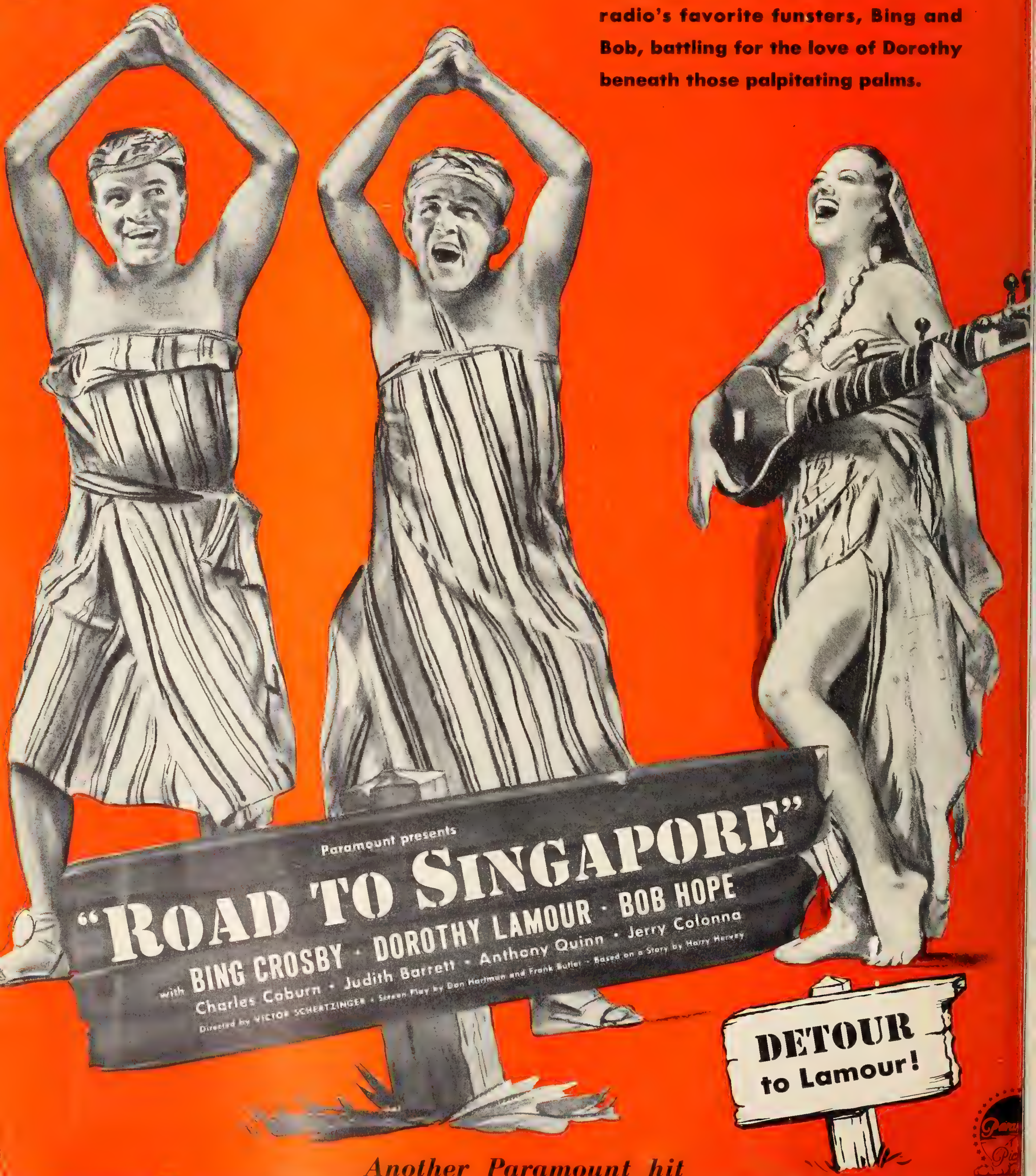

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